

8

11–14

Inspire English

INTERNATIONAL

Student Book

SAMPLE



Inspire English International

Year 8 Student Book

David Grant

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About the Student Book

Welcome to Inspire English International! We hope you will find this book useful (and inspiring!) as you develop your skill and knowledge in written English. Through explicitly addressing the areas needed to excel in this subject, you should gain mastery of the subject and make excellent progress.

This Student Book provides a clear structure to your learning. Each unit is based around a theme and uses a range of engaging texts to help you focus on the mastery of key skills. These skills are set out at the start of each unit, along with a clear explanation of what you will be able to do by the end of that unit.

Within each unit, the theme is broken down into sections designed to help you master those key skills in a clear learning progression. Activities and Boosts (covering skills, grammar, spelling and punctuation) all build towards your learning.

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Unit 1 Heroes and villains

In this unit, you will meet a range of characters in stories who are either heroic or villainous. The stories featured use many techniques to build suspense, and the heroes find themselves in dangerous situations or faced with cunning enemies, including a mysterious Count, a sinister aunt and fierce wild animals. Will the heroes of these stories win, or will the villains overpower them...?

In this unit, you will...

- explore different ways to tell stories and make them successful.
- explore how a writer creates a villainous character and then create your own villain.
- explore ways of creating tense, exciting action in a story.
- explore the opening of a short story and then write your own.
- answer questions on a short extract and write a short descriptive text to assess your progress.
- explore the purposes of ideas in stories and how they are structured.
- explore different ways of ending a story.
- explore different ways of giving the reader information.
- explore sentence structure choices and their impact on the reader.
- develop your skills in checking the accuracy and effectiveness of your writing.
- write a short story to assess your progress in this unit.

By the end of this unit, you will be able to structure and craft a short story.

Each unit is based around a theme – at the start you will find a description of this theme and an idea of some of the texts you will explore.

Learning objectives are listed here, as well as a clear outcome – so that you understand what you will learn by following the unit.

Each section begins with an engaging text on the unit's theme.

Activities throughout each unit focus on key skills and help structure your learning.

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Section 1 Telling stories

In this section, you will explore different ways to tell stories and make them successful.

Extract A is taken from a story based on an ancient Greek myth: the twelve tasks of Heracles.

▼ Read Extract A and then answer the questions that follow it.

1 For ten long years, King Eurystheus had been trying to keep a promise he had made to the goddess Hera. He had pledged to help her defeat her enemy, Heracles, by creating a series of impossible tasks for Heracles to perform. If – and when – Heracles failed at the tasks, he would either die or remain enslaved to Eurystheus forever. And Hera would be delighted. There was just one problem. Each time Eurystheus thought he'd come up with a truly impossible task, Heracles seemed to complete it easily. Using a mixture of courage, cunning and superhuman strength, Heracles had outwitted giants, defeated monsters and even cleared twenty years' worth of cow dung out of the world's smelliest stables in a single day. Now, Eurystheus had just one last chance to create a mission that even Heracles was bound to fail. So he summoned Heracles into his presence to receive his final, devastating order.

20 bring me King Plato's guard dog, the mighty Cerberus!

Heracles thought about what the king was asking. Cerberus was the most terrifying and powerful dog who had ever lived. Each of his three heads was more fearsome than the last, and his tail was a deadly dragon's. Beside Cerberus, the mighty monsters Heracles had already defeated were as puny as puppies. "Very well, Eurystheus," he said. "I have no choice but to obey."

Without another word, Heracles swept out of the palace. Before he reached the outer gates, he was already planning how he would capture the monstrous dog, and earn his freedom once and for all.

Activity 1: Picking out the key points

The extract sets the scene for the full story: it explains who is doing what, and why. Answer the questions below using as much information as possible from the extract.

- What does King Eurystheus do, and why? Write one or two sentences explaining your answer.
- What does Heracles do, and why? Write one or two sentences explaining your answer.
- Look again at your answers to questions 1 and 2. Check that they contain all of the following words.
goddess | promise | tasks | dog | Underworld | freedom

If any of these words are missing, make sure you have included all the relevant information from the extract. If possible, add more information to your answers.

About the Student Book

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Section 11 Assessment

In this section, you will write a short story to assess your progress in this unit.

Activity 1: Planning

In this assessment, you will write an exciting adventure story in which a hero defeats a villain.

- Use the following steps to gather your ideas for your main characters and plot.
 - What kind of hero will you write about? You could choose a superhero or an ordinary person. You could consider:
 - whether the hero sets out to act heroically, or whether her or his actions are unexpected
 - what the hero usually does during his or her everyday life
 - whether the hero acts alone, or with friends or a sidekick
 - how your hero looks, talks and thinks.Note down your ideas.
 - What kind of villain will feature in your story? You could choose a supervillain or an ordinary person. You could consider:
 - how clever and capable the villain is
 - whether the villain acts alone, or with a gang
 - what made this person into a villain
 - how your villain looks, talks and thinks.Note down your ideas.
 - What kind of wrongdoing will your villain be trying to commit? You could consider:
 - the seriousness of the crime
 - who or what would suffer as a consequence
 - how realistic the crime story will be
 - whether or not the plan is a clever one.Note down your ideas.

Assessment units help take the stress out of testing by giving you tools and structure and by walking you through the steps needed to produce outstanding answers every time.

Boost boxes will develop your key skills further to help support you.

Key technical terms are in blue. You will find the definitions of these terms in the complete glossary at the end of the book.

Unit 1: Heroes and villains

Section 1 Telling stories

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Grammar Boost: Active and passive voices

Sentences can be written in the **active voice** or the **passive voice**. The active voice is more common and tells you who does what to whom. For example:

the subject of the sentence tells you who performs the action

the verb tells you what the subject does

the object tells you who has the action done to them

Heracles defeated Cerberus.

In the passive voice, the subject and object change places. The person or thing that performs the action in the passive voice is called the agent. This can be added or left out. For example:

the verb uses a form of 'to be' and a past participle

Cerberus was defeated (by Heracles).

- Which **one** of the following sentences is written in the passive voice? Write **one** sentence explaining how you can tell.
A The writer presents Cerberus as a 'monstrous dog'.
B Cerberus is presented as a 'monstrous dog' by the writer.
- All of the sentences below are written in the active voice. Rewrite them in the passive voice. For each one, decide whether you want to add or leave out the agent.
a) Heracles cleaned the smelly stables. b) Heracles completed all of the tasks.
c) King Eurystheus ordered Heracles to kill Cerberus.

Activity 2: Thinking about characters

- What impression has the writer created of the following characters? Write one sentence about each, supporting each response with a quotation from Extract A.
a) King Eurystheus b) The goddess Hera c) Heracles d) Cerberus

Remember
Check each quotation you choose to make sure that you have not included irrelevant words and that it makes sense in your sentence.

The writer presents Cerberus as 'the most terrifying and powerful dog who had ever lived. Each of his three heads was more fearsome than the last!'

The glossary at the end of the book contains the key terms identified across all years of the course, along with clear definitions.

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Glossary

abbreviation - shortened word or phrase (e.g. Doctor becomes Dr; Susan becomes Sue; telephone becomes phone)

abstract noun - noun that names ideas you cannot see, hear, smell, taste or touch (e.g. 'happiness'; 'idea')

account - telling or retelling of factual or fictional events (e.g. an account of the football match, or an account of an adventure)

active voice - form in which the thing that is performing the action of a verb is the grammatical **subject** of a sentence

adjective - word that adds information to a noun

adverb - single-word **adverbial**

adverbial - words (adverbs), phrases or clauses that add information to a verb, adjective or other adverbial

alliteration - use of one sound to begin two or more words

analyse - examine carefully, to improve

character - fictional person in a story, play or film

chronological - in a manner showing the order in which events happen or happened

climax - group of more than one word, including a verb

cliché - phrase or idea that is overused and so has lost its impact

climax (in a story) - moment of greatest conflict

comma splice - incorrect use of a comma to link two main clauses

compare - looking at similarities and differences between two or more things

conclusion (of a text) - last part, often a result or summary

concrete noun - noun that names a physical thing you can see, hear, smell, taste or touch (e.g. 'cat'; 'tree')

conflict (in a story) - challenge or opposition

determiner - word (such as 'the' and 'a') that begins a noun or noun phrase, indicating whether the noun names something general or specific, and plural or singular

dialogue - speech between people or fictional characters

direct address - method of speaking directly to the reader or listener

direct speech - words exactly as they are spoken, usually given within speech marks and with an identifier

embedded quotation - quotation positioned inside a sentence and that functions as a part of the sentence

emotive language - words and phrases that stir readers' emotions

emphasis - forcefulness of expression that suggests importance

conflict (in a story) - challenge or opposition

evidence - supporting facts or



Unit 1

Heroes and villains

In this unit, you will meet a range of characters in stories who are either heroic or villainous. The stories featured use many techniques to build suspense, and the heroes find themselves in dangerous situations or faced with cunning enemies, including a mysterious Count, a sinister aunt and fierce wild animals. Will the heroes of these stories win, or will the villains overpower them...?

In this unit, you will...

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- explore ways of creating tense, exciting action in a story.
- explore the opening of a short story and then write your own.
- answer questions on a short extract and write a story opening to assess your progress.
- explore the purposes of ideas in stories and how they are structured.
- explore different ways of ending a story.
- explore different ways of giving the reader information.
- explore sentence structure choices and their impact on the reader.
- develop your skills in checking the accuracy and effectiveness of your writing.
- write a short story to assess your progress in this unit.

By the end of this unit, you will be able to structure and craft a short story.

Section 1 Telling stories

In this section, you will explore different ways to tell stories and make them successful.

Extract A is taken from a story based on an ancient Greek myth: the twelve tasks of Heracles.

