



Y9 Literacy Booklet

NAME:

TUTOR GROUP:

TEACHER:

Lesson 1: Recap Quiz

1. Define the word classes:

verb:

adjective:

noun:

adverb:

2. Identify the incorrect words in the following sentences:

Our neighbours have been very welcoming and invited me over to there house for lunch.

It was sunny and windy outside so I couldn't decide weather I needed a jacket.

The car had been stationery for over an hour in traffic.

The boy hated his new jumper as the course fabric itched his skin.

3. From the sentences above, why were the words incorrect?
4. How many independent clauses should a simple sentence have?
5. What is a compound sentence?
6. What is a complex sentence?
7. What three pieces of punctuation can you use to insert a subordinate clause?
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8. What are the two ways to use a semicolon?
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9. What are the four reasons to start a new paragraph?

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10. What type of verb shows a degree of certainty?

11. What is a contraction?

12. When should you use an apostrophe (there are two reasons)?

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13. What is comma splicing?

14. Insert commas into the correct place.

For the bake sale I need to bring napkins plates and forks.

15. Correctly punctuate the sentence.

There are many reasons I couldn't name them all to love reading.

The current topics I am studying in school are: rivers and mountains in Geography the rise and fall of Weimar Germany in History Romeo and Juliet by William Shakespeare in English and the Expressionist Movement in Art

16. Identify the incorrectly spelt words and correct them.

It is necessary to bring the correct equipment to school.

The snarling dog was vicsious and I fearfully backed away from it.

I was embarassed to admit that I definately could not swim.

TOTAL: /32

Spelling Test 1:

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Lesson 2: Punctuating Speech

Answer the questions in response to the video:

1. What is indirect speech?
2. What is direct speech?
3. What punctuation should direct speech have around it?
4. If direct speech starts the sentence, what punctuation mark should you have before the speech mark?
5. If direct speech ends the sentence, where should you put the punctuation?
6. The words inside the speech marks should always start with what?

Use this space to brainstorm words you could use instead of said, to make your writing more interesting.



Alternatives to said

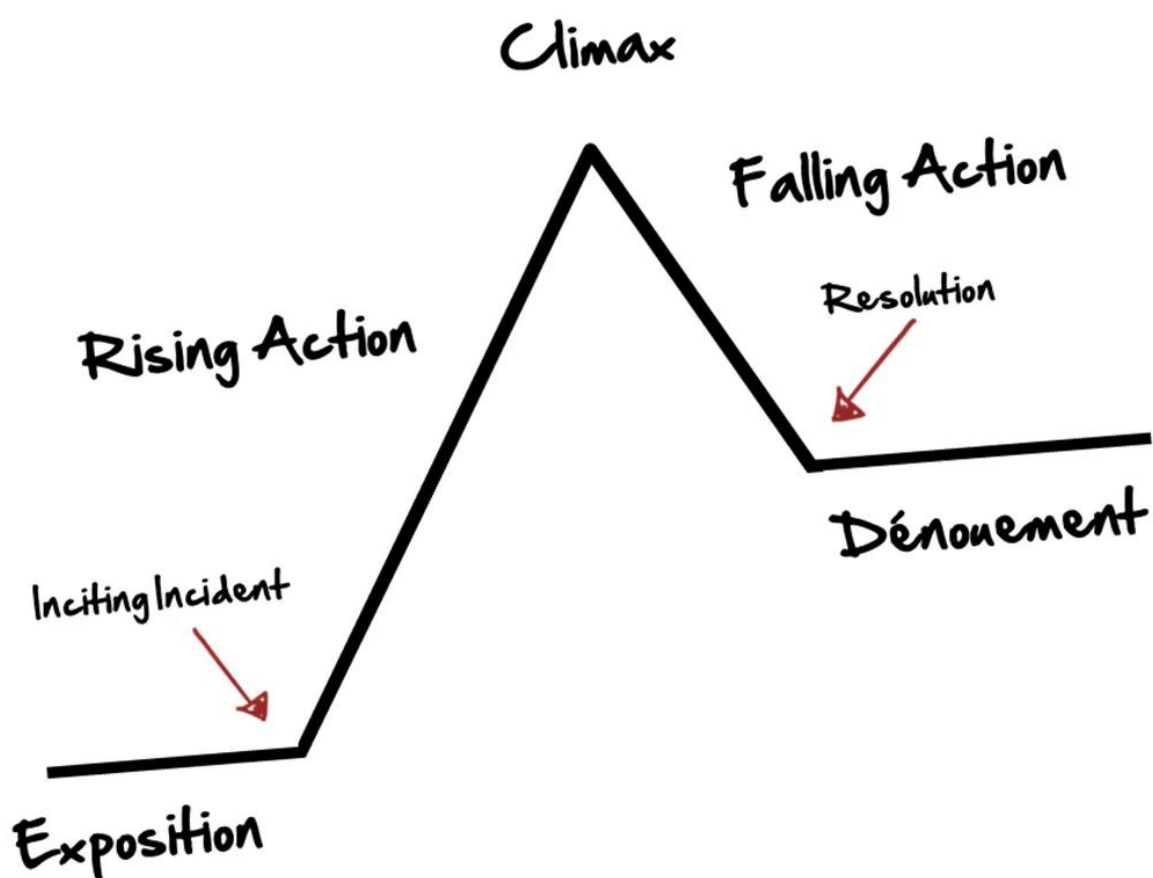
Writing Challenge:

