

Year 9 Homework Book

ANSWERS

Section 1: Punctuation and Grammar Revision

Sentence Openings

There are very many different ways to begin sentences and you will have found your own ways to combine and vary the sentences in the passage. A suggested answer follows:

Pele knew he was a great footballer from an early age. Born in Brazil, Pele played for his country. When he was only 17, he played very well at the 1958 World Cup Finals, showing amazing ball control. Strong and imaginative as well as possessing speed and stamina, he could foresee situations and could predict what his opponents would do. In the World Cup-winning team that year, he scored twice in the final. When he played again in 1962, he was even better. However, he only played in the early matches because he was injured. Although he was due to play for Brazil in 1966, he was injured again so he did not make an impact in the tournament. As a result, he had to watch his team fail to win the cup. In a 1970 comeback, he played in one of the greatest football teams ever – the Brazil team that won the Cup. Scoring a goal in the final, he retired from the Brazil team after that. Afterwards, he played some games in America. In addition, he played with George Best, whom he thought was the greatest footballer ever. However, Pele was the greatest really, scoring over 1,000 goals.

Connectives

Many of these connectives belong in a number of categories, depending on how they are used in the piece of writing. For the purpose of this exercise, they have been put in the category in which they are most commonly used.

Alternative interpretation	Cohesion	Logic	Discrimination	Exploration
Looking at it in this way...	Doubtlessly, ...	Undeniably...	The most important reasons are...	However, ...
Contradictorily...	Bearing this in mind...	It must be...	Whereas...	Even if...
On the other hand...	..., so...	In order to be consistent	On the face of it...	Although...
It could be...	... but...	Consequently, ...	Whilst...	Not only... but also...
People may disagree...	Moreover, ...	Subsequently...	However...	
Someone who thought differently might say...	Also...	If you think..., then you must also...	Nevertheless, ...	
Another meaning could be that...		Just as...	Unquestionably...	
The usual opinion is...		Thus...		
Alternatively...		Logic dictates that...		
A different way of looking at this...		Indisputably...		
Some people may think...		Unarguably...		
		In conclusion...		
		You must concede that...		

Structure and sequence	Qualification	Sensitivity	Development
As a result...	Most people would agree...	Perhaps...	If...
Finally, ...	Likewise...	Possibly...	
	The usual opinion is...	It seems to me that...	It may be...
To sum up...	Not many people would deny...	This could mean...	Equally...
In addition...			This suggests...
To begin with...			It is often said that...

Secondly, ...			In the same way...
Firstly, ...			
All this adds up to...			

Commas

1. Martin Luther King was American. He was a civil rights activist.
2. That means he spoke up for people's rights. He was a leader.
3. He was born in 1929 and lived in Atlanta.
4. Black people in America were not free because they were discriminated against.
5. Because some schools and colleges refused to accept black students, King protested against this.
6. King was a Baptist preacher who was a very skilful speaker.
7. When a woman called Rosa Parks was arrested for sitting in a whites-only seat on a bus, King protested against this by leading a boycott of the buses.
8. He led a march on Washington in 1963 where he made a powerful and impressive speech. He spoke in favour of a non-violent response to attacks by racists.
9. He said that he had a dream. His dream was of a society in which people of different races could live in harmony together as equals. He ended the speech by quoting from an old song: 'Free at last, free at last, thank God almighty I'm free at last.'
10. He was assassinated in 1968 and although he had achieved real victories, the struggle for equality continues.

Colons: Revision

1. Henry II: the greatest English King?
2. Henry's parents were Matilda and Geoffrey Plantagenet.
3. The year of Henry's birth: 1133.
4. Henry's wife: Eleanor of Aquitaine.
5. 1154: Henry was crowned King of England.
6. Henry's main achievements were: he brought order to England after years of upheaval; he took control of the royal estates; he restricted the power of the Church.
7. Henry's biggest problem: the Archbishop of Canterbury.
8. Thomas Becket was: Chancellor, Archbishop, friend and foe to Henry.
9. They struggled over: power, authority, the rights of the Church, the rights of the king.
10. Furious about Thomas, Henry made his most famous speech: who will rid me of this turbulent priest?
11. Some soldiers responded: they rushed off to Canterbury and murdered Thomas.
12. Henry had several sons: Henry the Younger, Geoffrey, Richard and John.
13. Two of them became kings after Henry: Richard and John.
14. Henry ruled over lands in France, England and Ireland.
15. Henry died in 1189.

Semicolons: Revision

1. Mesopotamia is the cradle of Western civilisation; it is the land between the rivers Tigris and Euphrates.
2. Modern Mesopotamia is known as Iraq; that country's recent history has somewhat overshadowed the glories of the past.
3. There are several reasons why this area is known as the place where civilisation began: people first cultivated crops here; this was one of the first places where animals were farmed; the first large settlements were established here.
4. The ancient cultures in this area included: the early farmers at Nemrik, who lived here around 8000 BC; the Samarra people from 5500 BC; the Ubaid people of 5000 BC.
5. The town of Uruk grew into a city; this happened around 3000 BC.
6. The Sumerian civilisation rose in the years following 3000 BC; it is remembered as one of the first cultures to use written language.
7. The Babylonians came to dominate the area; they produced many fine works of art.
8. Other powerful groups from the region include: the Assyrians, who established Nimrud as their capital; the Seleucids, who ruled the area from about 300 BC; and the Parthians, who were famous for their trickery in battle.
9. The region was conquered by Muslims in 650 AD; the Abbasid Dynasty was established a century later.
10. The great Muslim leader Harun al-Rashid became caliph in 786 AD; he made Baghdad a glorious city.

Sentence Introductions

1. Since Charles Dickens read a lot as a child, this made him want to write.
2. When he was 12 years old, his father went to prison.
3. Because his father was in debt, Dickens had to go to work in a factory.
4. When he grew up, he became a journalist.
5. After he wrote reports on Parliament, he started to write imaginative pieces.
6. Having written journalism for a while, he then published a book of his pieces, called *Sketches by Boz*.
7. After this was successful, he published *Pickwick Papers* in instalments.

8. Because the stories about Mr Pickwick were very successful, Dickens became a famous man.
9. Building on this success, Dickens published *Oliver Twist*.
10. Continuing to write, he published many books.
11. After *A Christmas Carol*, he wrote *Dombey and Son*.
12. Since he was now very famous, every book he wrote attracted a lot of interest.
13. After writing many books, he started doing public readings from his stories.
14. Worn out, he died at the age of 58.

Sentence Middles

1. Gawain, one of King Arthur's knights, is the hero of a medieval poem.
2. The story, which is written in Middle English, begins on New Year's Eve.
3. King Arthur, the heroic king of the Britons, is celebrating with his knights.
4. To everyone's surprise, in the middle of this feast, there is a loud knock at the door.
5. A knight, who is strangely coloured green all over, enters the hall.
6. The knight, who is riding a huge horse, challenges Arthur's men.
7. The challenge which the Green Knight issues is a very a strange one.
8. The knight, who is fierce and commanding, demands that one of Arthur's men cut off his head.
9. Arthur's men, amazed by the bizarre offer, do not know what to do.
10. Gawain, not wanting Arthur to risk the challenge, agrees to accept the Green Knight's offer.
11. The Green Knight, in all seriousness, tells Gawain to cut off his head.
12. He warns Gawain, just as he kneels to take the blow, that Gawain himself must take a similar cut in one year's time.
13. Gawain, who thinks that the Green Knight can't cut his head off if he is dead, swings his sword.
14. Gawain, bringing his sword down upon the Green Knight's neck, cuts off his head.
15. The Green Knight's head, which has been cut clean from his shoulders, rolls about the floor.
16. Arthur's knights, thinking that the Green Knight was a madman, begin to laugh and cheer.

Sentence Conclusions

1. Gawain was pleased, because he had survived the challenge.
2. Someone screamed, because the Green Knight's headless body was moving.
3. He was headless, but he was not dead.
4. The Green Knight's body moved towards its head, though it could not reach it.
5. The hands grasped the head, so the hands put the head back on the shoulders.
6. The Green Knight stared at Gawain, but he was not angry.
7. Gawain was shocked, because he could not believe what he had seen.
8. The Green Knight was back to normal, so he acted as if nothing had happened.
9. The Green Knight looked at Gawain, and the Green Knight reminded him of the challenge.
10. The Green Knight said he would see Gawain in a year, when he would cut Gawain's head off then.
11. Gawain was very worried, because he had not got magic powers.
12. Gawain thought about what would happen in a year, and he realised that he would be killed.
13. The Green Knight had performed his deed, so he turned and left.
14. Gawain was depressed, because he had only one year to live.