▼ Read Extract A and then answer the questions that follow it.

- 1 For ten long years, King Eurystheus had been trying to keep a promise he had made to the goddess Hera. He had pledged to help her defeat her enemy, Heracles, by creating a series of impossible tasks for Heracles to perform. If – and when – Heracles failed at the tasks, he would either die or remain enslaved to Eurystheus forever. And Hera would be delighted.
- There was just one problem. Each time Eurystheus thought he'd come up with a truly impossible task, Heracles seemed to complete it easily. Using a mixture of courage, cunning and superhuman strength, Heracles had outwitted giants, defeated monsters and even cleared twenty years' worth of cow dung out of the world's smelliest stables in a single day. Now, Eurystheus had just one last chance to create a mission that even Heracles was bound to fail. So he summoned Heracles into his presence to receive his final, devastating order.
- 20 "Go at once to the Underworld," said Eurystheus, "and bring me King Pluto's guard dog, the mighty Cerberus."
- Heracles thought about what the king was asking. Cerberus was the most terrifying and powerful dog who had ever lived. Each of his three heads was more fearsome than the last, and his tail was a deadly dragon's. Beside Cerberus, the mighty monsters Heracles had already defeated were as puny as puppies. "Very well, Eurystheus," he said. "I have no choice but to obey."
- Without another word, Heracles swept out of the palace. Before he reached the outer gates, he was already planning how he would capture the monstrous dog, and earn his freedom once and for all.



Activity 1: Picking out the key points

The extract sets the scene for the full story: it explains who is doing what, and why. Answer the questions below using as much information as possible from the extract.

- 1 What does King Eurystheus do, and why? Write one or two sentences explaining your answer.
- 2 What does Heracles do, and why? Write one or two sentences explaining your answer.
- 3 Look again at your answers to questions 1 and 2. Check that they contain all of the following words.

goddess | promise | tasks | dog | Underworld | freedom

If any of these words are missing, make sure you have included all the relevant information from the extract. If possible, add more information to your answers.

Grammar Boost: Active and passive voices

Sentences can be written in the **active voice** or the **passive voice**.

The active voice is more common and tells you who does what to whom. For example:

the subject of the sentence tells you who performs the action

the verb tells you what the subject does

the object tells you who has the action done to them

Heracles defeated Cerberus.

In the passive voice, the subject and object change places. The person or thing that performs the action in the passive voice is called the agent. This can be added or left out. For example:

the verb uses a form of 'to be' and a past participle

Cerberus was defeated (by Heracles).

- 1 Which **one** of the following sentences is written in the passive voice? Write **one** sentence explaining how you can tell.

A The writer presents Cerberus as a 'monstrous dog'.

B Cerberus is presented as a 'monstrous dog' by the writer.
- 2 All of the sentences below are written in the active voice. Rewrite them in the passive voice. For each one, decide whether you want to add or leave out the agent.

a) Heracles cleaned the smelly stables. b) Heracles completed all of the tasks.

c) King Eurystheus ordered Heracles to kill Cerberus.

Activity 2: Thinking about characters

- 1 What impression has the writer created of the following characters? Write one sentence about each, supporting each response with a quotation from Extract A.

a) King Eurystheus b) The goddess Hera c) Heracles d) Cerberus

Remember

Check each quotation you choose to make sure that you have not included irrelevant words and that it makes sense in your sentence.

The writer presents Cerberus as 'the most terrifying and powerful dog who had ever lived. Each of his three heads was more fearsome than the last.'

Extract B is the beginning of a story that is also about Heracles' final challenge, but it is written in a different style. Heracles has just come ashore from the River Styx, which separates the Underworld from the living world.

▼ Read Extract B and then answer the questions that follow it.

- 1 The air of the Underworld was cold and thick with an ancient silence. The only sound came from the oars of the wooden boat as it retreated across the night-black river, leaving Heracles alone on the riverbank. He shivered. Was he the only living thing in this deserted kingdom of the dead?

Huge gates loomed ahead of him. Torches set high on either side of them flickered dimly in the dank air.

- Stone grated roughly on stone as Heracles shouldered the mighty palace gates aside. As he stepped through, every corner of the courtyard shook with a frenzy of baying fury.

For a moment, Heracles stood as if dazed. Then in the deep darkness by a distant door, a terrifying shape began to emerge: a mighty hound, chained to a massive stone pillar, its three heads raised to the moonless sky, howling and monstrous in its rage.

- 15 Before Heracles could gather himself, a darkly shadowed figure stepped out into the courtyard. It silenced the beast with a bloody hunk of meat, and turned its dead white eyes to Heracles.

"I know why you are here," said the figure.

- "I am here," said Heracles, steadying his shaking voice, "because King Eurystheus sent me. It is my final challenge: to bring your dog to him. So I would be –"

Heracles' voice was lost in a blast of mocking laughter that echoed through the courtyard. In its dying echoes, the figure bent and released the chains that bound the dog.



Activity 3: Comparing two texts

- 1 Answer the questions below with reference to Extract B only.
- a) Where is Heracles at the start of this story?
 - b) Why has Heracles come to this place?
- 2 Extract B contains less background information than Extract A. As Extract B goes on, the writer will have to give the reader all the important information they will need to understand the story.
- a) Which pieces of information will the writer of Extract B need to include later in the story? Look again at your answers to Activity 1 for support.
 - b) Extract B describes a part of the story that comes after the events described in Extract A, but it also reveals things about Heracles' thoughts and feelings. Do you think Extract A would be improved if it revealed these things too? Write one or two sentences to explain your answer, giving the information you think could be included in Extract A.

Activity 4: Comparing intention and response

Think about how the writer of each extract tells the story.

- 1 Look at the following summary of the whole story of Heracles and Cerberus.

A Eurystheus sets Heracles impossible tasks, including capturing Cerberus.

B Heracles enters the Underworld and faces Cerberus.

C Heracles captures Cerberus and delivers him to Eurystheus.

D Eurystheus begs Heracles to return the terrifying hound to the Underworld and gives Heracles his freedom.

- a) At what point in the plot does the writer of Extract A on page 10 begin the story?
- b) At what point in the plot does the writer of Extract B on page 12 begin the story?
- c) Why might the writers of the two extracts have made these different decisions?

- 2 What impression has the writer created of the following characters? Write one sentence about each, supporting each response with a quotation from Extract B.

a) Heracles b) The darkly shadowed figure c) Cerberus

- 3 In what ways are your impressions of Heracles in Extract B different from your impressions of Heracles in Extract A? Write one or two sentences explaining your ideas.

In Extract A, Heracles is presented as

Whereas in Extract B, the writer

- 4 Look again at the following descriptions of Cerberus in the two extracts.

Extract A

Cerberus was the most terrifying and powerful dog who had ever lived. Each of his three heads was more fearsome than the last, and his tail was a deadly dragon's.

Extract B

Then in the deep darkness by a distant door, a terrifying shape began to emerge: a mighty hound, chained to a massive stone pillar, its three heads raised to the moonless sky, howling and monstrous in its rage.

Both versions create a similar impression. How has each writer done so?

- 5 Do you prefer Extract A or B? Write **two or three** sentences explaining your choice.

Section 2 Building a character

In this section, you will explore how a writer creates a villainous character, and then create your own villain.

In this extract, Walter Hartright has come to challenge his enemy, the villainous Count Fosco. Walter knows an important secret about the Count – a mark on his arm proves he was a member of a secret group called the Brotherhood, but he betrayed them. The Count has been keeping this secret because if the Brotherhood find him again, they will kill him.

▼ Read the extract and then answer the questions that follow it.

- 1 He slipped by me with the quickness of thought, locked the door, and put the key in his pocket.

“You and I, Mr. Hartright, are excellently well acquainted with one another by reputation,” he said. “Did it, by any chance, occur to you when you came to this house that I was not the sort of man you could trifle with?”

“It did occur to me,” I replied. “And I have not come to trifle with you. I am here on a matter of life and death.”

- 5 “On a matter of life and death,” he repeated to himself. “Those words are more serious, perhaps, than you think. What do you mean?”

“What I say.”

The perspiration broke out thickly on his broad forehead. His left hand stole over the edge of the table. There was a drawer in it, with a lock, and the key was in the lock.

- 10 “So you know why I am leaving London?” he went on. “Tell me the reason, if you please.” He turned the key, and unlocked the drawer as he spoke.

“I can do better than that,” I replied. “I can SHOW you the reason, if you like.”

“How can you show it?”

“You have got your coat off,” I said. “Roll up the shirt-sleeve on your left arm, and you will see it there.”

- 15 The same livid leaden change passed over his face which I had seen pass over it at the theatre. The deadly glitter in his eyes shone steady and straight into mine. He said nothing. But his left hand slowly opened the table-drawer, and softly slipped into it.

My life hung by a thread, and I knew it.

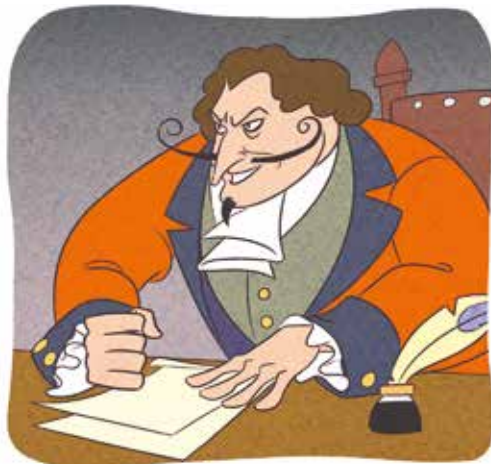
- 20 “Wait a little,” I said. “You have got the door locked – you see I don’t move – you see my hands are empty. Wait a little. I have something more to say.”