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Lesson 3: Structuring a Narrative

Annotate the narrative structure mountain for the short film Pip.



Spelling Test 3:

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TOTAL /20:

Lesson 4: Structural Devices

Complete the definitions as we go through them together in class.

Flashforward/back:

Crosscut:

Cyclical structure:

Foreshadowing:

Repetition:

Zoom in:

Varied sentence types:

One sentence paragraph:

In medias res:

Zoom out:

Cliffhanger:

Read the extract and annotate for structural devices:

***The Salt of the Sky* by Stacey Sampson**

This morning we did find a Boy. A real one. He was washed up on the rocks, broken and bloody. Seaweed tangled around his legs, flopful as a new lamb.

A reminder. Like when the dead cow was spat out on the sand. Or the bag full of small stones that used to be kittens.

I will tell you more about this. I will tell you what happens.

A storm had stirred in the night, like Father said it would. Big black clouds filled up the sky all yestersun, followed us round while we saw to the animals and the crop.

He pointed to the clouds like cauliflowers and the ones like anchors.

Dangerous night coming, he said.

He lit the sky early, for the Good sailors, then sat up listening to the wind. Father had his ear right up to the wall, then sat whittling wood in his chair.

He always knows when trouble's to follow. He feels it in his bones.

We slept some three, four hour then were on the shore first light, grabbing cockles. They came up fresh and plenty with storms. I had my skirt gathered up, brim full of them and more in my hands but I dropped them when I heard Father shout,

Girl.

I could see only his back. He was down on the last rock flats near the water, breathing big and looking at something. I could not tell what. Fog swirled around my head. I pushed my hands through it, moved nearer, but father shouted,

Keep back.

In the way he does when the crop fails or Moll breaks loose near the Lava Rocks. Angry and quick.

Stay away.

My warm blood was pumping inside me. The air sodden up with sea spit, rolling on the water, sitting on every bit of my face and hair.

One more step, careful and slow. Father hunched down and it's then I saw the Boy. No life in his limbs. His hair wet black and his skin china pale.

I thought about the Badness. The big black swirling Badness of the world. It could still be in this Boy, even if he was dead. I could catch it from touching him.

How does the writer use structure to engage us as readers?

Example Response:

The writer opens the narrative with the intriguing sentence, 'This morning we did find

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Lesson 5: Nouns

Define the following:

Nouns:

Common nouns:

Proper nouns:

Abstract

nouns:

Pronouns:

We will now explore how analysing nouns in texts can create a deeper understanding of the writer's intention.

Bruno slowed down when he saw the dot that became a speck that became a blob that became a figure that became a boy. Although there was a fence separating them, he knew that you could never be too careful with strangers and it was best to approach them with caution. So he continued to walk, and before long they were facing each other.

"Hello," said Bruno.

"Hello," said the boy.

The boy was smaller than Bruno and was sitting on the ground with a forlorn expression. He wore the same striped pajamas that all the other people on that side of the fence wore, and a striped cloth cap on his head. He wasn't wearing any shoes or socks and his feet were rather dirty. On his arm he wore an armband with a star on it.

Answer the following questions in your exercise book:

- 1 . List the common nouns that are used to describe "the boy".
- 2 . What do these nouns suggest about the treatment of Jewish people?
- 3 . What is the impact of having one character as "the boy" and the other as "Bruno"?
- 4 . How many adjectives can you find in the text which link to a noun? What does this suggest about Bruno's view of the world?

