



Grammar, Spelling and Punctuation at Key Stage 3

Pack 1

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1 Introducing Grammar

Purpose and audience



a Look at the following texts:

maggie and milly and molly and may

maggie and milly and molly and may
went down to the beach(to play one day)

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles,and

milly befriended a stranded star
whose rays five languid fingers were;

and molly was chased by a horrible thing
which raced sideways while blowing bubbles:and

may came home with a smooth round stone
as small as a world and as large as alone.

For whatever we lose(like a you or a me)
it's always ourselves we find in the sea

E.E. Cummings

RIVERVIEW RESTAURANT

Enjoy the taste of freshly-prepared food within the elegant surroundings of our Victorian dining room. Everything is home-made, nothing is frozen.

"Absolutely charming. Using the freshest ingredients, from home-made soups to international feasts. The cuisine is from around the world and is out of this world. Fantastic."

**Delicious Discoveries
around Devon**

Home made food, lovingly prepared using best quality ingredients with courteous service in pleasant surroundings.

Lovely location on meadow bank overlooking well-known beauty spot. Three large function rooms available for special occasions. The cosy lounge offers a comfortable and relaxing venue for pre-dinner cocktails and after-dinner coffees. Open fires in the colder months. Outdoor patio, bordered with perennial plants and a children's play area means we cater for all ages.

Fully licensed – full meals, 7 days per week. Food freshly made and baking daily. Three course meals/tea or coffee/afternoon teas/snacks/breakfast/imaginative vegetarian dishes/Sunday lunches – booking advisable.

Children's menus, high chairs, toys and nappy changing facilities.

Once a month, a wonderful evening awaits you at Riverview Restaurant with our international food fayre. Food from around the world – Spain, Italy, America, Germany, France. Attention to detail, hospitality and superbly presented food in any language.

Fog

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollution of a great (and dirty) city. Fog on the Essex Marshes; fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats.

Charles Dickens, *Bleak House*

Imagine that you are a teacher and these three pieces of writing have been handed in to you by three pupils. You will have to respond to them before handing them back.

In pairs, discuss the three texts and decide what comments you will make at the end of each piece. Consider:

- How interesting or striking are the ideas?
- What would you mark as incorrect?

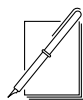


- b Write a short response to each of the writers giving your views.

You will now have met some of the difficulties when making judgements on how effective writing is:

- E.E. Cummings is one of the most famous American poets of this century. He often did not use capital letters when writing his name and in this poem he has not used capitals for the names of the girls.
- The owners of the Riverview Restaurant would have paid a lot of money to place this advert in the newspaper. They would have checked it carefully and yet the opening paragraph in the main body of the text and the first part of the comment from 'Delicious Discoveries around Devon' do not contain correctly constructed sentences.
- Charles Dickens is considered to be one of the finest of English novelists. Surely he must have known what makes a sentence, but he chose to ignore this in this famous description of fog.

Of course, in these examples it does not matter that the writers have not used full sentences. They have created the effects they wanted and so they have communicated well with their readers. This is the key to being a successful communicator – to match what you want to say to the person or people you want to say it to. We usually call the reason for writing the **purpose**, and the person or people it is aimed at the **audience**.



On the following table you will find various types of writing or texts. What you must do is to match the purpose with the audience. In some instances you will have to make a sensible guess in order to fill in the gaps and so complete the table.

Type of communication	Purpose	Audience
Letter from a parent	To explain that the pupil was too ill to attend school the previous day	
A shopping list		The person who wrote it
A school report		The pupil's parents
A programme for a football match	To give background information on the two teams and to list the players selected for the match	
A telephone call to a doctor's surgery		The receptionist
A group of pupils chatting at break time	To discuss arrangements for going to a party	
A letter of application for a Saturday job		The manager of a local supermarket
An instruction leaflet accompanying a new video recorder	To enable the owner to set up and operate the machine	
An estate agent's leaflet on a house		A potential buyer
A greeting card	To convey a cheerful message	

Changing language

There are rules about the ways in which the words we use can be put together and spelt but it is important to remember that these rules can change. Different groups of people have had different attitudes to how we should use words and, as language is constantly changing, so too are the rules which control it.