“You have said enough,” he replied, with a sudden composure so unnatural and so ghastly that it tried my nerves as no outbreak of violence could have tried them. “I want one moment for my own

- 25 thoughts, if you please. Do you guess what I am thinking about?”

“Perhaps I do.”

“I am thinking,” he remarked quietly, “whether I shall add to the disorder in this room by scattering your brains about the fireplace.”



Activity 1: Inferring character

- 1 What clues in the extract on page 14 reveal that Count Fosco is a villain?

- 2 Look again at the way Count Fosco speaks at the end of the extract:

“You have said enough,” he replied.

“I am thinking,” he remarked quietly, “whether I shall add to the disorder in this room by scattering your brains about the fireplace.”

What does the writer suggest or reveal about Count Fosco’s character through his speech? Note down the effect of each example.

- 3 Look at what Count Fosco says earlier in the extract. What further things can you infer about his character from what he says? Choose quotations as evidence to support your ideas.

How do I do that?

Look carefully through the relevant part of the text for a sentence, phrase or word that is particularly powerful in creating the effect you are describing. For example, if you wanted to prove that a character is presented as polite, you might select a sentence in which they say ‘please’ and ‘thank you’ several times.

- 4 a) What information can you find in the extract about Count Fosco’s actions?
b) What can you infer about his character from his actions?
- 5 In your opinion, which reveals most about the character of Count Fosco: his speech or his actions? Write one or two sentences explaining your ideas.
- 6 a) What information can you find in the extract about Walter Hartright?
b) What can you infer about his character from what he says and does?

Activity 2: Responding to character

- 1 How do you respond to the character of Count Fosco? Note down some words to express your response. You could choose from the vocabulary below, or use your own ideas.

intrigued | frightened | disturbed | excited | revolted

- 2 Write **two or three** sentences explaining your response and how it was formed, using one or two quotations from the extracts to support your ideas.

Activity 3: Revealing a villain

- 1 In the extract, sometimes Count Fosco seems more powerful, and at other times Walter Hartright seems to hold more power. Look again at the sections of dialogue below from the extract on page 14. Which character seems most powerful in each section? How is this shown in their speech?
- A ‘So you know why I am leaving London?’ he went on. ‘Tell me the reason, if you please.’ He turned the key, and unlocked the drawer as he spoke.
- ‘I can do better than that,’ I replied. ‘I can **SHOW** you the reason, if you like.’
- ‘How can you show it?’
- ‘You have got your coat off,’ I said. ‘Roll up the shirt-sleeve on your left arm, and you will see it there.’
- B ‘Wait a little,’ I said. ‘You have got the door locked – you see I don’t move – you see my hands are empty. Wait a little. I have something more to say.’
- ‘You have said enough,’ he replied, with a sudden composure so unnatural and so ghastly that it tried my nerves as no outbreak of violence could have tried them. ‘I want one moment for my own thoughts, if you please. Do you guess what I am thinking about?’
- 2 The author varies the length of the sentences when writing dialogue. For example, short sentences can add pace, and longer sentences interrupted by dashes could suggest the character is nervous or panicking. Why do you think the author varies the sentences in this way? What effect does it have?

Skills Boost: Speech punctuation

- 1 Look again at the sections of dialogue in Activity 3. Use them to help you complete the rules of speech punctuation below. Select one option to complete each sentence.

The rules of speech punctuation

- a) The words spoken are always enclosed in commas / speech marks / capital letters.
- b) There is always a full stop / a comma / some punctuation before the closing speech mark.
- c) When the words spoken are followed by an identifier, there is never a comma / a question mark / a full stop before the closing speech mark.
- d) When the words spoken are **not** followed by an identifier, there is never a comma / a question mark / a full stop before the closing speech mark.

Remember

An identifier gives information about who is speaking. For example: *she said*.

- 2 Now check that all of the rules you have written are true of the examples of dialogue in Activity 3.

Activity 4: Building your own villain

You are going to build a villainous character that could appear in a story. Imagine that your teacher has left the school and has been replaced by a villainous teacher.

Choose your intention

- 1 How do you want readers to respond to the character of the villain you are creating? You could choose from the vocabulary below, or use your own ideas.

amused | frightened | disturbed | excited | revolted

Remember

All the choices you make in this activity should help you to achieve your intention.



Imagine

- 2 Picture the scene at the start of the story: students are sitting in a classroom. The teacher enters. What is the first impression you want to create of this character? Write one or two sentences summarising your ideas.

Develop your ideas

- 3 Think about speech that will show the reader what your villainous character is like. Write down **two or three** things the teacher could say in the classroom.
- 4 Think about the actions that will show the reader what your villainous character is like. Note down **two or three** things the teacher could do in the classroom. Ask yourself:
- How does my villain move around the classroom?
 - How does my villain treat the students?
 - What might my villain do with objects in the classroom, such as tables and books?
- 5 Think about your description of this villainous character’s appearance. Choose **two** key features that you could describe. You could describe your character’s:
- hair | nose | eyes | ears | teeth | smile | shoes
- 6 Finally, give your villainous character a name. Aim to choose a name that suits his or her villainous nature.

Section 3

Creating danger

In this section, you will explore ways of creating tense, exciting action in a story.

This is an extract from a short story. Fourteen-year-old Alex Ryder is investigating the car crash in which his uncle is thought to have died. Alex finds his uncle’s car in the local breaker’s yard – a junkyard where old cars are crushed. As Alex tries to inspect the car for clues, he hears voices.

▼ Read the extract and then answer the questions that follow it.

- 1

Without thinking, Alex threw himself into the only hiding place available: inside the car itself. Using his foot, he hooked the door and closed it. At the same time, he became aware that the machines had started again and he could no longer hear the men. He didn’t dare look up. A shadow fell across the window as the two men passed. But then they were gone. He was safe.
- 2

And then something hit the car with such force that Alex cried out, his whole body caught in a massive shock wave that tore him away from the steering wheel and threw him helplessly into the back. The roof buckled and three huge metal fingers tore through the skin of the car like a fork through an eggshell, trailing dust and sunlight. One of the fingers grazed the side of his head ... any closer and it would have cracked his skull. Alex yelled as blood trickled over his eye. He tried to move, then was jerked back a second time as the car was yanked off the ground and tilted high up in the air.
- 3

He couldn’t see. He couldn’t move. But his stomach lurched as the car swung in an arc, the metal grinding and the light spinning. The car had been picked up by the crane. It was going to be put inside the crusher. With him inside.
- 4

He tried to raise himself up, to wave through the windows. But the claw of the crane had already flattened the roof, pinning his left leg, perhaps even breaking it. He could feel nothing. He lifted a hand and managed to pound on the back window, but he couldn’t break the glass. Even if the workmen were staring at the car, they would never see anything moving inside.
- 5

His short flight across the junkyard ended with a bone-shattering crash as the crane deposited the car on the iron shelves of the crusher. Alex tried to fight back his sickness and despair and think of what to do. Any moment now the operator would send the car tipping into the coffin-shaped trough. The machine was a Lefort Shear, a slow-motion guillotine. At the press of a button, the two wings would close on the car with a joint pressure of five hundred tons. The car, with Alex inside it, would be crushed beyond recognition. And the broken metal – and flesh – would then be chopped into sections. Nobody would ever know what had happened.
- 6

He tried with all his strength to free himself. But the roof was too low. His leg was trapped. Then his whole world tilted and he felt himself falling into darkness. The shelves had lifted. The car slid to one side and fell the few yards into the trough. Alex felt the metalwork collapsing all around him. The back window exploded and glass showered around his head, dust and diesel fumes punching into his nose and eyes. There was hardly any daylight now, but looking out of the back, he could see the huge steel head of the piston that would push what was left of the car through the exit hole on the other side.



Activity 1: Tracking key events

Answer the questions below to make sure you understand the key events in the extract on page 18.

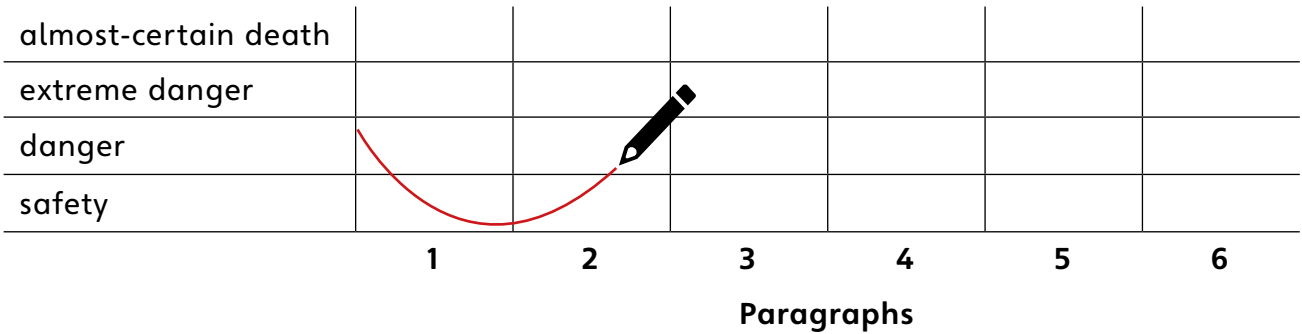
- 1

What **two** dangers does Alex face in the extract?
- 2

At the end of the first paragraph, Alex thinks he is safe. Why does he think this?
- 3

In the second paragraph, Alex realises he is **not** safe. Using your own words, explain what happens in this paragraph. Make sure you include details of what happens to the car and to Alex himself.
- 4

Carefully reread the rest of the extract, from the third paragraph to the end. Copy and complete a graph like the one below to show how safe Alex is as the story develops.