- 5 . The text as a whole uses simplistic language with a lack of adjectives and an abundance of nouns. Why do you think this is?

Show Don't Tell

Read the sentences below and explain who you think is being described and how nouns are used to give clues about a person.

1. Socks pulled high up to the knees, they rose proudly from tightly laced trainers. He clutched a clipboard beneath his sun burnt arm and searched for the pencil that rested behind his ear. Around Mr Bennet's neck swung a battered stopwatch, whistle and name badge.
2. Scattered around the room were cogs, gears, screws and pipes. Mechanisms big, small, medium and miniscule were stowed away in drawers, sometimes spilling over onto the cluttered counters. A fine layer of oil coated most surfaces, dusted over with metal filings. An oily rag lay discarded on the seat as the woman wiped her hands on her overalls to go and answer the phone.
3. A pungent smell, the bucket of fish leaked an enveloping odour as she made her way to the enclosure. She struggled to open the gate and icy water splashed onto her steel toed boot. Inside, the penguins squawked excitedly as they heard her approach.

Writing Challenge:

Imagine you are in space and your line is detached, you have minutes of air left and you are running out of air:

Ingredients:

- Open with a show don't tell description
- Alliteration
- 5 synonyms for the noun: space
- An endless sea of stars watched over me...
- Sensory detail: taste

Write your response here:

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Lesson 6: Nineteenth-Century Prose

Read the following text:

The Nellie, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest. The flood had made, the wind was nearly calm, and being bound down the river, the only thing for it was to come to and wait for the turn of the tide.

Forthwith a change came over the waters, and the serenity became less brilliant but more profound. The old river in its broad reach rested unruffled at the decline of day, after ages of good service done to the race that peopled its banks, spread out in the tranquil dignity of a waterway leading to the uttermost ends of the earth. We looked at the venerable stream not in the vivid flush of a short day that comes and departs as for ever, but in the august light of abiding memories. And indeed nothing is easier for a man who has, as the phrase goes, "followed the sea" with reverence and affection, than to evoke the great spirit of the past upon the lower reaches of the Thames. The tidal current runs to and fro in its unceasing service, crowded with memories of men and ships it had borne to the rest of home or to the battles of the sea. It had known and served all the men of whom the nation is proud, from Sir Francis Drake to Sir John Franklin, knights all, titled and untitled—the great knights-errant of the sea. It had borne all the ships whose names are like jewels flashing in the night of time, from the Golden Hind returning with her rotund flanks full of treasure, to be visited by the Queen's Highness and thus pass out of the gigantic tale, to the Erebus and Terror, bound on other conquests—and that never returned. It had known the ships and the men. They had sailed from Deptford, from Greenwich, from Erith—the adventurers and the settlers; kings' ships and the ships of men on 'Change; captains, admirals, the dark "interlopers" of the Eastern trade, and the commissioned "generals" of East India fleets. Hunters for gold or pursuers of fame, they all had gone out on that stream, bearing the sword, and often the torch, messengers of the might within the land, bearers of a spark from the sacred fire. What greatness had not floated on the ebb of that river into the mystery of an unknown earth!... The dreams of men, the seed of commonwealths, the germs of empires.

The sun set; the dusk fell on the stream, and lights began to appear along the shore. The Chapman light-house, a three-legged thing erect on a mud-flat, shone strongly. Lights of ships moved in the fairway—a great stir of lights going up and going down. And farther west on the upper reaches the place of the monstrous town was still marked ominously on the sky, a brooding gloom in sunshine, a lurid glare under the stars.

"And this also," said Marlow suddenly, "has been one of the dark places of the earth."

Complete the following activities:

1. List four things we learn about the boat The Nellie.
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2. Go through the extract and highlight and label language devices (simile, metaphor, personification, adverb, adjective, list, repetition etc).
3. Choose TWO of the language devices you labelled and write a PETAL paragraph to answer the following question: How does the writer use language the Thames?
You must link TWO pieces of evidence together.