Correcting a Passage

When the New Year approached, Gavin knew that he had to go and meet his fate. He saddled his horse and rode off into the wilderness, feeling the cold wind upon his back. He tried to wrap himself up, but it was to no avail; the moor, an empty wasteland, was unwelcoming and frightening. Then all of a sudden, a castle emerged out of the mists: a huge threatening shape. It was a massive Gothic building; it was covered with ivy and moss; it loomed over the barren land.

Gavin's horse, disturbed by the grim sight, reared dangerously, but Gavin was able to steady it at last. Boldly he rode towards the castle. He was hoping to find shelter there; he could continue his search for the Green Knight the next day. Nervously Gavin's shaking hand knocked on the huge castle door. Who or what would emerge from inside?

Having waited for some time, Gavin was about to give up hope when suddenly, with a creak and a clang, the door started to move. Holding his breath, Gavin peered round the door to see who was there. What he saw surprised him: just a harmless old woman. Gavin's fears were quelled – he even laughed at his own timid behaviour. The old woman invited him in, saying that her master was keen to welcome a guest on Christmas Eve.

Feedback task:

Correct your mistakes. Add additional paragraph continuing the story.

Having been offered a seat in a banquet hall of immense proportions, Gawain sat wondering about his host. Suddenly a door flew open and there stood an enormous but friendly-looking man. 'My name is Bertilak,' the man bellowed. 'You are welcome to my home.'

Feeling at ease in his presence, Gawain rose to shake his host's large hand. The old woman returned. She brought food to the table. Remaining jovial and welcoming, Bertilak offered Gawain the pick of the food. Gawain fed well that night; he was delighted with his repast.

In the middle of the meal Bertilak suddenly announced: 'You must meet my wife.' At once the most beautiful woman Gawain had ever seen stood before him. She had long flowing golden hair; her eyes were two profound emeralds; her smile was like summer breeze. Gawain's jaw dropped.

Section 2: Reading

Reading 1 – *Hard Times*

Select and Retrieve

Grade 4: Gradgrind likes the kind of teaching that involves nothing but facts.

Grade 5: 'His very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact' is a simile from the passage.

Grade 6: The following metaphor describes Thomas Gradgrind: 'the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall'. His forehead is compared to a wall, with his eyes like two dark caves set into it. Because he is compared to a solid object, it makes him sound cold and hard-looking, with no sense of human personality.

Grade 7: The key phrase that describes Gradgrind is 'A man of facts and calculations', because this sums up his attitude and focus throughout the passage.

Infer and Deduce

Grade 4: Life at this school would be very dull. You would be expected to learn lots of facts, and nothing else.

Grade 5: Gradgrind is a man who thinks he knows best. He insists that facts are the only important things in life, and he repeats his views on this many times. His whole appearance is forceful and stubborn.

Grade 6: Dickens thinks Gradgrind is wrong. We can tell this because he mocks Gradgrind, particularly in the description, where he makes him seem foolish.

Grade 7: Dickens wrote this passage to criticise a particular way of thinking about the world and the education of children.

Structure

Grade 4: Dickens begins with Gradgrind's speech because listening to what characters say is often the best way to get to know them.

Grade 5: Dickens does not mention Gradgrind's name at first because he wants us to make our own judgement of the character before he gives his name.

Grade 6: The second chapter starts where it does to introduce us to Gradgrind in a different way, as though he is introducing himself to us directly, and is showing us proudly what he stands for.

Grade 7: We can tell this is the start of a book because Dickens spends quite a long time presenting the character of Gradgrind to us.

Language

Grade 4: Dickens uses so much repetition in the passage because he wants to make the point that Gradgrind's views are unchanging and repetitive – grinding the children down.

Grade 5: Dickens describes Gradgrind's personality through his appearance. His voice is described as 'inflexible, dry and dictatorial' and this sums up his character too.

Grade 6: Some suggested examples of Dickens' powerful language from the passage: The school room is described as a 'plain, bare, monotonous vault' and the three adjectives convey a sense of how dull and uninspiring the room is. He describes the children as 'little vessels' ready to have 'imperial gallons of facts poured into them', which makes the children sound like so many empty jars that simply have to be filled up with facts. 'Murdering The Innocents' is the title of Chapter 2. It is a powerful way to describe the kind of education Gradgrind believes in and which Dickens condemns.

Grade 7: Dickens uses a great deal of repetition when presenting his character's ideas, which helps to convey the way in which the children have facts drummed into them. An effective metaphor, which describes the children as 'little vessels' ready to have 'imperial gallons of facts poured into them', makes the children sound like so many empty jars that simply have to be filled up with facts. Other metaphors and similes are used to make Gradgrind sound either unappealing or ridiculous, for example: 'his bald head, a plantation of firs to keep the wind from its shining

surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside'. The name Gradgrind, with its alliteration and onomatopoeic effects, suggests the grim, grinding-down effect of Gradgrind's dull, unimaginative approach to learning.

Overall Effect

Grade 4: Any apt personal response.

Grade 5: Dickens wants his readers to feel sorry for the children and think that Gradgrind is wrong.

Grade 6: Dickens' message is that there is more to life than facts.

Grade 7: Any sensible response. Readers might expect that Gradgrind will be proved wrong in his attitudes to facts.

Reading 2 – *The Mill on the Floss*

Select and Retrieve

Grade 4: St Ogg's

Grade 5: Dorlcote Mill

Grade 6: The narrator seems to be leaning on a bridge near the mill, but in fact she is actually miles away, sitting in an armchair, dreaming of the past.

Grade 7: This passage evokes a peaceful, almost dreamy mood, and it is also very nostalgic, as the narrator recalls the place she has known for so long.

Infer and Deduce

Grade 4: We can tell that the narrator knows the place well because of the way she describes it in such detail and the way she repeats 'I remember those large dipping willows... I remember the stone bridge...'.

Grade 5: She is very attached to this place. You can tell this from the positive comments she makes about the scene as she recalls it: 'How lovely the little river is...'. She remembers it all very clearly, and her descriptions make it sound idyllic.

Grade 6: The story will be about Mr and Mrs Tulliver and the little girl who is watching the mill.

Grade 7: The narrator mentions the young girl with the dog to make her stand out against the rest of the scene she describes. This suggests the girl will be important in the story.

Structure

Grade 4: You tell this is the start of the book because it begins by setting the scene and then turns to the conversation between Mr and Mrs Tulliver.

Grade 5: Eliot starts the book like this because the setting will be important to the story.

Grade 6: This section creates the expectation that this story will be about the people who live at the mill on the River Floss and that the conversation mentioned at the end of the passage will start the action of the story.

Grade 7: Eliot writes most of her description in the present tense as if the narrator is actually in the scene, leaning on the stone bridge to look at the mill, which makes the passage more immediate. The final paragraph shows us that this has in fact been a daydream, and that the narrator's arms are really on the arms of a chair. The place she is thinking about exists in her memory and the people she refers to are part of the past: 'I was going to tell you what Mr and Mrs Tulliver were talking about...'.

Language

Grade 4: Plenty of choice. Suggested selection: 'On this mighty tide the black ships – laden with the fresh-scented fir-planks, with rounded sacks of oil-bearing seed, or with the dark glitter of coal – are borne along to the town of St Ogg's, which shows its aged, fluted red roofs and the broad gables of its wharves between the low wooded hill and the river brink, tingeing the water with a soft purple hue under the transient glance of this February sun.'

Grade 5: Eliot describes the place with lots of colours (e.g. 'golden bee ricks', 'red-brown sails') and lots of references to sights and sounds (e.g. 'the rush of the water and the booming of the mill').