Activity 2: Identifying elements

There are some important elements you could use to create a gripping action scene in a story:

- Tell the reader what is happening.
 - Tell the reader what is going to happen soon.
 - Tell the reader how the main character is feeling.
 - Tell the reader about the main character’s five senses: what they can see, hear, smell, taste or touch.
- 1

Identify **one** example of each element in the extract on page 18.
- 2

Which element is used most often?
- 3

Which element is used least often?

Skills Boost: Word classes

Word classes are groups of words that have similar roles in sentences.

- 1

Nouns name a person, place or object. The words 'chair', 'movement' and 'idea' are examples of nouns. Note down **five** different nouns that could replace the **?**.

I can see the **?**.
- 2

Adjectives are words that add information about nouns. They describe the things named by the nouns. The words 'happy', 'green', and 'close' are examples of adjectives. Note down **five** different adjectives that could replace the **?**.

She has bought a **?** car.
- 3

Verbs express an action or situation. They can be preceded by a **pronoun** such as *I*, *you* or *it*. The words 'had', 'walk', and 'believes' are examples of verbs. Note down **five** different verbs that could replace the **?**.

I **?** in the park.
- 4

Adverbs are words that add information about verbs, adjectives or other adverbs. The words 'quickly', 'soon' and 'often' are examples of adverbs. Note down **five** different adverbs that could replace the **?**.

He did his homework **?**.

Activity 3: Exploring vocabulary

The writer of the extract on page 18 uses vocabulary to create a dramatic sense of danger. Look again at the following action-packed sentences from the extract.

The roof buckled and three huge metal fingers tore through the skin of the car like a fork through an eggshell, trailing dust and sunlight.

The back window exploded and glass showered around his head, dust and diesel fumes punching into his nose and eyes.

- 1

Focus on the writer's choice of verbs in the sentences above.

a)

Note down verbs that help the writer to create drama.

b)

Which verb do you find the most dramatic? Write one or two sentences explaining your choice.
- 2

Look again at the sentences above and find the simile the writer has used.

a)

Identify the **two** things described in the simile, and the **two** things with which they are compared.

b)

What does this simile suggest about the car and the car crusher?
- Remember

A simile is a comparison made using the words *like* or *as*.

Activity 4: Facing danger

You are going to write an extract from a story. You will write two paragraphs of action-packed drama in which the hero of the story faces extreme danger.

Imagine

- You are the hero of the story. You have escaped from a group of villains. They are chasing you through a tunnel.
- You see daylight ahead. If you can reach the daylight, you will be safe!
- You emerge from the tunnel and find yourself on a narrow ledge of rock, on a cliff, high above the sea, with only a weak bridge in front of you.
- You have two options: cross the bridge, or jump...



Plan

- 1

Think about the elements you will include in your writing to tell the story to the reader. Use the plot above and lots of your own ideas to complete a table like the one below.

What is happening?	
What is going to happen soon?	
How is the main character feeling?	
What is happening to the main character's five senses: what can they see, hear, smell, taste or touch?	

- 2

Think about how the plot could introduce a feeling of apparent safety before even worse danger presents itself.

Write

- 3

Write **two** paragraphs, using all your ideas to tell the story of your heroic escape. Choose your verbs carefully, to create a dramatic sense of danger.

Section 4 Openings

In this section, you will explore the opening of a short story and then write your own.

This extract is the opening of a short story.

▼ Read the extract and then answer the questions that follow it.

The tiger in the snow

- Justin sensed the tiger as soon as he reached the street. He didn't see it, or hear it. He simply sensed it. Leaving the warm safety of the Baxters' porch light behind him, he started down the sidewalk that fronted State Street, feeling the night swallow him in a single hungry gulp. He stopped when he reached the edge of the Baxters' property line and looked back wistfully toward their front door.
- Too bad the evening had to end. It had been just about the finest evening he could remember. Not that Steve and he hadn't had some fine old times together, the way best friends will; but this particular evening had been, well, magical. They had played *The Shot Brothers* down in Steve's basement while Mr and Mrs Baxter watched TV upstairs. When the game had been going well and everything was clicking, Justin could almost believe that Steve and he really were brothers. And that feeling had never been stronger than it had been this evening.
- When Mrs Baxter had finally called down that it was time to go, it had struck Justin as vaguely strange that she would be packing him off on a night like this, seeing how he and Steve slept over at one another's homes just about every weekend. But this evening was different. Despite the snow, home called to him in sweet siren whispers.
- Mrs Baxter had bundled him up in his parka, boots and mittens, and then, much to his surprise, she had kissed his cheek. Steve had seen him to the door, said a quick goodbye, then hurried away to the den. Funny thing, Steve's eyes had seemed moist.
- Then Justin had stepped out into the night, and Mrs Baxter had closed the door behind him, leaving him alone with the dark and the cold and ... the tiger.
- At the edge of the Baxters' property, Justin glanced around for a glimpse of the beast; but the street appeared deserted save for the houses and parked cars under a downy blanket of fresh snow. It was drifting down lazily now, indifferent after the heavy fall of that afternoon. Justin could see the skittering flakes trapped within the cones of light cast by the street lamps, but otherwise the black air seemed coldly empty. The line of lamps at every corner of State Street gave the appearance of a tunnel of light that tapered down to nothingness; and beyond that tunnel, the dark pressed eagerly in.
- For a moment, Justin felt the urge to scurry back to the Baxters' door and beg for sanctuary, but he knew he should be getting home. Besides, he wasn't some chicken who ran from the dark. He was one of the Shot Brothers. Rough and ready. Fearless. Hadn't he proven that to stupid Dale Corkland just the other day? "You scared?" old zit-faced Corkland had asked him. And Justin had shown him.



Activity 1: Reading between the lines

- Reread the first two paragraphs of the extract on page 22.
 - How is Justin feeling as he leaves the Baxters' house?
 - How is Justin feeling when he thinks about the time he has spent with Steve?
- Look again at the third and fourth paragraphs of the story.
 - Justin finds a number of things about this evening unusual or surprising. Note down as many of them as you can find.
 - What do you think the writer is trying to suggest in these paragraphs?
- Reread the final two paragraphs of the extract.
 - What do you think might have happened between Justin and Dale Corkland?
 - What do you think might happen next in the story?

Activity 2: Responding to the opening

A story opening should engage the reader so they want to keep reading.

It can create excitement, interest or humour that appeals to the reader.

It can introduce a subject or character about which the reader wants to find out more.

It can make the reader ask questions they hope the story will answer.

- Which method is used most effectively in the extract on page 22? How is it used, and why is it effective? Write a short paragraph explaining your ideas.

How do I do that?

An effective response to a text needs to identify what the writer has done, and how they have done it.

- Write one or two sentences, summing up your response to the story opening.

The writer engages the reader's interest by
- Select **one** short quotation as evidence to prove your point.

For example, the writer describes
- Finally, write one or two sentences explaining how the evidence you have selected proves the point you made at the beginning of your paragraph.

This suggests that *The reader is given the impression that*

Skills Boost: Choosing tense and person

When you write a story, your choice of tense and person should be one of the first decisions you make. This table shows how they can be used in a story.

Tense	Present tense	Events are happening as they are being narrated: <i>I walk in the woods.</i>
	Past tense	Events happened at some point in the past: <i>I walked in the woods.</i>
Person	First person	Events are written from the narrator's point of view: <i>I was walking in the woods.</i>
	Third person	Events are written as though the narrator is watching the action: <i>She was walking in the woods.</i>

1 Rewrite this story extract in the third person and past tense.

I walk through the darkness and I stop every time I hear a noise. As I go around a corner, I realise I can hear footsteps. They are getting faster and closer. I start to run. I have no idea where I am going – I just know I have to get away.

Activity 3: Choosing the first sentence

1 Look at the sentences below from the extract on page 22. Sentence A is the first sentence of the story and sentences B–E are other key sentences which set the scene for the reader. Any of these sentences could have been the first sentence in the story, although some would need one minor change.

- A Justin sensed the tiger as soon as he reached the street.
- B Leaving the warm safety of the Baxters' porch light behind him, he Justin started down the sidewalk that fronted State Street, feeling the night swallow him in a single hungry gulp.
- C They Justin and Steve had played The Shot Brothers down in Steve's basement while Mr and Mrs Baxter watched TV upstairs.
- D When Mrs Baxter had finally called down that it was time to go...
- E Then Justin had stepped out into the night, and Mrs Baxter had closed the door behind him...

- a) Order the sentences to show the order in which the events actually took place.
- b) Which sentence(s) tell the reader about one of the characters' thoughts or feelings?
- c) Which sentence(s) tell the reader about an event that happened?
- d) Which sentence(s) create a sense of danger or tension?
- e) Which sentence(s) make the reader want to find out what will happen next?

2 Do you think the writer chose the most effective opening sentence? Why is this? Write one or two sentences to explain your ideas.

Activity 4: Writing an opening

You are going to write the first paragraph of an engaging story opening.

Imagine

Before you begin writing your story, you need to gather some ideas about the events that take place.

- The story begins in a place you know well. Where is it? It could be your home, your school, a friend or relative's house, or somewhere else.
- You decide to leave that place, to go somewhere else you know well. Where is it?
- As you make your way to the second place, something strange or disturbing happens. What is it? It could be something you notice using any of your senses.



Write

- 1 You are going to write the first **five** sentences of your story in chronological order. Write your sentences in the first person and the past tense.
- a) Write a sentence describing the weather and the time of day when this story takes place.
- b) Write a sentence telling the reader where you were at first, and why you were there.
- c) Write a sentence telling the reader where you decided to go, and why.
- d) Write a sentence telling the reader about the strange or disturbing thing that happened on the way there.
- e) Write a sentence telling the reader how you felt when it happened. Try to give a detailed description.