4. Write a paragraph describing the Main Hall here at Marling in a similar style to the extract above.

Spelling Test 6:

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Lesson 7: Nineteenth-Century Prose (Non-Fiction)

Boy Lost

This is an extract from a Victorian newspaper article of the 1800s. The writer explores how she feels now that her son has grown up

He had black eyes, with long lashes, red cheeks, and hair almost black and almost curly. He wore a crimson plaid jacket, with full trousers buttoned on, had a habit of whistling, and liked to ask questions. He was accompanied by a small black dog.

It is a long while now since he disappeared.

I have a very pleasant house and much company. My guests say, 'Ah, it is pleasant to be here! Everything has such an orderly, put-away look – nothing about under foot, no dirt!' But my eyes are aching for the sight of cut paper upon the floor; of tumbled-down card-houses; of wooden sheep and cattle; of pop-guns, bows and arrows, whips, tops and go-carts. I want to see crumbs on the carpet, and paste spilt on the kitchen table. I want to see the chairs and tables turned the wrong way about; yet these things used to fret me once.

They say, 'How quiet you are here; ah, one here may be at peace.' But my ears are aching for the pattering of little feet; for a hearty shout, a shrill whistle, for the crack of little whips, for the noise of drums and tin trumpets; yet these things made me nervous once.

They say – 'Ah, you are not tied at home. How delightful to be always at liberty for concerts, lectures, and parties! No responsibilities for you.' But I want responsibilities; I want to listen for the school bell of mornings; to give the last hasty wash and brush, and then to watch from the window nimble feet bounding away to school. I want to replace lost buttons and obliterate mud stains, fruit stains, treacle stains, and paints of all colours. I want to be sitting by a little crib of evenings, when weary little feet are at rest, and prattling voices are hushed, that mothers may sing their lullabies. They don't know their happiness then – those mothers. I didn't. All these things I called responsibilities once.

A manly figure stands before me now. He is taller than I, has thick black whiskers, and wears a frock coat, billowy shirt, and cravat. He has just come from college. He calls me mother, but I am rather unwilling to own him. He stoutly declares that he is my boy, and says he will prove it. He brings me his little boat to show the red stripe on the sail, and the name on the stern – 'Lucy Lowe' – our neighbour's little girl who, because of her long curls, and pretty round face, was the chosen favourite of my little boy. How the red comes to his face when he shows me the name on the boat!

And I see it all as plain as if it were written in a book. My little boy is lost, and my big boy will soon be. I wish he were still a little boy in a long white night gown, lying in his crib, with me sitting by, holding his hand in mine, pushing the curls back from his forehead, watching his eyelids droop, and listening to his deep breathing. If I only had my little boy again, how patient I would be! How much I would bear, and how little I would fret and scold! I can never have him back again; but there are still many mothers who haven't yet lost their little boys. I wonder if they know they are living their very best days; that now is the time to really enjoy their children!

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TOTAL /20:

Lesson 8: Comparison Skills

How can my son be a year old already?

This is an article published in The Guardian newspaper in 2016. The writer, Stuart Heritage, explores how he feels now that his son is a year old.

My son turned one last week. The day marked the end of what has been both the longest and shortest year of my life. From the instant he was born, it's felt as if my son has always been part of this family. I don't mean that in an obnoxious, heart-eyed, this-was-always-meant-to-be way. I simply mean that I haven't slept for a year and I don't really know how time works any more. Whole years have passed in some of the afternoons I've spent with him lately. Entire galaxies have been born and thrived and withered and died in the time it's taken him to eat a mouthful of porridge.

How is he one already? First he was born, and then I blinked, and now in his place is a little boy who can walk and has teeth and knows how to switch off the television at precisely the most important moment of anything I ever try to watch. It's not exactly the most unprecedented development in all of human history – child gradually gets older – but it's the first time I've seen it close up. It's honestly quite hard to grasp.

A year ago, he was a sleepy ball of scrunched-up flesh, but is now determinedly his own person. I can see everyone in him – me, my wife, my parents – yet he's already separate from all of us. He's giddy and silly. He's a show-off, albeit one who's irrationally terrified of my dad. He loves running up to people and waiting for them to twang his lips like a ruler on a table. When he gets tired and barks gibberish in the middle of the room, he throws his entire body into it, like he's trying to shove the noise up a hill.

With every tiny development – every new step he takes, every new tooth and sound and reaction that comes along to ambush us – we're confronted with a slightly different child.

Photos of him taken in the summer seem like dispatches from a million years ago. Photos of him taken last week seem like a different boy. He's blasting ahead as far as he can. He's leaving milestone after milestone in his wake and tiny parts of me along with them.