Grade 6: Eliot creates a mood through her selection of vocabulary, especially through adjectives: she says the house is 'pleasant', 'trimly-kept and comfortable' and the river is 'lively'. Every detail is described in a positive way, such as the tired horses coming home with the waggoner. These positive descriptions make the scene sound appealing even though Eliot is describing a cold, grey February day.

Grade 7: Eliot uses personification to describe the river, which she says is like 'a living companion'... someone who is 'deaf and loving', so she projects her own feelings for this place onto the river itself. In the simile 'They are like a curtain of sound', she conveys the way in which the sound of the water through the mill cuts the listener off from other sounds, and she uses onomatopoeia – 'rush' and 'booming' – to suggest the noise of the water itself. The use of colour and detail (the sights and sounds of the place) make it vividly realised.

Overall Effect

Grade 4: Any appropriate personal response.

Grade 5: Eliot wants us to feel positively towards this place, and to be as fond of it as the narrator seems to be.

Grade 6: This is going to be a story about country people / about a family who lives by the river.

Grade 7: Eliot uses the narrative voice to manipulate our emotions, so that we interpret the scene as the narrator does, because we see it through her eyes. She also uses the narrative voice to give an overview of the whole area, narrowing in from a wide perspective into one particular spot, and she uses the narrator to give us a sense of time; the events we will hear about in the story have already taken place.

Reading 3 – *The Secret Agent*

Select and Retrieve

Grade 4: Mrs Verloc's name is Winnie.

Grade 5: Mrs Verloc looks like her dead brother Stevie during this passage.

Grade 6: A detail that suggests that Mr Verloc is lazy is that he is lying on the sofa staring at the ceiling.

Grade 7: The expression on Mrs Verloc's face suggests she has changed.

Infer and Deduce

Grade 4: Mrs Verloc hates her husband.

Grade 5: Mr Verloc thinks she loves him and that they will be able to make things up.

Grade 6: We are told that Mr Verloc wanted 'no more trouble' and in this passage he does not appear to think of Stevie in any other way, so we can assume that he did not care about him at all.

Grade 7: Mrs Verloc has been an obedient and submissive wife to her husband and he expected her to be like that. His attitude to her is commanding – we are told that the tone he uses when he says 'Come here' might be considered brutal, but for Mrs Verloc it is the tone he has always used for 'wooing'.

Structure

Grade 4: Conrad starts by describing Mrs Verloc's face so that the reader can understand her feelings, which prepares us for what happens next.

Grade 5: Conrad hints that Mrs Verloc is going to stab her husband when he says 'when she had passed on towards the sofa the carving knife had vanished without the slightest sound from the side of the dish'.

Grade 6: Conrad creates tension by showing us how Mrs Verloc is feeling ('the bargain was at an end... She had become cunning') and that this is not revealed by her voice. He describes the fact that Mr Verloc is looking at the ceiling, ironically thinking his wife has forgiven him. The description switches from one character to the other as Mrs Verloc moves towards her oblivious husband and we wonder if he will escape in time.

Grade 7: The passage rises to a climax as Conrad describes the missing knife and Mr Verloc catching sight of the shadow of his wife on the ceiling. The tension rises as he describes Verloc's slow thought process and plans to evade the knife, by repeating a phrase which conveys the gradual movements of his wife as she comes closer and closer to kill him: 'They were leisurely enough...'. Finally the climax comes when the movements of Mrs Verloc are not 'leisurely enough' for him to escape and he is stabbed. A short, emphatic sentence tells us 'the knife was already planted in his breast'.

Language

Grade 4: The key words used to describe Mrs Verloc are 'clear-sighted', 'cunning' and 'free'.

Grade 5: We are given an impression of Mr Verloc by the words 'marital authority' and 'brutality', which suggests he takes control in the relationship with his wife.

Grade 6: Conrad's language creates pace by using a number of short sentences to quicken the pace of the passage, for example: 'He was lying on his back and staring upwards. He saw partly on the ceiling a clenched hand holding a carving knife. It flickered up and down. Its movements were leisurely.'

Grade 7: In addition to short sentences for impact (see answer to Grade 6 question), Conrad narrates from each character's perspective so that their thoughts and feelings are conveyed, which helps to create the irony of the scene, where Mr Verloc thinks that he is in control of his wife. The approaching murder is conveyed through description of what Mr Verloc sees and his last-minute thought process as he plans an escape.

Overall Effect

Grade 4: Any appropriate personal response.

Grade 5: Conrad wants the reader to feel the tension as Mr Verloc lies on the sofa, totally unaware of what is about to happen.

Grade 6: This passage is dramatic in the way that it presents the contrast between the characters and the irony of the situation where Mr Verloc is oblivious to the danger he is in. The sight of the shadowy figure with the knife on the ceiling is a very dramatic way for Conrad to portray Mr Verloc's sudden awareness of the situation. The 'plunging blow' of the knife, and the energy Mrs Verloc gives it, is also very dramatic.

Grade 7: Students will have their own ideas about what will happen next. These should be grounded in ideas suggested by the text itself and may relate to the description of Mrs Verloc as becoming 'cunning' and seeing herself suddenly as a 'free woman.'

Reading 4 – ‘Kubla Khan’

Select and Retrieve

- Grade 4: Kubla Khan built the pleasure dome.
Grade 5: He built it in Xanadu.
Grade 6: Alph is the name of the river.
Grade 7: She sang of Mount Abora.

Infer and Deduce

- Grade 4: It contains feelings of awe and delight at the splendour of the pleasure dome. It also contains feelings of uncertainty and dread expressed by the people Coleridge imagines at the end of the poem.
Grade 5: Coleridge finds it interesting that the sounds of the fountain and of the sea from the caverns can be heard in the pleasure dome, and that the shadow of the pleasure dome can be seen on the sea.
Grade 6: Coleridge suggests that poets are visionary and can see more than other people, and that others are wary of them.
Grade 7: From his description of the poet with ‘flashing eyes and floating hair’ Coleridge suggests that the imagination has a powerful effect which transports him beyond the ordinary world. The last lines suggest that imagination provides us with a magical, spiritual experience: ‘For he on honey-dew hath fed / and drunk the milk of Paradise.’

Structure

- Grade 4: The poem has four sections.
Grade 5: The first section describes the pleasure dome; the next the area around the ‘deep romantic chasm’ and the river running down to the sea. The third section begins with the line ‘The shadow of the dome of pleasure’ where the rhythm changes. The final section describes Coleridge’s vision of the Abyssinian maid’s song and his wish to be able to recapture what he saw in his imagination.
Grade 6: There are contrasts between the gardens surrounding the pleasure dome and the ‘deep romantic chasm’ which is described as a ‘savage place’. Coleridge draws a contrast between the ‘sunny pleasure-dome’ and its ‘caves of ice’. There is a contrast at the end in the phrase ‘holy dread’, which describes the way that other people listen to the poet with a mixture of reverence and fear.
Grade 7: The poem rises to a climax by using a long sentence which starts ‘Could I revive within me...’ and delays its full meaning until we reach the lines: ‘I would build that dome of air / That sunny dome! Those caves of ice!’ which shows Coleridge’s passionate desire to recreate the vision he has had. Exclamation marks and repetition in these and the next lines convey his depth of feeling.

Language

- Grade 4: Any apt selection of three descriptive lines.
Grade 5: Coleridge’s language is used to make us feel there is something dark, powerful and mysterious when he describes the area around the chasm and the fountain. Words such as ‘savage’, ‘enchanted’, and ‘ceaseless turmoil seething’ create this effect, as does the reference to the woman ‘wailing for her demon-lover’. Language towards the end of the poem also creates emotional effects when Coleridge inverts the sentence to create a sense of longing: ‘Could I ...’ (meaning, ‘If I only could...’). The phrase ‘deep delight’ suggests how much it would mean to him.
Grade 6: Coleridge varies the rhythm within the poem. The poem starts with four beats to the line and then moves to five to describe the gardens, fountain and river, creating a slower pace, before returning to the four-beat line when he writes: ‘The shadow of the dome of pleasure...’
Grade 7: Coleridge uses a lot of sound effects within the poem, such as the alliteration in the repeated phrase ‘measureless to man’ and ‘five miles meandering with a mazy motion’. Assonance and alliteration are used with personification to make the fountain and the earth seem alive: ‘... with ceaseless turmoil seething / As if this earth in fast quick pants were breathing.’ Coleridge also uses effective metaphors to suggest the way that poetic vision sets the poet apart: ‘For he of honey-dew hath fed / And drunk the milk of Paradise.’ The imagery suggests that the poet has experienced something heavenly.