Sequence

- 2 Look again at the five sentences you wrote in response to question 1.
- a) Which sentence would make the most engaging first sentence of your story?
- b) In what order will you sequence the other four sentences? Experiment with sequencing them in two or three different ways before choosing which way is the most effective.

Revise

- 3
- a) Rewrite your story opening in the third person.
- b) Which version do you prefer – the first-person version or the third-person version? Why is this? Write one or two sentences to explain your choice.

Section 5 Assessment

In this section, you will answer questions on a short extract and write a story opening to assess your progress.

Marcus and Cleo live with their parents at 52 Willow Gardens. When their parents travel overseas to a business conference, the children's Great Aunt arrives to look after them.

▼ Read the extract and then answer the questions that follow it.

- 1 "She's only staying a week," Mother had said; but from the moment Great Aunt Jampot arrived, Marcus and Cleo feared she would never leave.

5 They bitterly recalled the morning she appeared on their doorstep. The children had gone to answer the loud insistent knocking and were confronted by a tall, thin woman



15 in a vast, rustling, purple dress. She had a nest of silver hair on her head, and what appeared to be a dead badger draped about her shoulders. She pushed past them into the house, without any explanation, calling over her shoulder in a commanding voice, "My luggage is on the path...be careful with it!"

20 Marcus went to pick up the small, delicate-looking bag in one quick movement – and almost fell over. It was much heavier than it looked. Carefully now, he wrapped his arms around it and lifted with all his strength. It clanked and the weight seemed to shift. He was sure he could hear his bones groaning under the weight – what could be in there? His suspicions were further aroused when he discovered his Aunt a week later, crouching with her ear to the door of the safe in the study. Seeing Marcus staring, she straightened up and removed her black leather gloves. "I heard a mouse. What are you doing creeping around, child?" she exclaimed.

35 It was the first of many **sinister**¹ clues the children observed about their unwelcome babysitter. Although the reason for her visit was to care for them, the twins glumly reflected that "caring" was the last thing Great Aunt Jampot was inclined to do. That first evening, the

children had been sitting in the dining room as usual when a shrill voice had called them to the kitchen. There, they'd been ordered to sit at a bare, grubby table. In front of each of them sat a chipped bowl and a crudely carved wooden spoon. In the centre of the table sat a huge, rusty, black pot and in it a thick, grey liquid. Strange black misshapen lumps floated to the surface of the liquid, then sank quickly with a 'gloop'. "Eat your stew, you need your strength – this house is disgusting!" said Aunt Jampot.

The children tried to protest, but they soon learnt that the new diet was only the first of a series of **draconian**² rules, forcing them to constantly scrub the house, clean the windows, mow the lawn, and spend any free time they had left wiping fingerprints off the furniture in her room.

Aunt Jampot herself did not share the children's meals, and fed herself in an altogether more luxurious manner. She was rarely to be seen without a cake clasped between her fingers, but for all her **gluttony**³, she remained **gaunt**⁴ and thin – her sharp, angular nose protruding like a shark's fin from her bony face. Sometimes, while working, they would look up to see her glittering eyes boring into them, seeming to read every thought in their minds.

One day, when Cleo dared to suggest that they might take a day off from the endless round of chores, Aunt Jampot fixed her with those eyes, and smiled, exposing steel-grey teeth like a snare. "Children...", she rasped, "must work for their delicious stew."

Key vocabulary

sinister¹: suspicious
draconian²: strict
gluttony³: greed
gaunt⁴: starved

Activity 1: Reading

- 1 Identify **four** things you learn from the extract on page 26 about Great Aunt Jampot.
- 2 The writer implies **one** reason why Great Aunt Jampot has come to stay. What is it? Support your ideas with a quotation from the extract.
- 3 Look again at the following passage from the extract.

Aunt Jampot fixed her with those eyes, and smiled, exposing steel-grey teeth like a snare.

What does this simile suggest about Great Aunt Jampot's thoughts and feelings at this point in the story?

- 4 In your opinion, will the twins be happy while Great Aunt Jampot looks after them? Write a short paragraph in which you:
 - explain how the writer has given you this impression throughout the extract
 - comment on why the writer might want to give this impression
 - use evidence from the extract to support your ideas.

Activity 2: Writing

- 1 Write the opening to a story in which you describe meeting someone for the very first time.

Before you start writing

- Imagine the character you will meet, for example, a new teacher or a new neighbour.
- Decide where, how and why you meet this person.
- Think about the first impression you want to create of this person – and how you will create that impression. Think particularly about what effect you want to create with your opening sentence.
- Note down all your ideas and decide how you will begin your story to engage the reader's interest.

As you write

- Choose your vocabulary carefully, aiming to create interest and drama.
- Consider how you might create effects of both worry and relief.

When you have finished writing

- Check that your first sentence and the rest of your story opening will engage the reader's interest.
- Check to see if any of your vocabulary choices could be improved.
- Check that your spelling and punctuation are accurate, especially your speech punctuation.

Section 6

Story structure

In this section, you will explore the purposes of ideas in stories and how they are structured.

This is a summary of the short story *The Brazilian Cat* by Arthur Conan Doyle, which was first published in 1898.

▼ Read the summary and then answer the questions that follow it.

- 1 Marshall King will one day inherit a fortune from his uncle, Lord Southerton. Until then, Marshall has very little money and no job.

Marshall needs money, so he's very pleased when his wealthy cousin, Everard King, invites him to stay at his house for a few days. Marshall hopes Everard will lend him some money.

- 5 Everard had been living in Brazil and returned with lots of wild animals and birds, which he keeps in his large country house and gardens.

Marshall arrives at Everard's house. Everard is very friendly, kind and hospitable. Everard's wife, however, is very unfriendly and unwelcoming. She even suggests Marshall should go home immediately.

- 10 Everard invites Marshall to inspect his collection of wild animals. One of them – a huge, black Brazilian cat – is kept in a cage in a room with a heavy door and thick bars on the window. The cage can be opened by a lever, leaving only the top in place, so the cat can walk freely around the room. Everard is able to enter the room but warns Marshall it would be very dangerous if he entered.

One night, Marshall asks Everard for help with his money problems. Everard agrees. Everard says he must check on his animals before going to bed. He asks Marshall to go with him.

- 15 Everard and Marshall go to check on the Brazilian cat. Everard tricks Marshall and locks him in the room with the Brazilian cat while the cage is open.

Marshall realises that he will be safest if he climbs up on top of the cage. He lies still and silent in the darkness.

- 20 In the light of morning, the Brazilian cat sees and attacks Marshall. He is very badly wounded. The cat seems to think it has killed Marshall and so doesn't attack him again. However, when Everard comes to check that Marshall is dead, the cat attacks Everard and kills him.

- 25 Six weeks later, when Marshall has recovered from his injuries, he learns that Lord Southerton has died and that he's now very rich – and that, if the Brazilian cat had killed him, his cousin Everard would have inherited all of Lord Southerton's money.



Punctuation Boost: Apostrophes

Remember

Apostrophes have two jobs:

- They are used in contractions, to show that some letters have been missed out.
- They are used to show possession: that something belongs to someone or something.
 - When a word is a plural and ends –s, you do not need to add another 's' to show possession – you just add the apostrophe:
 - However, when a word is **not** a plural and ends –s, you usually **do** need to add another 's':

do not → don't

the cousin of my mum → my mum's cousin

the favourite song of the boys → the boys' favourite song

the hat of James → James's hat

- 1 Rewrite the sentences below, using as many apostrophes as you can. You can change the words and their order, but do not change the meaning of the sentences.

Everard does not have any money. Marshall visits the house belonging to Everard.

The wife of Everard does not like Marshall. Marshall wants to borrow some of the money belonging to Everard. Everard agrees and Marshall thinks he is very kind.

Marshall is attacked by the Brazilian cat belonging to Everard. He is shut in the room containing the Brazilian cat and he cannot escape.

Activity 1: Exploring ideas and intentions

- At the start of the summary on page 28, the reader is told about Marshall King's financial situation.
 - Why is it important to the story that Marshall has very little money?
 - Why is it important to the story that Marshall will inherit a fortune from his uncle?
- For most of the story, the writer suggests that Everard King is kind and generous.
 - How does the writer suggest this?
 - Why does the writer suggest this?
- Why do you think Everard King's wife is so unfriendly and unwelcoming to Marshall King?
- Why do you think the writer decided that Everard King should have gone to Brazil to collect all his animals?



Activity 2: Story structure

One way to think about a typical story structure is to break it into four parts as shown in the table below.

Exposition	The exposition ‘exposes’ the situation at the start of the story, introducing characters and setting. For example: <i>Two friends learn that there will be a talent competition at school.</i>
Conflict	In a conflict , one or more of the characters has a problem. Conflicts could be disagreements, difficulties or challenges, for example. There could be more than one conflict in a story. For example: <i>The friends both want to win. They argue, and they try to stop each other practising.</i>
Climax	The climax of a story is often its most exciting moment. Characters attempt to solve their conflicts– for example, in a battle – and their challenges seem huge. For example: <i>The friends finally have a huge argument. While arguing, they learn they both want to impress their parents more than they want to win.</i>
Resolution	At the end of the story, a resolution to the conflict is found. Sometimes the conflict is resolved successfully, giving the story a happy ending – but not always! For example: <i>The friends make up, and decide to help each other do well.</i>

1 Think about how *The Brazilian Cat* fits into this structure. Copy and complete the table below with your answers to the following questions.

The exposition

a) What is Marshall King’s situation at the start of the story?

The conflicts

- b) What is the first problem that Marshall needs to solve?
c) How does Marshall think he might be able to solve the problem?
d) How is Marshall wrong about this?