He'll never again be the tiny baby who nestled in the crook of my arm, sucking on my little finger in the middle of the night while his mum slept. Nor will he be the baby amazed by the taste and texture of solid food. Soon enough he'll stop being the baby who totters over and rests his head on my shoulder whenever he gets tired, or laughs uncontrollably whenever I say the word 'teeth' for reasons I don't think I'll ever work out.

But I've had a year of this and it's ok. He's never going to stop changing, and I don't want him to. This sadness, this constant sense of loss, of time slipping just beyond your grasp, is an important part of this process. He won't realise this, of course. He's got years of unbroken progress ahead of him, where everything will always be new and he'll keep obviously brushing away all of the silly old fools who tell him how much he's grown.

One day it'll creep up on him. Years of his life will pass in a moment and he won't be

able to understand where they've gone.

But it's ok. You can't hoard time. You just have to make the most of what you have.

Summary Skills

The ability to summarise information is an important skill. Use the questions below to write a summary of the article. Your summary must be a short paragraph written in complete sentences.

1. What is the article about?
2. What is the tone of the article? E.g. serious, funny, lighthearted etc
3. How does the writer feel about his son?
4. What does the writer want us to understand about being a parent?

Now, reread the article from last lesson to refresh your memory.

The ways the boys spend their time playing as young children is different.

Use details from BOTH articles to write a summary of the different activities the boy in the modern article enjoys and the boy in the nineteenth-century article enjoyed when he was young.

STEP 1: Go through BOTH articles and highlight examples of how the boys spend their time.

STEP 2: generate a list of comparative connectives that you can use in your summary

STEP 3: use the writing frame below to write your response. You need two paragraphs with integrated quotations in.

*The boy in the modern article is only just one, so is not able to speak... **[include a quotation that supports this]**. Nonetheless, he enjoys... **[give an example of how he communicates without speech]** which shows that he is social and enjoys being around*

people. Whereas the boy in the nineteenth-century article is now an adult so the mother is looking back on his whole childhood. The boy is able to speak and enjoys... **[give an example of something the boy enjoys doing that relates to speech]** which implies that he is curious about the world. Although the boys are different ages, they both seem to enjoy spending time and forming connections with their families.

The difference in technology is apparent through the activities the boys enjoy. The boy in the modern article enjoys... **[include a quotation about technology]** which suggests... **[explain what it suggests about the boy's life]. [insert a comparative connective]** the boy in the nineteenth-century article does not have access to such technology and he enjoys... **[insert a quotation about something the boy enjoys]** which could indicate... **[explain what it suggests about the type of child the boy is]. Overall both boys... [make a final comment about what the boys enjoy doing].**

Spelling Test 8:

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Lesson 9: Imagery

Read the descriptions of villains below.

“...our door had been suddenly dashed open, and that a huge man framed itself in the aperture. His costume was a peculiar mixture of the professional and of the agricultural, having a black top-hat, a long frock-coat, and a pair of high gaiters, with a hunting crop swinging in his hand. So tall was he that his hat actually brushed the cross-bar of the doorway, and his breadth seemed to span it across from side to side. A large face, seared with a thousand wrinkles, burned yellow with the sun, and marked with every evil passion, was turned from one to the other of us, while his deep-set, bile-shoot eyes, and the high thin fleshless nose, gave him somewhat the resemblance to a fierce old bird of prey.”

- Dr Roylott from *The Speckled Band*, Arthur Conan Doyle

“Through the mist in front of him, Harry saw, with an icy surge of terror, the dark outline of a man, tall and skeletally thin, rising slowly from inside the cauldron. [...] The thin man stepped out of the cauldron, staring at Harry...and Harry stared back into the face that had haunted his nightmares for three years. Whiter than a skull, with wide, livid, scarlet eyes and a nose that was flat as a snake’s with slits for nostrils... His hands were like large, pale spiders; his long white fingers caressed his own chest, his arms, his face; the red eyes, whose pupils were slits, like a cat’s, gleamed still more brightly in the darkness. Voldemort turned his scarlet eyes upon Harry, laughing a high, cold, mirthless laugh.”