Overall Effect

- Grade 4: Any apt personal response.
Grade 5: Coleridge is trying to tell us about the things he has heard or imagined and make us feel that there is something magical and awe-inspiring about them.
Grade 6: Coleridge believes that poetry is important because it takes us beyond this world and allows other people to share in the poet’s vision.
Grade 7: Coleridge believes that the imagination can recreate magical worlds and experiences for the poet and for other people; if he could have remembered the detail of the vision, he could have written down and shared with others the things he saw in his imagination and made the ‘sunny dome’ and ‘caves of ice’ real.

Reading 5 – ‘For Whom the Bell Tolls’

Select and Retrieve

- Grade 4: Europe.
- Grade 5: People are compared with a chapter in a book.
- Grade 6: God is compared with the author of the book.
- Grade 7: Donne’s main point is in his last lines: ‘Any man’s death diminishes me, because I am involved in mankind; and therefore never send to know for whom the bell tolls; it tolls for thee’. In other words, all humans are connected through God, and, therefore, any person’s death affects us all.

Infer and Deduce

- Grade 4: The mood of the passage is serious.
- Grade 5: Donne believes that people are all connected.
- Grade 6: Donne’s message is that we need to be aware that we are all connected because we are all created by God and, therefore, anyone’s death has an impact on all of us.
- Grade 7: Donne’s religious beliefs are that God created mankind: ‘all mankind is of one author’ and that there is a better life after death: when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated.’

Structure

- Grade 4: There are two sections: Paragraph 1–6; Paragraphs 7–10.
- Grade 5: Donne compares people to chapters within a book and pieces of earth in a continent and he compares the tolling bell to a call from God.
- Grade 6: Donne links his points by first making points and then illustrating them with examples; he states that all that the church does, ‘belongs to all’ and follows that up with explaining that everyone is affected when a child is baptised or a man dies. Imagery is used to reinforce the point.
- Grade 7: The passage rises to a climax by asking a series of rhetorical questions to prove the point that we all must take notice of what affects us all; this is followed by the powerful comparison: ‘No man is an island’ which repeats the same point and moves from a general image to something much more personal, making them think of ‘a manor of thy friend’s or of thine own’. In the final paragraph, Donne continues to personalise the point: ‘any man’s death diminishes **me**’ and in the final clause he recalls the image of the tolling bell and turns it back to his listeners so that they understand that it involves them: ‘it tolls for **thee**.’

Language

- Grade 4: We can tell that the passage is old because he uses old words such as ‘thee’ and old phrasing such as ‘who casts not his eye up to the sun...’
- Grade 5: He uses comparisons to illustrate the points he makes. For example, he explains that people are all chapters in a book to show that all people are connected to each other, or that people are part of the same body.
- Grade 6: ‘Therefore never send to know for whom the bell tolls; it tolls for thee.’ This is the most powerful sentence because it is the conclusion of the idea he has been expressing in the passage. This part of the sentence divides two opposing clauses by a semi-colon, and the monosyllables in the final clause slow it down to make it very emphatic as a last line.
- Grade 7: Donne uses effective metaphors, describing God as an author and people as the chapters of a book, which effectively conveys Donne’s belief in God as a creator, and the interconnectedness of people. He states that ‘God employs several translators’ saying that people are translated in different ways. This is a metaphor for conveying the way people move from human life into the afterlife – they are ‘translated into a better language’. Another effective way of showing how people are lessened by the death of anyone is the way in which he says ‘no man is an island’ and explains that just as the removal of earth from a continent lessens it, so the death of any individual has an impact on us all.

Overall Effect

- Grade 4: Any apt personal response.
- Grade 5: This was a sermon, so Donne’s intentions were to help his congregation understand Church teachings – that is, that they are all part of the Church and linked to one another through the Church.
- Grade 6: Donne believes that the Church is universal and that God created everyone.
- Grade 7: Suggested response: Donne’s ideal world would be where everyone recognised that we are all connected and significant to each other and to God.

Reading 6 – *The Vampires*

Select and Retrieve

- Grade 4: There is a yew tree in the graveyard.
Grade 5: A dog is mentioned howling in the passage.
Grade 6: The graveyard has a porched gateway.
Grade 7: She wants to tell him that he has been dumped.

Infer and Deduce

- Grade 4: Perpetua is waiting in the graveyard to meet Tom at midnight.
Grade 5: She is slightly nervous to start with but once the bat appears, she is definitely scared.
Grade 6: We assume that he wanted to meet her there at midnight because he is a vampire.
Grade 7: The bat chases Perpetua because this is Tom in another form.

Structure

- Grade 4: The writer wants to set the scene and mood, which is important for this kind of story.
Grade 5: The word 'suddenly' creates drama – something unexpected is about to happen.
Grade 6: The third paragraph is structured to create drama because it starts with Perpetua having reached the gate – safety – and she is crossly planning to dump Tom, when he suddenly appears from nowhere, making an uncomfortable joke which suggests he is not really human.
Grade 7: The end of the passage is intended to make us feel uncomfortable / tense / worried for Perpetua's safety – is Tom able to transform into a bat? Is he one of the vampires of the title?

Language

- Grade 4: Words which create an atmosphere are 'still, silent'; 'crumbling gravestones'; 'crooked'; 'eerie'; 'howl mournfully'.
Grade 5: Words which describe her actions describe Perpetua's feelings. We are told she 'shivered' – which is likely to be out of uneasiness rather than cold; she 'shrieked', 'leapt to her feet and began to run', and later 'sighed with relief'.
Grade 6: The writer's language creates an atmosphere by describing the sights and sounds which we associate with horror stories – the silent graveyard, the owl with its 'eerie kind of hoot' and the dog 'howling mournfully'. The reference to the girl's hand touching 'something winged, bony, leathery – a bat' gives a gradual sense of realisation which adds to the atmosphere.
Grade 7: The writer uses personification to add to the atmosphere – the wind 'moaned' and the owl 'whispered'. This makes it seem that Perpetua is not alone. Typical of horror stories, this one uses the stock setting of a graveyard at midnight and focuses on a young, lone female victim. The writer also creates drama with the bat incident, only to reduce the tension as Perpetua reaches safety. The tension then rises swiftly with the strange arrival of Tom.

Overall Effect

- Grade 4: Any apt personal response.
Grade 5: Any apt suggestion – possibly that Tom will turn out to be a supernatural being, or that he will try to save Perpetua from danger.
Grade 6: The writer creates surprises in that the bat disappears when we might expect the situation to worsen, and just as Perpetua is recovering and planning to tell Tom what she thinks of him, he appears in an eerie way, as if he has transformed from the bat.
Grade 7: The writer manipulates the tension so that just when we think Perpetua has escaped (from the bat), we are plunged into uncertainty/fear by Tom's eerie arrival and his strange comment and laugh.

Reading 7 – *The Miller's Tale*

Select and Retrieve

- Grade 4: She is compared to a weasel.
Grade 5: The words 'primarole' and 'piggesnie' both mean sweetheart.
Grade 6: She is compared to a weasel, a young pear-tree, a kid or calf, a colt. Some of her features or abilities are also given comparisons.
Grade 7: A personal response.

Infer and Deduce

- Grade 4: She is referred to as 'this younge wife' so she is obviously not very old.
- Grade 5: She is very lively – in fact Chaucer compares her to a kid or calf in her playfulness.
- Grade 6: She is described as lively, gay (happy) and flirtatious. The description dwells on her appearance and tells us she was 'fair' – beautiful. It sounds as if she attracted a lot of male attention and encouraged this.
- Grade 7: This passage does not tell us anything about the old husband but concentrates very largely on the very appealing appearance of the wife. In addition, we are told that the young wife is not only beautiful but flirtatious, which suggests she courts male attention. The comparison at the end:
'She was a primerole, a piggesnie,
For any lord t' have ligging in his bed'
makes it sound as if she might have an affair, if the old husband is not careful.