The climax

e) What major event happens as a result of the problems?

The resolution

f) How are the problems resolved?

	<i>The Brazilian Cat</i>
Exposition	
Conflict	
Climax	
Resolution	

Activity 3: Planning a story

You are going to plan a short story using the four-part story structure from Activity 2.

1 Note down your answers to the following questions.

- a) In *The Brazilian Cat*, the hero Marshall King faces a problem: he has no money. What problem could the hero of your story face? Perhaps they need to get, do or escape something.
b) Marshall King tries to solve his problem by visiting his cousin and asking to borrow money. How will your hero try to solve their problem? Can they solve it by themselves or do they need someone to help them?
c) Everard King is the villain in *The Brazilian Cat*. Could there be a villainous character who makes things worse in your story? Perhaps it could be someone who seems like a friend at first.
d) Everard King makes Marshall King’s problems much worse in *The Brazilian Cat*. How might your villainous character make things worse for your hero? They could make the first problem harder to solve or introduce a new problem.
e) How could your hero eventually solve the problems they are facing?
f) At the end of *The Brazilian Cat*, Everard is killed by the animal that he thought would kill Marshall. How will the villain in your story end up?



2 Look over your answers to questions 1a–1f. Use them to complete a table like the one below, considering which ones should make up each part of the story.

	<i>Put the title of your story here</i>
Exposition	
Conflict	
Climax	
Resolution	

Section 7 Endings

In this section, you will explore different ways of ending a story.

A **synopsis** is a summary of a story.

▼ Read each synopsis and then answer the questions that follow.

Story A

- A homeless orphan lives in misery and poverty in a workhouse.
- He escapes from the workhouse and is tricked into joining a gang of criminals.
- He is forced to take part in the burglary of a house and is injured.
- The owner of the house takes pity on him, nurses him back to health and reunites him with his family – and the criminals are punished.



Story B

- A town is infested with rats. A man arrives in the town saying he can rid the town of rats. The mayor promises to pay him in gold.
- The man plays strange and beautiful music on a pipe, and the rats all follow him. The piper lures the rats into a river and they drown.
- Now the rat problem is solved, the mayor refuses to pay the piper.
- The piper plays his music again and the town's children all follow him. He lures them into a cave and neither the children nor the piper are ever seen again.



Story C

- A man picks up a hitch-hiker in his new car. The man boasts about how quickly his new car can go.
- The car is stopped by a police officer, who says the man has been driving over the speed limit.
- The officer writes all the man's details down in his notebook and says he will soon hear from the police.
- The man and the hitch-hiker drive off. The man says he is worried.
- The hitch-hiker reveals that he is a pickpocket, which worries the driver even more.
- The hitch-hiker then reveals that he has taken the officer's notebook – meaning that the driver's details won't reach the police station.



Activity 1: Identifying endings

There are lots of different types of endings a story could have. For example:

- a happy ending
- a sad ending
- a 'twist': an unexpected ending
- a 'cliffhanger': an unresolved ending that leaves the reader wondering what happened.

- 1 a) What kind of ending does Story A have?
b) What kind of ending does Story B have?
c) What kind of ending does Story C have?

Activity 2: Responding to endings

- 1 What impression is created of each of the key characters in the three story synopses on page 32? You could choose from the suggestions below, or use your own ideas.

good | perfect | bad | cruel | clever | cunning | funny
kind | lucky | unlucky | foolish | mysterious

- a) In Story A: i) the orphan ii) the criminals iii) the owner of the burgled house
b) In Story B: i) the piper ii) the mayor iii) the children
c) In Story C: i) the driver ii) the hitch-hiker iii) the police officer

Story C gives the impression that the driver of the fast car is

Story C gives the impression that the hitch-hiker is

- 2 Think again about the different characters in the stories and your response to them.
- a) Which characters in which of the three stories do you feel sympathy for?
b) Which characters in which of the three stories do you feel happy for?
c) Which characters in which of the three stories do you feel got what they deserved?

Punctuation Boost: Colons and semi-colons

When you link two ideas or pieces of information in a sentence, you usually use a conjunction:

The Mayor was foolish **because** he thought he did not have to pay the piper.

Alternatively, you can link clauses using a colon or a semi-colon.

- Use a colon if the first clause is more important, and the second clause adds a reason, explanation or example:

The Mayor was foolish: he did not pay the piper.

- Use a semi-colon if the clauses are of equal importance. This is often where you could use ‘and’ or ‘but’:

The piper played a new tune; he led the children away.

- 1
- Copy the sentences below, replacing each conjunction with a colon or semi-colon.
a) The police officer stopped the driver because he was driving too fast.
b) The piper lured the children into a cave and they were never seen again.
c) The orphan hoped life will be better outside the workhouse but he was wrong.
- 2
- Read the sentences you have rewritten using a colon or semi-colon to be sure they make clear sense.

Activity 3: Exploring the writer’s intention

A writer chooses the ending of their story depending on how they want the reader to respond. For example, a story ending can make the reader feel...

- positive: ‘Life can be difficult, but it usually turns out well in the end.’
- surprised and entertained: ‘I wasn’t expecting that to happen!’
- that justice has been done: ‘The good have been rewarded and the bad have been punished.’

- 1
- Look again at the story synopses on page 32. For each story, write one or two sentences explaining how you might feel at the end of the story.

Activity 4: Writing an ending

Look at one student’s unfinished plan for a story:

	The Jewellery Shop
Exposition	A mean old man owns a jewellery shop and lives above it with his son. Every day, the old man tells his son he is useless.
Conflict	One night, the old man is woken by noises from the shop below. He tiptoes downstairs in the darkness.
Climax	As he peers into the dark shop, the old man sees a shadowy figure moving about. Is it a thief stealing all the rings, necklaces and watches from his shop?
Resolution	

- 1
- You are going to think of some different ways in which the story could end. For each of the following questions, write one or two sentences explaining your answer.
a) How could the story end happily, making the reader feel positive?
b) How could the story end sadly, making the reader feel sympathy for one or more of the characters?
c) How could the story end with a twist, to make the reader feel surprised?
d) How could the story end so that the reader feels justice has been done: the good characters are rewarded and the bad characters are punished?

- 2
- Which ending would you choose to use? Write one or two sentences explaining your choice.

- 3
- Now look at the whole story, including the ending you have chosen. How do you think the reader will feel about the different characters by the time they have read the whole of the story? Write one or two sentences about each character, explaining your ideas.



Section 8

Ways of telling stories

In this section, you will explore different ways of giving the reader information.

This is an extract from a story set in the United States of America in the early twentieth century. A cowboy named Givens is on his way home, and has stopped to spend the night camping by a water hole (a pond or pool of water).

▼ Read the extract and then answer the questions that follow it.

- 1 In the grass lay an empty fruit can. Givens caught sight of it with a grunt of satisfaction. In his coat pocket tied behind his saddle was a handful or two of ground coffee.
- 5 In two minutes he had a little fire going clearly. He started, with his can, for the water hole. When
- 10 within fifteen yards of its edge he saw, between the bushes, a side-saddled pony with down-dropped reins cropping grass a little distance to
- 15 his left. Just rising from her hands and knees on the brink of the water hole was Josefa O'Donnell. She had been drinking water, and she brushed the sand from the palms of her hands. Ten yards away, to her right, half concealed by a clump of **sacuista**¹, Givens saw
- 20 the crouching form of the Mexican lion. His amber eyelids glared hungrily; six feet from them was the tip of the tail stretched straight.



- Givens did what he could. His six-shooter was thirty-five yards away lying on the grass. He gave a loud
- 25 yell, and dashed between the lion and the girl.

- The "rucus", as Givens called it afterward, was brief and somewhat confused. When he arrived on the line of attack he saw a dim streak in the air, and heard a couple of faint cracks. Then a hundred pounds
- 30 of Mexican lion plumped down upon his head and flattened him, with a heavy jar, to the ground. He remembered calling out: "Let up, now!" and then he crawled from under the lion like a worm, with his

- 35 mouth full of grass and dirt, and a big lump on the back of his head where it had struck the root of a **water elm**². The lion lay motionless.

- Josefa was standing in her tracks, quietly reloading her silver-mounted **.38**³. It had not been a difficult shot. The lion's head made an easier mark than a
- 40 tomato can swinging at the end of a string. There was a provoking, teasing, maddening smile upon her mouth and in her dark eyes.

- "Is that you, Mr. Givens?" said Josefa. "You nearly spoiled my shot when you yelled. Did you hurt your
- 45 head when you fell?"

- "Oh, no," said Givens, quietly; "*that* didn't hurt." He stooped **ignominiously**⁴ and dragged his best Stetson hat from under the beast. It was crushed and wrinkled. Then he knelt down and softly stroked the
- 50 fierce, open-jawed head of the dead lion.

- "Poor old Bill!" he exclaimed, mournfully.

- "What's that?" asked Josefa, sharply.

- "Of course you didn't know, Miss Josefa," said Givens. "Nobody can blame you. I tried to save him, but I
- 55 couldn't let you know in time."

- "Save who?"

- "Why, Bill. I've been looking for him all day. You see, he's been our camp pet for two years."

Key vocabulary

sacuista¹: tall grass

water elm²: tree

.38³: gun

ignominiously⁴: with embarrassment

Activity 1: Exploring the extract

These questions will help you check your understanding of the extract on page 36.

- 1 Why does Givens go down to the water hole at the beginning of the extract?
- 2 What does he see as he approaches the water hole?
- 3 What does he observe about the lion?
- 4 How does Givens say he feels at the end of the extract?
- 5 Do you think he really feels this way? Write one or two sentences explaining your ideas.

Activity 2: Identifying ways of telling stories

You are now going to look at some of the ways in which the writer tells the story.