- Lord Voldemort from *Harry Potter and the Goblet of Fire*, J.K Rowling

“A stoutly-built fellow of about five-and-thirty, in a black velveteen coat, very soiled drab breeches, lace-up half boots, and grey cotton stockings which enclosed a bulky pair of legs, with large swelling calves;—the kind of legs, which in such costume, always look in an unfinished and incomplete state without a set of fetters to garnish them. He had a brown hat on his head, and a dirty belcher handkerchief round his neck: with the long frayed ends of which he smeared the beer from his face as he spoke. He disclosed, when he had done so, a broad heavy countenance with a beard of three weeks’ growth, and two scowling eyes; one of which displayed various parti-colored symptoms of having been recently damaged by a blow..”

- Bill Sikes from *Oliver Twist*, Charles Dickens

“He was most fifty, and he looked it. His hair was long and tangled and greasy, and hung down, and you could see his eyes shining through like he was behind vines. It was all black, no gray; so was his long, mixed-up whiskers. There warn’t no color in his face, where his face showed; it was white; not like another man’s white, but a white to make a body sick, a white to make a body’s flesh crawl – a tree-toad white, a fish-belly white. As for his clothes – just rags, that was all. He had one ankle resting on t’other knee; the boot on that foot was busted, and two of his toes stuck through, and he worked them now and then. His hat was laying on the floor – an old black slouch with the top caved in, like a lid.”

- Pap from *The Adventures of Huckleberry Finn*, Mark Twain

Task 1:

In each extract:

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Lesson 10: Modal Verbs

What is a modal verb? Write a definition and examples in the box below.

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Task one: Read the crime report below. Put a tick in the table to show how true you think the statements are, based on the evidence in the report.

Crime Report: 18th January 2016.

The victim was a doctor, born on 04.05.89. The body was discovered in a flat on the High Street, London SW7, at 15:00 on 17.01.16. The body was on the floor of the kitchen, face down. Bruising was found around the neck, and a knotted silk scarf was still hanging down the back. The victim was wearing a gold band on the third finger of the left hand.

One shoe was found in the doorway between the kitchen and the lounge. In the lounge, the cushions on the sofa were disturbed. There were two wine glasses on the kitchen table: one empty and one half-filled. On closer investigation, the empty glass had lipstick around the rim. The TV was still turned on.

In the hallway, a letter was found addressed to Dr Maddison. The contents read simply:

'I can't go on like this.' The letter was postmarked 'Battersea, SW11' and dated 11.01.16.

The detectives are looking for a white male, aged between 24 and 35, as their chief suspect.

	Can't be true	Might be true	Must be true
The crime took place at 37a, The High Street, SW7.			
The victim was a man.			
It is likely that the victim was married.			
The victim was strangled.			
The murder weapon was a knotted scarf.			
The struggle began in the lounge.			
The murderer knew the victim.			
The victim was watching television while the crime was committed.			
The murderer was a woman.			
Either the murderer or the victim had been wearing lipstick.			

The murderer lived in Battersea.			
The victim's surname was Maddison.			

Task 2: Modal verbs are useful for expressing and exploring personal feelings. Read the following poem by Emily Dickinson:

Part one: Life

*IF I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.*

Use modal verbs to explore what you would do if you could be rich, taller, smarter, could win the lottery, or rule the world.

If I could be (a)

I would

I should

I could

I ought to

I might

If I only could be (a)

Task 3: Write your own poem.

Spelling Test 10:

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Lesson 12: Formal Language

We use formal language in situations that are serious or that involve people we don't know well. Informal language is more commonly used in situations that are more relaxed and involve people we know well.

Formal language is more common when we write; informal language is more common when we speak. However, there are times where writing can be very informal, for example, when writing postcards or letters to friends, emails or text messages. There are also examples where spoken English can be very formal, for example, in a speech or a lecture. Most uses of English are neutral; that is, they are neither formal nor informal.

Formal language and informal language are associated with particular choices of grammar and vocabulary.

Contractions, relative clauses without a relative pronoun and ellipsis are more common in informal language.

	Formal	Informal
<i>She has decided to accept the job.</i>	✓	
<i>She's decided to accept the job.</i>		✓ She's = contraction
<i>The girl whom I met in Singapore was interested in working in Australia.</i>	✓	
<i>The girl I met in Singapore was interested in working in Australia.</i>		✓ Relative clause without the relative pronoun e.g. whom
<i>We went to Barcelona for the weekend. We have a lot of things to tell you.</i>	✓	
<i>Went to Barcelona for the weekend... Lots to tell you.</i>		✓ Lack of pronouns/subject verb agreement. Use of ellipses

More formal vocabulary commonly involves longer words or words with origins in Latin and Greek. More informal vocabulary commonly involves shorter words, or words with origins in Anglo-Saxon. Most dictionaries indicate very informal and/or formal words.