Structure

- Grade 4: Chaucer tells us the wife is young at the start, in order to prepare us for the rest of the story where she cheats on her old husband.
- Grade 5: Chaucer writes the passage in rhyming couplets.
- Grade 6: Chaucer uses a rhythm with five beats to the line (pentameter).
- Grade 7: Chaucer contrasts factual details, such as the appearance of the woman's apron, with details about her character or attitudes: 'And sickerly she had a likerous eye'. These comments all relate to her interest in men, or their interest in her.

Language

- Grade 4: She was 'like a weasel'; her silk apron was 'white as morning milk'; her eyebrows were as black as sloes; she was as nice to look at as the young pear tree; she was as soft as wool; her colour was brighter than a gold coin; her song was as loud as a swallow's; she was as playful as a kid or calf; her mouth was as sweet as 'braket, or as methe' or a hoard of apples; she was as lively as a colt, as tall as a mast and as upright as a bolt; she wore a brooch on her collar with a centre as wide as a shield.
- Grade 5: Any apt response. Suggested answer:
Full small y-pulled were her browes two,
And they were bent, and black as any sloe.
This conveys the shape and colour of her eyebrows and makes us imagine her face. (In some ways it makes her sound quite modern.)
- Grade 6: Chaucer's language reveals her personality by what he chooses to describe: her 'likerous eye' and her sweet-smelling mouth, for example, and by the comparisons he uses to suggest her liveliness.
- Grade 7: Chaucer uses many similes and metaphors (see examples listed in answer to Grade 4 question) and the things he chooses to describe are very revealing of her personality (see comments in answer to Grade 6 question). He also uses more subtle ways to describe her; for example, he begins the description by comparing her to a weasel, which is traditionally associated with deception. This prepares us for her later actions. Another technique is to do with the order of his comments; at the end, he suggests she would be a suitable mistress for a lord, following this with 'or yet for any good yeoman to wed'. Because we have been given the image of her as a mistress, that colours our view of her suitability as a good wife.

Overall Effect

- Grade 4: Any apt personal response.
- Grade 5: The passage seems old-fashioned because of the language. The attitudes to women are also old-fashioned, such as the suggestion that the woman would be suitable to lie in a lord's bed.
- Grade 6: The narrator is very aware of the physical appearance of this woman. Perhaps he sees women as temptresses.
- Grade 7: Chaucer wants his readers to see this woman as playful, lively and physically attractive. He presents her as being totally unsuited to marriage with an older man, and perhaps someone with a tendency to deceive.

Reading 8 – 'Ah, well that's this world over'

Select and Retrieve

- Grade 4: He mentions *The Day After Tomorrow*.
- Grade 5: The world will get colder because of global warming.
- Grade 6: The Gulf Stream is a channel of warm water and warm air that flows from the Caribbean and warms up North America and Europe.
- Grade 7: He compares our planet to a dog left in a car on a hot day.

Infer and Deduce

Grade 4: The author's message is that we should save energy.

Grade 5: The tone is serious but informal and chatty.

Grade 6: The author thinks we should use less energy by wasting less and by recycling more.

Grade 7: This piece is based on factual information (in the details given about greenhouse gases, how the Gulf Stream affects our weather, etc.) but it is presented as a series of definite facts, when in fact scientists are unsure about how severe the effects of global warming will be and exactly what will happen.

Structure

Grade 4: The first paragraph is about the effects of global warming and how it will create a new Ice Age.

Grade 5: The next two paragraphs concern what we can do to prevent this: firstly, we can reduce the amount of energy we use; secondly, we can recycle. The last paragraph explains what greenhouse gases are.

Grade 6: The paragraphs are linked, with each one referring back to an issue raised in the previous one, eg 'So what are greenhouse gases anyway?'

Grade 7: The text starts with a question in order to draw the reader in. It is phrased in a casual style and refers to a film, so readers who might be bored by an article which begins by mentioning global warming may start to read this without realising the nature of the topic.

Language

Grade 4: There are seven questions in the whole passage.

Grade 5: The image of the dog left in a car on a baking hot afternoon is a powerful image, which conveys the seriousness of the situation.

Grade 6: The author uses a lot of conversational language to engage readers who might be put off by an article phrased in a more formal way. It is also a way to draw the reader in and make them understand the points being discussed.

Grade 7: The author uses many questions (see above) to draw the reader in and to present the topic from the (young) reader's viewpoint, e.g. 'OK, so we've flicked a few switches - we're saved, right?' He also uses the pronoun 'we' to include readers – it is a problem for us all, which we all must solve. Readers are imagined as an audience asking questions or responding in certain ways; this helps to engage them, and also helps to present the ideas in an accessible way. The informal language (e.g. use of the word 'stuff') makes the text easy to understand. Explanations are given in simple language and in short sentences. There are some striking images, such as the one of the dog in the car (see above) and the contrast between the needs of the gardener and the iceberg, which help to illustrate the facts.

Overall Effect

Grade 4: Any appropriate personal response.

Grade 5: The author's message is that we need to start saving energy now.

Grade 6: The author might go on to discuss other ways in which we can have a beneficial impact on the environment.

Grade 7: The imagery is powerful. The reference to the film *The Day after Tomorrow* and the phrase 'another Ice Age' are both ways in which the author makes us feel that we will all die if we don't start recycling at once.

Reading 9 – Jamie and the Skylarks

Select and Retrieve

Grade 4: The first sound she hears is the twittering of a skylark.

Grade 5: The other sounds she hears are the sound of a thrush, the wind in the trees, a tractor, a dog barking and the trickle of water from a stream.

Grade 6: The hills surround the fields.

Grade 7: She sits on the railing of the footbridge.

Infer and Deduce

Grade 4: She feels free and contented once she is out in the countryside.

Grade 5: Jamie's family make her angry. It sounds as if they are unsupportive and argue all the time. She refers to them as her 'so-called family'.

Grade 6: Jamie likes having space to herself, a place to think and 'be herself'.

Grade 7: Jamie thinks other people are 'noisy' and 'ignorant'. Maybe she feels like this because she judges everyone by the standards of her family, with whom she does not get on. Maybe she finds few people ready to sit and notice things the way she does.

Structure

- Grade 4: The topic of the first paragraph is all the sounds of the countryside that Jamie can hear.
- Grade 5: The paragraphs are linked by their description of the setting and the contrast between the countryside and Jamie's unhappy home life.
- Grade 6: The middle paragraph is shorter than the other two because it refers back to Jamie's family, whereas the other two present the environment she is in and how she feels about it.
- Grade 7: The author structures his paragraphs to include both Jamie's thoughts and some description of the setting. The first paragraph presents a clear view of Jamie and her immediate feelings, and the sounds of the countryside around her. The second paragraph contrasts with this to tell us something about her family life and how this setting contrasts with it; the third paragraph develops the description and Jamie's response more fully.

Language

- Grade 4: The author refers to the senses of sight, sound and smell.
- Grade 5: The author creates the description by using images which evoke sounds. For example: 'the burr of a tractor', the 'trickle of water over rocks'. He uses colours – 'silvery' / 'lush green' to help create a picture in our minds. The use of onomatopoeia in the phrases 'the soft rushing of the wind' and 'twittering' helps recreate the sound.
- Grade 6: The author creates a calm atmosphere through the way language appeals to sight and sound (see answers above). These sights and sounds are gentle and comforting, and contrast with the anger and noise of Jamie's family.
- Grade 7: The author uses imagery which appeals to sight, sound and smell. He uses colour and onomatopoeia. He writes in the third person, from Jamie's viewpoint, so we see the countryside as she does – as a comforting place, a haven of freedom, a place to be contrasted with her family life. He moves from describing local detail to the 'moorland stretching out for miles'.

Overall Effect

- Grade 4: Any apt personal response.
- Grade 5: The author's message is that Jamie thinks of the countryside as a place of freedom.
- Grade 6: You get the impression that she does not get on at all well with her family, but it is hard to say whether or not there are real difficulties or whether she is just having the usual sorts of family arguments experienced by most teenagers.
- Grade 7: With the references to feeling alone in the world and walking for mile after mile at the end of the passage, it is possible that Jamie may decide not to go back home, but to head for the hills instead.

Reading 10 – 'Because you're Worth It?'