- 1 The sentences below give information about the character Givens: what he sees, does, says and thinks or feels.
 - A His amber eyelids glared hungrily; six feet from them was the tip of the tail stretched straight.
 - B "Nobody can blame you. I tried to save him, but I couldn't let you know in time."
 - C He gave a loud yell, and dashed between the lion and the girl.
 - D There was a provoking, teasing, maddening smile upon her mouth and in her dark eyes.

Which sentence gives the reader information about:

- a) what Givens can see?
- b) Givens's actions?
- c) what Givens says?
- d) what Givens thinks?

- 2 Look again at this part of the extract from page 36.

Josefa was standing in her tracks, quietly reloading her silver-mounted .38. It had not been a difficult shot. The lion's head made an easier mark than a tomato can swinging at the end of a string. There was a provoking, teasing, maddening smile upon her mouth and in her dark eyes. "Is that you, Mr. Givens?" said Josefa.

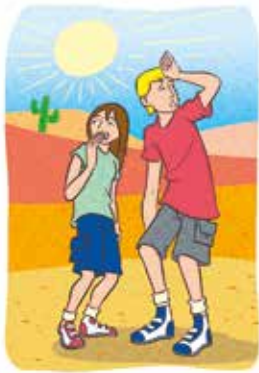
Which word, phrase or sentence gives descriptive information about:

- a) Josefa?
- b) Josefa's actions?
- c) what Josefa says?
- d) what Josefa is thinking?

Activity 3: Using different ways of telling stories

Look at the following extract from one student's story. In the story, Jem and Tad are lost in the desert.

In every direction, all they could see was sand stretching to the horizon. Jem realised she had no idea where they were or how to get home again. Jem was worried that they were lost. Tad wished they had brought some food and water with them.



- 1 In this extract, all the information is given to the reader using the character's thoughts.
- a) Rewrite the **first two** sentences using speech. Think about what the characters could say to each other to give the reader the same information.
- b) Rewrite the **second two** sentences using description to give the reader the same information. Think about how to describe Jem and Tad to show how they felt.

Skills Boost: Identifiers and adverbs

An identifier is a phrase that tells the reader who is speaking. The writer of the extract on page 36 sometimes also uses adverbs to describe the ways in which the characters speak.

Identifier

"Poor old Bill!" he exclaimed, **mournfully**.

This adverb suggests Givens sounds sad.

Identifier

"What's that?" asked Josefa, **sharply**.

This adverb suggests Josefa is surprised by what Givens says.

- 1 The dialogue below shows a parent and their child talking to each other.

Parent: "Could you please go and tidy your room?"	Child: "Do I have to?"
Parent: "Yes!"	Child: "But I tidied it only a few months ago!"
Parent: "Go and tidy your room!"	

Rewrite the dialogue, adding the following elements:

- some simple identifiers: he said | she asked | Jonathan muttered
- an adverb for each identifier: quietly | angrily | quickly
- two** more-precise verbs to replace **two** verbs and their adverbs: she ~~said~~ **loudly** shouted

Activity 4: Choosing different ways of telling stories

You are going to write an extract from a story. Your story should be engaging, exciting and entertaining.

Imagine

Imagine that two characters are looking at a computer screen.

- 1 Think about who they are.
- What are their names?
 - What is their relationship to each other?
 - Do they like or dislike each other? Why?
- 2 Think about why they are looking at a computer screen. You could choose one of the reasons below or use your own ideas.

looking at an online map | breaking a secret code | trying to prevent a disaster

Write

You are now going to write sentences that will become your story extract.

- 3 Write one or two sentences using description to set the scene. You should describe:
- your characters
 - where they are
 - what they are looking at.
- 4 Write one or two sentences using action. You could give information about:
- what the characters do
 - what happens on the computer screen.
- 5 Write one or two sentences using speech. You could give information about:
- what the characters are doing and why
 - what the characters think of each other.
- 6 Write one or two sentences using thoughts. You could give information about:
- how the two characters are feeling
 - what they think, hope or worry will happen next.
- 7 Look at the sentences you have written. Sequence some or all of them to create an extract from a story.
- 8 Check that your speech punctuation is accurate.

Remember

- All the words that are spoken should be inside speech marks.
- There should always be a punctuation mark before the closing speech mark.

Section 9

Structuring sentences

In this section, you will explore sentence structure choices and their impact on the reader.

This extract is the opening of a short story.

▼ Read the extract and then answer the questions that follow it.

- 1 Ella had witnessed it three times. Each time she would hear the rev of an engine, the smell of the petrol, and watch as the motorbike drove furiously towards a terrified individual, disappearing before anyone had time to think. Shopping bags, wallets and briefcases were taken: people standing at bus stops were ideal targets, the thief worked quickly, and the innocent passers-by were visibly surprised and shocked.
- 5 Occasionally, the thief would give a little wave before speeding off with the stolen goods. Ella heard others say it was like the thief was laughing at the whole town, and she was sure that once she had seen a faint smirk through the helmet's dark visor before the engine roared off. As a child, Ella had always avoided any sort of argument or conflict, she preferred to stay out of it. But here, something wasn't right, this thief was mocking everyone.
- 10 Waiting patiently for her bus home, before anyone could react, Ella had watched as the woman next to her had her child's birthday present snatched from her hands. She had seen the mother's face in shock, and then witnessed her tears.
- 15 The next day, in the same queue, the thief went for Ella's bag. Something changed. Before there was time to speed off, the normally shy, quiet, 20-year-old PE teacher grabbed the thief's arm. She sprang onto the back of the bike. She chained her arms around the rider's waist, and, after some restraint, grabbed hold of the controls and steered the bike down the street.
- 20 Glancing at the building to her left, Ella squeezed the brake on the handle and brought the bike to an abrupt stop. The rest was a blur as she grabbed the ignition key, pulled the rider off the bike and used an **armlock** to stop the thief from escaping.
- 25 "Get off!" shouted the thief angrily, but Ella held on tighter. Ignoring her nerves, Ella tugged the helmet off the thief's head and saw that she had long hair. She couldn't believe it. It was Henrietta Buckingham! Even when they were kids at school together, Henrietta was a thief and a bully.
- 30 "Let. Me. Go," said Henrietta, angrily, wriggling to break free. "Do you think it's funny to steal from all those people?" demanded Ella, becoming braver by the minute. "Who cares?" said Henrietta, laughing. "You could have run someone over," replied Ella. "So what?" said Henrietta.
- 35 In a quick motion, she tried to push Ella away, but somehow Ella flipped her down flat onto the ground. "You're not getting away again," said Ella, and she watched Henrietta's face drop as she pulled her to her feet in a double-arm lock and headed towards the police station's steps.



Key vocabulary

armlock: holding someone's arm firmly behind their back so that they cannot escape.

Activity 1: Exploring short sentences

Some sentences in the extract on page 40 are very short, and some are very long.

- 1 Look again at the very short sentences on lines 47–49 of the extract.
- a) How would you describe the pace that these short sentences create? Write one or two sentences explaining your ideas.

How do I do that?

Read the sentences aloud. Think about whether or not it sounds like the two characters are talking particularly quickly or slowly.

- b) Why do you think the writer chose to create this pace? Think about how the two characters are feeling at this point in the story, and how they might be talking to each other. Write one or two sentences explaining your ideas.

Activity 2: Exploring longer sentences

- 1 Look again at the following sentence from the fifth paragraph of the extract on page 40.

Glancing at the building to her left, Ella squeezed the brake on the handle and brought the bike to an abrupt stop.

The sentence above contains three clauses. The writer could have chosen to give this information in three single-clause sentences instead:

Ella glanced at the building to her left. She squeezed the brake on the handle. She brought the bike to an abrupt stop.

Read both versions aloud. Which version has more impact? Which version would you choose? Write one or two sentences explaining your choice.

- 2 Look again at the following sentence from the first paragraph of the extract.

Shopping bags, wallets and briefcases were taken: people standing at bus stops were ideal targets, the thief worked quickly, and the innocent passers-by were visibly surprised and shocked.

- a) The sentence above contains **four** clauses. Rewrite the sentence as **four** single-clause sentences.
- b) Which version would you choose? Write one or two sentences explaining your choice.

Activity 3: Building sentences

Look again at the following sentence from the fifth paragraph of the extract on page 40.

The rest was a blur as she grabbed the ignition key, pulled the rider off the bike and used an armlock to stop the thief from escaping.

The writer has listed three events, using a comma between the first two and the conjunction ‘and’ before the third.

- 1 Write **one** multi-clause sentence using a comma and the conjunction ‘and’ to link the following three events.

He tripped. He fell over. He scraped his arm.

- 2 Link the same three events in another multi-clause sentence, using **one or two** different conjunctions.

- 3 Think of **three** things you did when you got to school this morning.
- a) Write the three things you did as **three** single-clause sentences.
- b) Rewrite the three things you did as **one** multi-clause sentence, linking them with a comma and the conjunction ‘and’.
- c) Rewrite the three things you did as another multi-clause sentence, linking them with **one or two** different conjunctions.

Conjunction bank

and	until
but	because
when	so that
as	although
before	if
after	

Grammar Boost: Linking with adverbials

Adverbials can help to make a clear connection between sentences. You can use adverbials to show connections of time, contrast and consequence.

Adverbials of time	Firstly Then Afterwards Next Still Eventually Later Finally
Adverbials of contrast and consequence	Nevertheless Instead However Besides Moreover As a result Consequently

- 1 Look at the three single-clause sentences you wrote in your response to Activity 3, question 3a.
- a) Rewrite them, beginning each sentence with an adverbial of time.
- b) Rewrite the short passage below to begin each sentence, except the first one, with an adverbial of contrast or consequence.