Some points worth remembering:

- William Shakespeare spelt his name many different ways – no-one seemed to mind! Until dictionaries became popular in the eighteenth century there were no ‘official’ lists of words so people usually just spelt the words as they sounded to them. Dictionary writers, then, had a great deal of power because they decided how words should be spelt.
- New words have had to be used when things were invented such as *telephone* and *refrigerator*. In recent years there has been a huge increase in new words because of the swift spread of information technology, for example, *program*, *byte* and phrases such as *surfing the net*.
- Paragraphs used to be indented (ie they began a little way in from the margin). Although this is still the case as far as handwritten work is concerned, more printed material has ‘blocked’ writing because this is how it is done on a word processor. Therefore the rules governing how we set out addresses on letters and on envelopes are changing because of developments in technology.
- Young people, especially, like to have their own language. They have words to describe things which are ‘good’ (eg hip, trendy, cool, wicked, top) or ‘bad’. These words go out of fashion very quickly.
- Many people find the use of the apostrophe difficult. You can spot this easily if you look at notices in shops. It is very possible, therefore, that the apostrophe to show ownership might be dropped in the future.
- Words evolve and change as people use them. You are much more likely to see *alright* written today than the more technically correct *all right*. Frequently, too, you will see *thank you* written as one word.
- Most people in the world today who speak English use American English and not British English. This has a tremendous impact on spelling in particular, eg *color* and *marvelous*. It also affects the choice of words. *Candy* is used in America instead of the word *sweets* and *trash can* is used instead of *dustbin*.

So, are all these people wrong? Language is a living thing. It is not static; it is in a constant state of change. The rules of grammar, then, respond to how people actually use language. They do not have the power to dictate how people actually speak and write. We are likely to be influenced much more by our friends, by television and films, by pop music and so on than by rules in a book. Nevertheless, by understanding these rules or conventions you can have considerable power. You will be able to make sure that people are aware of what you want to say and so your ideas will get the attention they deserve.

'Correct' grammar

The text below was written by Lewis Carroll in his novel, *Through the Looking Glass*. Although some words are not familiar, this text is grammatically correct, that is, it is in the expected order and patterns. The layout of the poem's rhyme scheme and line length are consistent too. The structure helps us to guess what the words mean.



a Read the poem and in two or three sentences explain what happens in this text.



b With a partner prepare a reading of the poem. Try to capture the different voices and their feelings. What clues are there in the text that help you to know what pace and emphasis to use? You might even be able to memorise it. Why might it be easy to remember even if the words are strange?



c Underline the words that you do not know. Substitute other words from your vocabulary that you think would have the same meanings and make sense. (Do not worry about the names: Jabberwock, Jubjub, Bandersnatch, Tumtum.)



d Carroll often created the new words by combining two existing words. Choose four of his words and discuss what the originals might have been, for example, *brillig* might have been *brilliant* and *light*.



e Try your hand at creating ten new words by combining two other words or parts of words and then give your new words definitions. Remember they can be objects, action words or descriptive words.

Jabberwocky

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogroves,
And the mome raths outgrabe.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!

He took his vorpal sword in hand:
Long time the manxome foe he sought-
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

'And hast thou slain the Jabberwock?
Come to my arms my beamish boy!
O frabjous day! Callooh! Callay!
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogroves,
And the mome raths outgrabe.

2 Shaping Sentences

Types of sentences

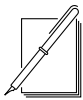
A sentence is a group of words which makes complete sense on its own. Sentences can be very long or very short so make sure that you are not guided by length alone.

My name is Jane

would be a sentence because it is a complete statement and makes sense on its own.

My name is Jane and I am going to

would not be a sentence because there is still some information missing. It is not complete on its own.



For each of the following put a tick in the appropriate box to show whether or not it is a sentence. No punctuation has been put in yet.

	Yes	No
1 We went to Spain last summer	<input type="checkbox"/>	<input type="checkbox"/>
2 Julie's brother was chosen for the football team	<input type="checkbox"/>	<input type="checkbox"/>
3 On my way home	<input type="checkbox"/>	<input type="checkbox"/>
4 My mum is a vegetarian	<input type="checkbox"/>	<input type="checkbox"/>
5 All the colours of the rainbow	<input type="checkbox"/>	<input type="checkbox"/>
6 The cat chased the mouse	<input type="checkbox"/>	<input type="checkbox"/>
7 The baby cried	<input type="checkbox"/>	<input type="checkbox"/>
8 When I phoned my friend	<input type="checkbox"/>	<input type="checkbox"/>
9 Our class visited the museum	<input type="checkbox"/>	<input type="checkbox"/>
10 John played the guitar	<input type="checkbox"/>	<input type="checkbox"/>

All sentences should begin with a capital letter and end with a full stop. Let's look now at what else they have in common. In order for words to make complete sense (ie to be a sentence) they have to be about someone or something and we have to be told what that person or thing is doing, for example:

Sarah wrote a letter.