Select and Retrieve:

- Grade 4: The article starts by asking the reader to remember how unpleasant it is to get shampoo in their eyes.
- Grade 5: The words 'little puppy dogs' and 'sweet innocent kittens' create an emotional response.
- Grade 6: It feels a thousand times worse for the dogs and cats.
- Grade 7: A teenager, middle-aged men and women, scientists and 'vain human beings' are mentioned.

Infer and Deduce

- Grade 4: Someone who disagrees with this view would say that people are more important than animals or that experimentation on animals is important even if it means they have to suffer.
- Grade 5: The writer feels very sympathetic towards animals and hates the fact that they suffer so much pain.
- Grade 6: Facts included are that cosmetic products are tested on animals by scientists and that animals can be blinded as a result.
- Grade 7: Most of the passage is opinion-based.

Structure:

- Grade 4: The topic of the first paragraph is the testing of shampoo on animals.
- Grade 5: The next paragraph complains about double standards in the way we regard the treatment of animals; the third paragraph encourages us to imagine the fear and suffering of the animals; and the final paragraph reminds us that the suffering is because of human vanity.
- Grade 6: The paragraphs are linked by the author's consistent viewpoint that animal testing is wrong. Structurally, the author moves logically from one aspect of testing to another: he presents an example of testing first, then comments on those carrying out the test, before moving in the next paragraph to the animal undergoing the test, and finally to the reader, who is made to understand that he or she is part of the system by buying the product.
- Grade 7: The author structures each paragraph by causing the reader to think about the testing in a negative way, either by a persuasive question, a strong statement or an imperative, e.g. 'Think of the misery...'

Language

- Grade 4: The writer uses the following strong words: 'banned'; 'disgrace'; 'misery'; 'wretched suffering'; 'agonising torment'.
- Grade 5: The writer includes the image of the animal 'living its every waking moment in terror', which suggests that the animal is never free of appalling fear.
- Grade 6: The writer manipulates our emotions by using emotive vocabulary, e.g. 'wretched suffering' and 'agonising torment', and invites us to imagine what it would be like to be a laboratory animal that lives a life of fear. The article contrasts animal suffering with human vanity.
- Grade 7: The writer uses rhetorical questions to involve us at the start of the article and to persuade us of the unnecessary suffering of animals. The well-known line used by a cosmetics company ('because you're worth it') is turned into a question and used as a means of making the reader think: 'Are you really worth it? Are you really that important?' An imperative is used before a highly emotive list of phrases that conjures up the animals' suffering: 'Think of the misery, the wretched suffering, the agonising torment'. In this line and in the final line, the adjectives are the words with the emotive force. The writer also uses the persuasive tactic of presenting opinions as if they were facts, by using a statement: 'Animal testing is wrong and should be banned immediately'.

Overall effect:

- Grade 4: Any appropriate personal response.
- Grade 5: It is a fact that some countries allow the testing of cosmetics on animals, though it is banned in Britain (and this fact is left out). There are many parts of the passage which are just opinion, for example the 'fact' that scientists have no concern for the welfare of the animals they use for testing.
- Grade 6: The passage reveals the writer's viewpoint, but it does not give the reader much factual detail that can be verified, so overall it tends to obscure the issue.
- Grade 7: The piece is too heavily loaded with emotive words and clear attempts to persuade the reader, which might result in readers being put off by the obvious bias, or feeling patronised or lectured. There is no attempt to look at the other side of the question, or even to present the facts in any coherent detail.

Section 4: Spelling

Spelling 1 – Words from Other Languages

1. a) apartheid
2. d) ketchup
3. a) alcohol
4. c) bungalow
5. b) barbecue
6. d) boomerang
7. a) sauna
8. c) biscuit
9. a) democracy
10. d) geyser

Spelling 2 – Technical Vocabulary

1. a) program
2. a) carburettor
3. b) combustion
4. c) satellite
5. d) navigation
6. b) digital
7. a) microwaveable
8. d) aeroplane

Spelling 3 – Which Vowel?

Task 1

1. d) accommodation
2. b) chocolate
3. b) consequence
4. b) definite
5. a) evidence
6. c) imaginary
7. a) original
8. b) permanent
9. d) privilege

Task 2

1. a) audience
2. a) acquaintance
3. c) treachery
4. d) endeavour
5. a) miniature
6. b) lieutenant
7. d) feasible
8. c) foreign
9. c) restaurant

Spelling 4 – Which Consonant?

1. b) solemn
2. a) success
3. c) tragedy
4. d) twelfth
5. c) yacht
6. a) Mediterranean
7. b) outrageous
8. c) possession
9. c) recommend
10. a) parallel
11. b) tomorrow
12. a) necessary
13. c) questionnaire
14. c) stomach
15. b) disappear
16. d) skilful
17. c) harass
18. a) embarrass

Spelling 5 – Commonly Mixed Up Words

1. allowed/aloud
If you are allowed to do something, you are permitted.
The boy did not realise that he was singing aloud.
2. bear/bare
The animal was a bear.
The trees had no leaves; they were bare.
3. by/buy
The song was written by Bob Dylan.
I went to buy the CD.
4. groan/grown
If you are grown up, you are mature.
The boy let out a miserable groan.
5. here/hear
If you can hear me, nod your head.
The entrance is here.
6. male/mail
If you are male, you are a boy or a man.
The postman brings the mail.
7. minor/miner
If you are a miner, you work underground.
A minor is a young person.
8. pain/pain
If you are in pain, go to the doctor.
The boy smashed the window pane.
9. piece/peace
A small part of something is a piece.
The end of war brings peace.
10. prey/pray
In church, people pray.
The eagle hunted its prey.
11. write/right
If you are right, you are correct.
You use a pen to write.
12. through/threw
If you go through the door, you'll enter the room.
The girl threw the ball to her friend.
13. weather/whether
The weather is fine today.
I cannot decide whether to go or not.

Spelling 6 – Silent Letters

1. a) rhythm
2. b) pneumonia
3. a) cupboard
4. d) answer
5. c) knock
6. b) subtle
7. b) environment
8. d) government
9. a) honest
10. c) lamb
11. b) rhyme
12. d) ghost
13. c) knife
14. b) autumn
15. a) doubt
16. c) playwright
17. b) knot
18. a) debt

Spelling 7 – Problem Words

Task A

1. I am too tired to play.
2. It is two o'clock.
3. He is too busy today.
4. I want to visit your house.
5. I went to the zoo.
6. The animals went in two by two.
7. The water is too hot.
8. What is there to do here?
9. What are you going to do?
10. There are two days in a weekend.

Task B

1. They were excited.
2. I like to wear fashionable skirts.
3. Where is the entrance?
4. They were insulting.
5. Where did you go?

Task C

1. Our dog is not like yours.
2. That is our right.
3. Rights are balanced against responsibilities.
4. We love our school.
5. We are good students.

Section 5: Vocabulary

Vocabulary 1

1. To have a lot of something is to have an abundance.
2. To speed up is to accelerate.
3. To collect things is to accumulate.
4. Something that is real is actual.
5. To speak in favour of something is to approve it.
6. You might **allay** someone's fears.
7. A poetic technique that involves using words beginning with the same letter is **alliteration**.
8. Another word for height is altitude.
9. If something is not clear or could mean two different things, it is ambiguous.
10. Another word for friendly is amiable.
11. Another word for old is ancient.
12. To look forward to something is to anticipate it.
13. Another word for clothing is apparel.
14. If something is not natural, it is artificial.
15. To hope is to aspire.
16. To convince someone is to assure them.
17. If something is easily got, it is **accessible**.
18. If something is flavourless, it is bland.
19. A disease might be called a **blight**.
20. The study of plants is botany.
21. A defensive earthwork is a bulwark.
22. A word for an organised society is a **civilisation**.
23. Noble, knightly behaviour was called chivalry.
24. To celebrate the memory of something is to **commemorate** it.
25. A society is a **community**.
26. To talk down on someone is to **condescend** to them.
27. To be friendly is to be convivial.
28. A horn full of flowers and food is a **cornucopia**.
29. To do something secretly is to do it **clandestinely**.
30. A shade of blue is cerulean/cyan/cornflower.