Spelling Test 12:

Spelling	√/X	Correction (if applicable)
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TOTAL /20:

Lesson 13: Technical Vocabulary

In addition to general words and academic words, you will also need to learn subject-specific or 'technical' vocabulary.

What is subject-specific vocabulary?

Each subject has words which are either used specifically in that subject area (and not in general English), or common words which are used with special meaning in that subject area. Such words are known as *technical*, *domain-specific* or *subject-specific* words. The following are two examples of non-general words used in the subject area of *genetics*:

haploid: an organism or cell having only one complete set of chromosomes;
diploid: an organism or cell having two sets of chromosomes or twice the haploid number.

Words such as these can be difficult even for native speakers to learn, though native speakers may have some advantage in being able to recognise prefixes, suffixes or roots which give the word meaning, e.g. 'di-' in *diploid*, meaning 'two'.

The second type of subject-specific vocabulary, i.e. common words used with special meaning, are similar to the type of academic vocabulary in which general words have a special meaning in academic contexts. In this case, though, such words take on a special meaning according to the subject they are being used in, as shown in the following examples.

class

General meaning: a group of students who are taught together

Biology meaning: taxonomic group containing one or more orders

family

General meaning: a social unit living together

Biology meaning: a taxonomic group containing one or more genera, e.g. 'sharks belong to the fish family'

bug

General meaning: an insect or similar creeping or crawling invertebrate

computer science meaning: an error or flaw in a computer program or hardware system

cohesion

General meaning: the state of cohering or sticking together

Botany meaning: the process in some plants of parts growing together that are usually separate (e.g. petals)

Physics meaning: the intermolecular force that holds together the molecules in a solid or liquid

Language meaning: how parts of a text are connected together (see the writing section on cohesion for more details)

These are words that you might use when writing about literature. Do you know what they all mean?

Write a definition and put each word into a sentence.

Literary Vocabulary	Definition with an example
Simile	
Metaphor	
Personification	
Analyse	
Evidence	
Device	
Alliteration	
Onomatopoeia	
Rhetoric	
Symbolism	
Tone	
Format	
Hyperbole	
Hypophora	
Allusion	
Anaphora	
Enjambment	
Caesura	
Structure	
Asyndetic list	

Polysyndetic list	
Juxtaposition	
Stanza	

Spelling Test 13:

Spelling	√/X	Correction (if applicable)
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Spelling Test 14:

Spelling	✓/X	Correction (if applicable)
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TOTAL /20:

Lesson 15: Humour

Comedic Devices:

Write a definition for the comedic devices below, some have been done for you.

Sarcasm

Irony

The expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect.

Hyperbole

Rhetorical question

Anecdote

Repetition

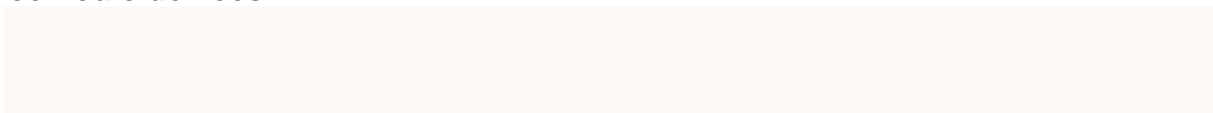
Self deprecation

Being critical of oneself, making oneself the subject of the joke

Pop culture references

Reference to popular culture e.g. film, TV, celebrities

Read the article below. Once you have read it, highlight and label examples of comedic devices.



Charlie Brooker: I have been murdered and replaced with a facsimile, in running shoes.

You know how occasionally someone you know will suddenly do something so wildly uncharacteristic, you begin to question whether you ever really knew them at all? You've known Jane for 15 years. She's always been a vegetarian. And now she's married a human being made of meat. You're confounded and slightly hurt. Who exactly was this "Jane" you spent so much time with? What other surprises might be lurking within the Jane-shaped shell you once called a friend? Where was she on the night of the fifth? Is that her real leg? Who is Keyser Söze? Etc etc.