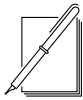
This sentence is about Sarah and what she has done has been to write a letter. Who or what a sentence is about is called the **subject**.



Underline the subjects in the following sentences:

- 1 Liverpool FC is a famous football club.
- 2 Madrid is the capital city of Spain.
- 3 I had a cup of tea when I got home.
- 4 We usually watch television after our evening meal.
- 5 The library will close at 5pm.
- 6 The lost purse was handed in at the police station.

The rest of the sentence is called the **predicate** but more important for you to remember when writing sentences of your own is that the subject of the sentence should be carrying out an action.



Underline the 'doing' or action words in these sentences:

- 1 Michelle scored the winning goal in the match.
- 2 The wind howled through the trees.
- 3 The bee stung the baby.
- 4 I sunbathed for too long.
- 5 The choir won first prize in the competition.
- 6 The referee blew his whistle.



Form groups of four to six people. Go round the members of the group in turn. The first person supplies a subject for the sentence and then everyone must add a word in turn. However, the aim is *not* to be the person who completes the sentence. If your word does make the sentence complete then you are out.

So far we have looked at sentences which are **statements**. These are sentences which give information to the reader or listener. There are other types of sentences which serve different purposes but the 'rules' you have learnt about them containing a subject and predicate still remain true. All types of sentences must contain at least one noun (or pronoun) and one verb. However, as in the sentences below, the subject is not always stated.

Commands

These are sentences which give instructions or orders, for example:

- Sit down, please, John.
- Turn over the exam paper and begin.
- Bring me the newspaper.

As commands are given directly to people, the reader needs to consider who is receiving the command. In the first sentence, this is John. The second sentence is probably aimed at a group of pupils and the third at one person. In some sentences, therefore, you will need to work out, or infer, who or what is the subject.

Exclamations

These are sentences in which you want to convey a sense of surprise or strong feelings:

That's ridiculous!

Oh no, my purse has gone!

The house is on fire!

The special form of punctuation that comes at the end of these is called an exclamation mark.

Questions

These are sentences in which someone asks for information from someone else:

Where are our seats?

Do you know the answer?

What time does the train leave?



Form groups of three people. One person thinks of a situation and tells the other two what roles they have to play. The pair then begin a conversation but only questions can be used.

eg **Situation:** At a doctor's surgery

Roles: Doctor and patient

Conversation:

Doctor: How are you?

Patient: How should I know?

Doctor: Aren't you well?

Patient: Do I look pale to you?

Doctor: Where does it hurt?

Patient: What's it to you?

Doctor: Do you want my help?

Patient: Have I asked for it?

and so on.

The conversation should move along swiftly. The person who cannot come up with a question is 'out'. They then decide on the situation and roles for the other two players.

Some suggestions:

Situations

Parents evening

Football match

Planet Mars

Roles

Headteacher and parent

Referee and goalkeeper

Astronaut and Martian



- a Think about the following texts and say whether or not they are likely to contain statements, commands, exclamations, questions or a mixture of two or more:
- 1 Your school brochure
 - 2 The school code of conduct
 - 3 A science fiction story
 - 4 A teenage magazine
 - 5 An investigation into teenage health issues
 - 6 A poster advertising a newly released film
- b Identify six types of text which can usually be found within a classroom (notices, posters, signs, books, etc). What type of sentence is each one most likely to use? Check out your assumptions by looking at a section of the text.

Parts of sentences

Phrases

Now that you have learned the names of some of the word types, you are ready to explore how they are grouped. **Phrases** are groups of words that work together to add information to a sentence. They do a specific job. They can act as nouns, verbs, adjectives or prepositions. Some examples of these are:

- the red-haired woman = noun phrase
- was running = verb phrase
- very affectionate = adjectival phrase
- over the bridge = prepositional phrase



In the following sentences, identify the types of phrases indicated in the brackets:

- 1 His blue woollen balaclava was his favourite hat. (two noun phrases)
- 2 Tom was riding the new horse. (verb phrase)
- 3 We found the frog under the stone. (prepositional phrase)
- 4 Margaret's hair was golden and long. (adjectival phrase)
- 5 Joe hopped and skipped to the store. (verb phrase)
- 6 I have always liked that band's music. (noun phrase)
- 7 We walked through the meadow. (prepositional phrase)
- 8 The class is very excited about the school trip. (adjectival phrase)

Clauses

The basic group of words which we have been studying so far would become boring if we used them all the time. Just read this paragraph:

We went to Cornwall. We left home at 7 am. We travelled by car. My father drove for two hours. My mother then took over. It was hot in the car. I felt sick. We arrived at the cottage at tea time. It was situated by the beach. The view was lovely.