Vocabulary 3

1. dilapidated:
c. Broken or worn down
2. dishevelled:
c. To have an untidy appearance
3. domestic:
b. To do with the home
4. Draconian:
c. Harsh rules
5. erratic:
d. Inconsistent
6. exempt:
c. Not included
7. expedient:
b. A way of getting out of difficulty

Vocabulary 4 – Define and Use

forfeit to lose something in payment for a fault or crime
illustrious famous
implicate to involve
intuition innate understanding
irrepressible cannot be suppressed or put down
justify to prove how something is right
lissome nimble
lurid violently bright; sensational
manifest to make clear or easily seen
miscreant a wrongdoer
monotone a sound that does not vary in tone
multifarious made up of many parts
munificence generosity
nourish to feed
oscillate to swing or vibrate
perpetual constant, never ceasing
pious religious

Vocabulary 5 – Fun with Puns

1. *Bicycle Thieves* by Nick A Racer
2. *Dumbo* by Ellie Phant
3. *How to Win the Lottery* by Jack Pott
4. *Sounds Familiar?* by Isabel Ringing
5. *Romantic Dinner* by Roseanne Candle
6. *The Fibber* by Liza Lott
7. *The Hair Salon* by Diane Curl
8. *January Sales* by Jocelynne Shoppers
9. *One Big Car* by Alan Drover
10. *The Haircut* by Sean Locks
11. *Big Ben* by Belinda Tower
12. *The Bill* by Lauren Order
13. *The Millionaire* by Rich Mann
14. *Fashion Victim* by Dan D Dresser
15. *Snowfall* by Chris Paneven
16. *The Application* by Phil A Form
17. *The German Enlightenment* by Alice Klarr
18. *Forgeries* by Fay Kerr
19. *How to Join the Royal Family* by Marianne Orwill
20. *The Prime Minister's Home* by Ken Downing-Street

Vocabulary 7

1. To dive in is to plunge.
2. Someone who is powerful is **potent**.
3. To stand out is to be prominent.
4. Official lies are prevarications.
5. To go over something again is to revise.
6. A rebel is a renegade.
7. A reply is a riposte.
8. To keep things or people apart is to **segregate** them.
9. To hide something away is to **secrete** it.
10. To pretend is to simulate.
11. Another word for comfort is solace.
12. Something worth watching is a spectacle.
13. Something that is very good is spectacular.
14. Another word for sneezing is sternutation.
15. To be severe or strict is to be stringent.
16. Something of lesser status is substandard.
17. Something that is awe-inspiring is sublime.
18. If you can see through it, it is transparent.
19. To cut something short is to truncate it.
20. Another word for an uproar is a tumult.
21. A person who can do lots of different things is **versatile**.
22. A picture that is very lifelike is vivid.
23. To give up is to **yield**.

Vocabulary 8 – Collective Nouns

1. A charm of finches
2. A pod of whales
3. An armada of ships
4. A murder of crows
5. A conspiracy of ravens
6. An exaltation of larks
7. An ostentation of peacocks
8. A coven of witches
9. A labour of moles
10. A litter of piglets
11. A bunch of grapes
12. A bevy of beauties
13. A battery of tests
14. A bank of monitors
15. A cavalcade of horsemen
16. A flight of stairs
17. A congregation of worshippers
18. A nest of vipers
19. A pride of lions
20. A swarm of bees
21. A barren of mules
22. A belt of asteroids
23. A bloat of hippopotami
24. A bouquet of flowers
25. A gaggle of geese
26. An embarrassment of riches
27. A brigade of soldiers
28. A mob of kangaroo
29. A rumpus of baboons
30. A brood of hens

Remaining collective nouns: a clutch of eggs or chicks; a chorus of voices; a constellation of stars; a skulk of foxes; a colony of ants; a fleet of ships/cars

Crossword

Bold – instruction; *italics* – meaning; underline – anagram / letters given

1. Clue: *Goodness from nutter in **mix up*** (8 letters)
Answer: **nutrient**
2. Clue: *Indian religious type **found in** thin duvet* (5 letters)
Answer: **Hindu**
3. Clue: **Ruin** amid sync, makes *volume changes* (8 letters)
Answer: **dynamics**
4. Clue: *Take away sun I'm **back to front*** (5 letters)
Answer: **minus**
5. Clue: **Messed up** chip rag is quite a *picture* (7 letters)
Answer: **graphic**
6. Clue: **Troubled** I see sad *illness* (7 letters)
Answer: **disease**
7. Clue: *Line on map* is [trick] [trip] (7 letters)
Answer: **[con][tour]**
8. Clue: Pine rot **decays** to produce *food stuff* (7 letters)
Answer: **protein**
9. Clue: Dream it as **confused** way to *add excitement* (9 letters)
Answer: **dramatise**
10. Clue: **Find** *picture* in desk etching (6 letters)
Answer: **sketch**

MARK YOUR OWN WORK***Writing Task 1: 'Write a leaflet advising Year 9 students how to do well in their assessments.'***

1. Look at the criteria on the task page. What Grade would you give yourself from there?
2. Now look at the table below and add up how many marks you have got. The bottom section of the table tells you what Grade you have achieved in this task.

<i>Add up your marks.</i>	1 mark	2 marks	3 marks	4 marks
1. How many commas did you use?	0	1-3	4-10	More than 10
2. How many paragraphs did you use?	1	2-3	4-6	More than 6
3. How many words were in your longest sentence?	Less than 6	6-10	10-20	More than 20
4. How many different first words did you use at the start of a sentence?	2-5	6-9	9-12	More than 12
5. How many letters were in your longest word?	5	6-9	9-12	More than 12
6. How many funny sentences did you include?	0	1-3	4-10	More than 10
7. How many words about teenage interests did you include?	0	1-3	4-10	More than 10
8. How many subheadings did you use?	0	1-3	4-6	More than 6
<i>What Grade did you achieve?</i>	8-10 marks	11-18 marks	19-26 marks	27-32 marks
	Grade 4	Grade 5	Grade 6	Grade 7

MARK YOUR OWN WORK***Writing Task 2: 'Write a letter to a friend advising them how to cope with bullying.'***

1. Look at the criteria on the task page. What Grade would you give yourself from there?
2. Now look at the table below and add up how many marks you have got. The bottom section of the table tells you what Grade you have achieved in this task.

<i>Add up your marks.</i>	1 mark	2 marks	3 marks	4 marks
1. How many commas did you use?	0	1-3	4-10	More than 10
2. How many paragraphs did you use?	1	2-3	4-6	More than 6
3. How many words were in your longest sentence?	Less than 6	6-10	10-20	More than 20
4. How many different first words did you use at the start of a sentence?	2-5	6-9	9-12	More than 12
5. How many letters were in your longest word?	5	6-9	9-12	More than 12
6. How many facts about bullying did you include?	0	1-3	4-10	More than 10
7. How many sentences explicitly refer to the fact the readers are in Year 9?	0	1-3	4-10	More than 10
8. How many anecdotes (stories as examples) did you include?	0	1-3	4-6	More than 6
<i>What Grade did you achieve?</i>	8-10 marks	11-18 marks	19-26 marks	27-32 marks

	Grade 4	Grade 5	Grade 6	Grade 7
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MARK YOUR OWN WORK

Writing Task 3: 'Write a chapter from a spy story, which features an exciting chase.'

1. Look at the criteria on the task page. What Grade would you give yourself from there?
2. Now look at the table below and add up how many marks you have got. The bottom section of the table tells you what Grade you have achieved in this task.

<i>Add up your marks.</i>	1 mark	2 marks	3 marks	4 marks
1. How many commas did you use?	0	1-3	4-10	More than 10
2. How many paragraphs did you use?	1	2-3	4-6	More than 6
3. How many words were in your longest sentence?	Less than 6	6-10	10-20	More than 20
4. How many different first words did you use at the start of a sentence?	2-5	6-9	9-12	More than 12
5. How many letters were in your longest word?	5	6-9	9-12	More than 12
6. How many descriptive sentences did you include?	0	1-3	4-10	More than 10
7. How many dramatic words did you include?	0	1-5	6-10	More than 10
8. How many references to spies did you include?	0	1-3	4-10	More than 10
<i>What Grade did you achieve?</i>	8-10 marks	11-18 marks	19-26 marks	27-32 marks
	Grade 4	Grade 5	Grade 6	Grade 7

MARK YOUR OWN WORK

Writing Task 4: 'Write a letter to the school governors asking for changes to be made to the school.'