Stef was desperate to play football. Nita said she did not want to. She wanted to watch television. She had hurt her foot. Stef begged and sulked and begged again. Nita would not change her mind.

Activity 4: Experimenting with structure

You are going to write a story extract in which a superhero stops a major crime.

Imagine and write

- 1 It is 1.00 p.m. on a Wednesday afternoon in a busy city. Write one or two sentences describing the scene.
- 2 A superhero is eating lunch in the busy city when he or she sees a villain escaping from a bank with bags full of money. Write **two or three** sentences describing what the superhero sees.
- 3 The superhero decides to catch the villain. It takes only a minute! What happens in the 60 seconds? Note down **five** things that happen, and then use them to write **two or three** sentences.
- 4 What do the superhero and the villain say to each other? Write a dialogue in which each character says at least **two** things. Remember to use accurate speech punctuation.
- 5 What happens next? Write one or two sentences to finish off this story extract.



Review your structure

- 6 Look at each of the sentences you have written in your story extract. Ask yourself:
- Are any of my sentences too long? Would they have more impact as shorter sentences?
 - Could I link some single-clause sentences using conjunctions?
 - Could I add an adverbial to the opening of any sentences to make my meaning clearer?
- 7 Decide how to group your sentences into paragraphs. Ask yourself: Could I add an adverbial to the opening of any paragraphs to make my meaning clearer?

Evaluate

- 8 Write **two or three** sentences explaining some of sentence structures you have chosen, and the impact you want them to have on your reader. For example:
- Did you use conjunctions to build multi-clause sentences linking events? Why or why not?
 - Did you break down any very long sentences into shorter sentences? Why or why not?
 - Did you choose to use longer or shorter sentences in the conversation between the superhero and the villain? Why or why not?

Section 10

Reviewing, revising and proofreading

In this section, you will develop your skills in checking the accuracy and effectiveness of your writing.

Spelling Boost: Homophones

Homophones are words that sound alike but have different spellings and meanings.

1 The words below are some of the most common homophones in English. Using the hints to help you, match each homophone to its correct definition.

a) their	(i) belonging to them	Hint: 'Here' and 'there' have similar spellings.
b) there	(ii) that place or position	
c) too	(i) a number	Hint: There are a lot of letter 'o's in 'too'.
d) two	(ii) an excessive quantity	
e) no	(i) a negative	Hint: You have to understand about the silent letter.
f) know	(ii) understand	
g) hear	(i) this place or position	Hint: There is a word hidden in 'hear'.
h) here	(ii) sense with your ears	

2 Use the given homophones to complete each of the following sentences.

a) their/there: I'm walking over to visit my cousins – _____ house is over _____.

b) too/two: We have to complete _____ pages of maths questions, _____.

c) no/know: I _____ that there is _____ cricket training tonight.

d) hear/here: The music is so loud that I can _____ it from _____.

Activity 1: Irregular past tenses

Verbs often have the suffix '–ed' added when they are in the past tense. However, some verbs have irregular past-tense forms, as shown in the table below.

Change of vowel sound	came woke spoke broke chose ate found wrote began knew
Lose a vowel and add 't'	slept kept felt lost swept
Completely different word	bought brought caught fought taught thought

1 Look carefully at each of the past-tense forms above. Write them out, adding the present-tense form of each verb. For example:

came – come woke – wake

Activity 2: Proofreading

Look at the following extract from one student's writing. It contains **fifteen** mistakes.

- To find punctuation mistakes, look closely at the use of apostrophes and speech punctuation.
- To find spelling mistakes, look closely at any homophones and past-tense verb forms to make sure the correct spelling has been used.
- To find grammar mistakes, look closely at each pronoun and verb to make sure that:
 - the text is written in the same tense and person throughout
 - the correct verb forms have been used.

Their were only two people who could possibly no Doctor Dooms evil plans – and now he had taken one of them prisoner. The other one was me. I knowed I had to do something. Doctor Doom had to be stopt.

I kepted myself hidden in the bushes opposite the Doctors enormous house. As I watch and waited, she was begining to worry. After an hour, the front door opened. It was the Doctor and a short, dark-haired man in a suit. I could here everything they said, but they couldnt see me.

"I will be back in too hours" said the Doctor.

"Yes, sir, said the other man.

- 1 Copy and correct the text. As you correct each mistake, label it to show the kind of mistake the writer has made.
- 2 How many mistakes of each kind (punctuation, spelling, grammar) did you find? There were five of each in the text. Take note of the kinds of mistakes that you had most difficulty finding. Set yourself proofreading targets using the scorecard below.



How did you score?

5/5 or 4/5 – Well done! You are good at spotting this kind of mistake.
3/5 or 2/5 – Well done, but you need to check twice for this kind of mistake.
1/5 or 0/5 – You need to look very closely at your writing for this kind of mistake.

Activity 3: Reviewing vocabulary

Synonyms are words that have the same or very similar meanings.

- 1 Look at the short passage below. Using the synonyms beneath (or your own ideas), rewrite the sentences to make the verb choices as dramatic and exciting as possible.

I walk up to the house and look in through the window. I try the window but it won't move. Sweat is running down my face. Then, without warning, I hear someone shouting "Hey, you!" I realise they mean me. I stop.

walk
step
creep
tiptoe

shout
yell
scream
bellow

look
peer
glance
stare

stop
wait
pause
freeze

run
pour
trickle
drip

Grammar Boost: Conjunctions and relationships

A conjunction can signal the relationship between two pieces of information. Conjunctions can, for example, signal time information (e.g. *when*), contrasting information (e.g. *but*), and conditional information (e.g. *if*).

- 1 For each pair of sentences below, choose one conjunction that could link the action and the information that follows it in a multi-clause sentence.

a) Information about time:

I often read at night.

I go to sleep.

b) Contrasting information:

I often read at night.

I am sometimes too tired.

c) Conditional information:

I often read at night.

I am not too tired.

Conjunction bank

until	as
unless	although
because	as long as
before	even though

Activity 4: Reviewing sentence structure

Think about the different ways in which you could restructure the sentences in this paragraph:

I started walking and I soon heard footsteps behind me. I walked more quickly. The footsteps were getting nearer. I was starting to feel frightened.

- 1 Look at the multi-clause sentence.
- a) Rewrite it by breaking it down into **two** single-clause sentences.
 - b) Rewrite it using a different conjunction to make the connection between the clauses clearer.
- 2 Look at the single-clause sentences.
- a) Link the **first two** single-clause sentences with a conjunction.
 - b) Link the **last two** single-clause sentences with a conjunction.
 - c) Link all **three** single-clause sentences with two different conjunctions.
- 3 Look at all the sentences you have written. Choose the versions you think are the most effective and write a final improved draft of the paragraph above.

Activity 5: Reviewing and proofreading writing

- 1 Look at the following extract from one student's story. It contains some mistakes.

My lungs hurt and my legs hurt and I couldnt run anymore. I fell on the pavement and hit my head on the cold, hard concrete. I tried to get up and two hands taked hold of me and I was looking into the face of a woman I had never seen before. "Are you OK," she asked.



- a) Copy down the extract and then find, circle and correct the mistakes. Check first for punctuation mistakes, then for grammar mistakes and then for spelling mistakes.
- b) Underline **three** vocabulary choices that you think could be improved.
- c) Create a vocabulary bank for each word you have underlined, and then choose the best word to replace it.
- d) Look carefully at the structure of the sentences in the extract. Would you choose to restructure any of them? Write out one or two using your preferred structure.

Section 11

Assessment

In this section, you will write a short story to assess your progress in this unit.

Activity 1: Planning

In this assessment, you will write an exciting adventure story in which a hero defeats a villain.

1 Use the following steps to gather your ideas for your main characters and plot.

- a) What kind of hero will you write about? You could choose a superhero or an ordinary person. You could consider:
- whether the hero sets out to act heroically, or whether her or his actions are unexpected
 - what the hero usually does during his or her everyday life
 - whether the hero acts alone, or with friends or a sidekick
 - how your hero looks, talks and thinks.



Note down your ideas.

- b) What kind of villain will feature in your story? You could choose a supervillain or an ordinary person. You could consider:
- how clever and capable the villain is
 - whether the villain acts alone, or with a gang
 - what made this person into a villain
 - how your villain looks, talks and thinks.



Note down your ideas.

- c) What kind of wrongdoing will your villain be trying to commit? You could consider:
- the seriousness of the crime
 - who or what would suffer as a consequence
 - how realistic the crime story will be
 - whether or not the plan is a clever one.



Note down your ideas.

2 Use the following steps to plan your story’s structure, noting down your ideas in a table like the one below.

	Put the title of your story here
Exposition	
Conflict	
Climax	
Resolution	

- a) Think about the opening of your story. Consider:
- How will you engage the reader from the very first sentence?
 - How will you set the scene and introduce your characters?
- b) Think about the ending of your story. Consider:
- Will it end happily, sadly or with a twist?
 - Will your characters get what they deserve?

Activity 2: Writing

- 1 Write your story. As you write, try to make your story as dramatic, engaging and exciting as possible. You can do this by using:
- suitable language styles for your characters’ speech
 - precise, varied and interesting vocabulary
 - a variety of sentence lengths, with a variety of conjunctions
 - adverbials to link sentences and paragraphs.

Activity 3: Reviewing and revising

- 1 Read through your story. As you read, ask yourself:
- Is my plot interesting and engaging?
 - Is my vocabulary dramatic and exciting?
 - Are my sentences clear and easy to understand?
- Check that:
- the registers you have chosen suit your content
 - you have made effective vocabulary choices
 - you have used a variety of single- and multi-clause sentences
 - you have consistently used the same tense and person throughout your writing
 - your spelling, punctuation and grammar are accurate.