Still, if it's slightly creepy when a friend behaves atypically, it's borderline terrifying when the person behaving out of character is wearing your shoes and your haircut and looks like you and is you. Take me for instance. For years, I thought I knew vaguely who I was, and the kind of things I liked. And one thing I'd definitely class myself as is "un-sporty". I've never had a gym membership and have always been profoundly suspicious of anyone who willingly does anything more physically demanding than wiping their arse. So imagine my shock, in recent weeks, to find myself running around a local park. Not once, not while being chased in a waking nightmare, but voluntarily and often.

I confess: I have become a runner. I go running. I run. Like a runner. Which is what I have become. A running runner. Forgive me. Oh Christ. Forgive me.

It started innocuously, not to mention geekily. I stumbled across an app. An app designed to encourage couch potatoes to "get into" running by easing them in at a pace so non-threatening you'd have to be physically glued to the sofa to be daunted by it. Here's how it works: you pop a pair of headphones in and put some music on. Then you start the app. It fades the music down for a moment and tells you to stroll around for about 90 seconds. Once that time limit's up, it interrupts again and politely asks you to run for 60 seconds. Sixty seconds, no longer. Then you walk for 90 seconds again. And so on. It's literally a walk in the park. And before you know it, the app's voice – a slightly patronising female whose accent hovers somewhere between Devon and Melbourne – is saying well done, that's enough for today, you can go home now, and incidentally you're wonderful. You repeat this three times a week; each time, it incrementally lengthens the run and shortens the walk. After nine weeks, to your own astonishment, you're running uninterrupted for 30 minutes.

I always hated healthy outgoing types. Really despised them. And when they smuggled on about how physical exercise gave them an endorphin rush, I felt like coughing blood in their eyes. Now, to my dismay, to my disgust, I discover they were right. If I don't get to run, I become irritable, like a constipated bear that can't find the woods. I have to get out there. And I run for longer: I'm up to an hour at a time now, sometimes more.

I remember the psychological barrier I had to pass through when I bought my first pack of cigarettes. I'd cadged here, dabbled there, mainly at night, over a drink, until finally one day, I had to face facts: it was the middle of the afternoon, and I was gasping. I popped into a newsagent's and bought my inaugural pack of Marlboros with a burning sense of shame.

I don't smoke any more, but I felt that shame again a few months ago, when I finally snapped and bought a decent pair of running shoes to replace the crappy trainers I'd been using. Once that dam was broken, I bought some swanky running shorts. Not one pair – but several. I even bought a preposterous sports top made of some kind of cybernetic superskin designed to slurp sweat off your back and email it to a parched section of the developing world. It's a fabric with its own trademarked name and diagram, squarely designed to appeal to the kind of person I hate, and I own it. I can scarcely bear to look at myself in the mirror.

This is how low I've sunk: I went on holiday recently, all the way to Australia, and on the way there we stopped in Singapore for a night and I ... I can scarcely type this ... I used the hotel gym. At 6.30am. God help me I ran on a treadmill at 6.30am. With other people in the room. And then I went on a cross-trainer. In full view of everyone. It feels good to admit it. It feels cleansing, somehow. And that was the first day of the holiday. I ran as often as I could after that. And then flew home and ran some more. Running, exercising, using gymnasiums ... it's a betrayal of everything I stand for. I hope it's some kind of temporary life crisis. Or a complete mental breakdown from which I'll eventually recover. Otherwise I'm going to have to start physically beating myself up. And even then, even as my own fists swoop towards my self-hating face, I'll be secretly anticipating the endorphin rush of all that extra exercise. Doomed. Doomed.

Answer the following questions:

1. How does the writer use self deprecation and what effect does this have on the reader? Use a quotation in your response.

2. How does the writer use hyperbole and what effect does this have on the reader? Use a quotation in your response.

3. How does the writer subvert expectations and traditional opinions of running for comedic purposes? Use a quotation in your response.

Spelling Test 15:

Spelling	✓/X	Correction (if applicable)
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Lesson 16: Writing Comedy

Write a comedic article in response to the following statement:

'The dramatic arts have no place in the modern world. The performing arts should be removed from all schools.'

ADVICE:

- Take on a persona
- Have a strong opinion
- Include a funny headline
- Use comedic devices to engage your reader
- Don't be afraid to exaggerate!

Use this space to plan your article, then write it on the next page.

Who is your persona?

For or against the statement?

Headline?

Subheading?

3 main points?

-
-
-