1. Look at the criteria on the task page. What Grade would you give yourself from there?
2. Now look at the table below and add up how many marks you have got. The bottom section of the table tells you what Grade you have achieved in this task.

<i>Add up your marks.</i>	1 mark	2 marks	3 marks	4 marks
1. How many commas did you use?	0	1-3	4-10	More than 10
2. How many paragraphs did you use?	1	2-3	4-6	More than 6
3. How many words were in your longest sentence?	Less than 6	6-10	10-20	More than 20
4. How many different first words did you use at the start of a sentence?	2-5	6-9	9-12	More than 12
5. How many letters were in your longest word?	5	6-9	9-12	More than 12
6. How many persuasive words did you include?	0	1-5	6-10	More than 10
7. How many references to your audience did you include?	0	1-3	4-10	More than 10
8. How many different suggestions for change did you include?	0	1-2	2-5	More than 5
<i>What Grade did you achieve?</i>	8-10 marks	11-18 marks	19-26 marks	27-32 marks
	Grade 4	Grade 5	Grade 6	Grade 7

MARK YOUR OWN WORK

Writing Task 5: 'Write a section from a comedy novel, which describes the main character.'

1. Look at the criteria on the task page. What Grade would you give yourself from there?
2. Now look at the table below and add up how many marks you have got. The bottom section of the table tells you what Grade you have achieved in this task.

<i>Add up your marks.</i>	1 mark	2 marks	3 marks	4 marks
1. How many commas did you use?	0	1-3	4-10	More than 10
2. How many paragraphs did you use?	1	2-3	4-6	More than 6
3. How many words were in your longest sentence?	Less than 6	6-10	10-20	More than 20
4. How many different first words did you use at the start of a sentence?	2-5	6-9	9-12	More than 12
5. How many letters were in your longest word?	5	6-9	9-12	More than 12
6. How many descriptive sentences did you include?	0	1-3	4-10	More than 10
7. How many funny sentences did you include?	0	1-5	6-12	More than 12
8. How many references to teenage life did you include?	0	1-3	4-6	More than 6
<i>What Grade did you achieve?</i>	8-10 marks	11-18 marks	19-26 marks	27-32 marks
	Grade 4	Grade 5	Grade 6	Grade 7

MARK YOUR OWN WORK

Writing Task 6: 'Write a description of a monster from a scary story.'

1. Look at the criteria on the task page. What Grade would you give yourself from there?
2. Now look at the table below and add up how many marks you have got. The bottom section of the table tells you what Grade you have achieved in this task.

<i>Add up your marks.</i>	1 mark	2 marks	3 marks	4 marks
1. How many commas did you use?	0	1-3	4-10	More than 10
2. How many paragraphs did you use?	1	2-3	4-6	More than 6
3. How many words were in your longest sentence?	Less than 6	6-10	10-20	More than 20
4. How many different first words did you use at the start of a sentence?	2-5	6-9	9-12	More than 12
5. How many letters were in your longest word?	5	6-9	9-12	More than 12
6. How many scary words did you include?	0	1-3	4-10	More than 10
7. How many descriptive words did you include?	0	1-3	4-10	More than 10
8. How many different connectives did you use?	0	1-3	4-10	More than 10
<i>What Grade did you achieve?</i>	8-10 marks	11-18 marks	19-26 marks	27-32 marks
	Grade 4	Grade 5	Grade 6	Grade 7

MARK YOUR OWN WORK

Writing Task 7: 'Write a diary entry of a person going to see a play at Shakespeare's Globe in 1606.'

1. Look at the criteria on the task page. What Grade would you give yourself from there?
2. Now look at the table below and add up how many marks you have got. The bottom section of the table tells you what Grade you have achieved in this task.

<i>Add up your marks.</i>	1 mark	2 marks	3 marks	4 marks
1. How many commas did you use?	0	1-3	4-10	More than 10
2. How many paragraphs did you use?	1	2-3	4-6	More than 6
3. How many words were in your longest sentence?	Less than 6	6-10	10-20	More than 20
4. How many different first words did you use at the start of a sentence?	2-5	6-9	9-12	More than 12
5. How many letters were in your longest word?	5	6-9	9-12	More than 12
6. How many descriptive words did you include?	0	1-3	4-10	More than 10
7. How many specific references to the play you saw did you include?	0	1-3	4-6	More than 6
8. How many opinion sentences did you include?	0	1-3	4-6	More than 6
<i>What Grade did you achieve?</i>	8-10 marks	11-18 marks	19-26 marks	27-32 marks
	Grade 4	Grade 5	Grade 6	Grade 7

MARK YOUR OWN WORK

Writing Task 8: 'Write a tourist guide to your local area.'

1. Look at the criteria on the task page. What Grade would you give yourself from there?
2. Now look at the table below and add up how many marks you have got. The bottom section of the table tells you what Grade you have achieved in this task.

<i>Add up your marks.</i>	1 mark	2 marks	3 marks	4 marks
1. How many commas did you use?	0	1-3	4-10	More than 10
2. How many paragraphs did you use?	1	2-3	4-6	More than 6
3. How many words were in your longest sentence?	Less than 6	6-10	10-20	More than 20
4. How many different first words did you use at the start of a sentence?	2-5	6-9	9-12	More than 12
5. How many letters were in your longest word?	5	6-9	9-12	More than 12
6. How many different places did you include?	0	1-3	4-6	More than 6
7. How many references to people who might want to go did you make?	0	1-3	4-6	More than 6
8. How many features of a tourist brochure did you include?	0	1-3	4-10	More than 10
<i>What Grade did you achieve?</i>	8-10 marks	11-18 marks	19-26 marks	27-32 marks
	Grade 4	Grade 5	Grade 6	Grade 7

MARK YOUR OWN WORK

Writing Task 9: 'Write a leaflet persuading people to support a charity of your choice.'

1. Look at the criteria on the task page. What Grade would you give yourself from there?
2. Now look at the table below and add up how many marks you have got. The bottom section of the table tells you what Grade you have achieved in this task.

<i>Add up your marks.</i>	1 mark	2 marks	3 marks	4 marks
1. How many commas did you use?	0	1-3	4-10	More than 10
2. How many paragraphs did you use?	1	2-3	4-6	More than 6
3. How many words were in your longest sentence?	Less than 6	6-10	10-20	More than 20
4. How many different first words did you use at the start of a sentence?	2-5	6-9	9-12	More than 12
5. How many letters were in your longest word?	5	6-9	9-12	More than 12
6. How many persuasive words did you include?	0	1-3	4-10	More than 10
7. How many words did you use about the charity?	0	1-3	4-10	More than 10
8. How many features of the leaflet form did you use?	0	1-3	4-6	More than 6
<i>What Grade did you achieve?</i>	8-10 marks	11-18 marks	19-26 marks	27-32 marks
	Grade 4	Grade 5	Grade 6	Grade 7

MARK YOUR OWN WORK

Writing Task 10: 'Write a magazine article about a topic of special interest.'

1. Look at the criteria on the task page. What Grade would you give yourself from there?
2. Now look at the table below and add up how many marks you have got. The bottom section of the table tells you what Grade you have achieved in this task.

<i>Add up your marks.</i>	1 mark	2 marks	3 marks	4 marks
1. How many commas did you use?	0	1-3	4-10	More than 10
2. How many paragraphs did you use?	1	2-3	4-6	More than 6
3. How many words were in your longest sentence?	Less than 6	6-10	10-20	More than 20
4. How many different first words did you use at the start of a sentence?	2-5	6-9	9-12	More than 12
5. How many letters were in your longest word?	5	6-9	9-12	More than 12
6. How many adjectives did you use?	0	1-10	11-20	More than 20
7. How many words refer to things that would interest the gender you are writing for?	0	1-3	4-10	More than 10
8. How many descriptive paragraphs did you include?	0	1-3	4-6	More than 6
<i>What Grade did you achieve?</i>	8-10 marks	11-18 marks	19-26 marks	27-32 marks
	Grade 4	Grade 5	Grade 6	Grade 7