The above paragraph only uses simple sentences, that is to say sentences that have only one clause in them. A **clause** is a group of words containing a verb. In order to make our writing more interesting we have to add variety by joining up sentences. We can do this in a variety of ways. Words which join sentences are called **connectives**.

An easy way of joining sentences is to use words such as *and*, *but* or *so*:

I missed the bus *so* I was late for work.

I took the penalty *and* scored the winning goal.

We waited in the queue *but* all the tickets had been sold.

These sentences have two clauses. Both parts of each sentence is important. Once again, though, our writing would still be boring if we restricted ourselves to these few connectives as they do not help us to vary the pattern of our sentence structure. Look at the following examples:

Until your behaviour improves you can't go out with your friends.

Go and help the lady who is trying to cross the road.

I cannot come with you unless you can lend me some money.

Each of these sentences also contains two clauses but one clause is clearly more important than the other. These **main** clauses are:

. . . you can't go out with your friends.

Go and help the lady . . .

I cannot come with you . . .

The other clause, the less important one, is called the **subordinate** clause.

You can see, then, that:

- the main clause could stand as a sentence on its own
- the subordinate clause could **not** stand as a sentence on its own
- the connective can be at the start or in the middle of a sentence.

There are numerous connectives which you can use. Here are a few:

because	which	if	in order to	while
since	so	where	then	although



Form groups. Use the following sentences to start a story. Each person takes it in turn to supply the next sentence but they must use one of the above connectives. Use the connectives in the order in which they appear in the list. Vary who begins the story so that everyone has a chance to use different connectives.

Story openers

- I knew it would be an unusual day when I woke up to find my whole body covered in black fur.
- The sun beat down on the tropical island and my only problem was would I ever be rescued?
- When he heard his name called out in assembly he knew that he had gone red and the walk to the front of the hall seemed endless.

You can make up story openings of your own to add to these.

Subordinate clauses can also be used in the middle of sentences:

The alarm clock, which had just gone off, rang loudly in my ear.

The little boy, who had run out into the road, was hit by the cyclist.

The swimming pool, where we used to go as children, was demolished last week.

You can see that commas have been placed around the subordinate clauses. The clauses give us extra information. Without the subordinate clause the sentence would still be complete.

The phrases and clauses that you identified earlier often do a special job within a sentence. They can act as the subject, the verb or the object.

Remember the **subject** (s) controls the action. Every sentence must have a **verb** (v) and the **object** (o) receives the action from the verb. So the sentence is identified as:

Our older brother plays one-day cricket matches in the new sports ground.

S **V** **O**

Adverbials

Notice how the parts of a sentence can be either single words or groups of words. The last part of the sentence is not labelled. You may recognise the type of phrase as a prepositional phrase, but what job is it doing within the sentence? It gives more information about the verb so it is called an **adverbial**. Adverbials answer the questions: *How?* *When?* *Where?* and sometimes *Why?*



This is a version of the game Consequences using the parts of the sentence and of the clause. The aim of the game is to write a story according to this formula:

Subject	either a single word or a phrase – for example, <i>Joan</i> , or <i>Joan's pet poodle</i> , or <i>the house with the bats in the roof</i>
Verb	this must be a verb that has an object (transitive verb); it can be a single word or it can have adverbs describing it – for example, <i>lifted</i> , or <i>loudly kissed</i>
Object	as with the subject
Adverbial	a phrase or clause that answers either how, when, where, or why; or it can answer more than one – for example, <i>at three o'clock in the morning</i> or <i>in the middle of the Indian Ocean with a wet sponge</i>

Everyone in the group has a piece of paper. At the top they put their chosen subject, then they fold the paper so the first section is hidden and pass the paper to the person next to them. That person writes their chosen verb. Again the paper is folded and passed on. The paper goes round until all the categories are filled. The final results can be very strange. An example would be:

Joan's pet poodle
 loudly kissed
 Aunt Mildred
 in the middle of the Indian Ocean with a wet sponge.

You could add a final category which is the moral to the story. For instance, someone may have written 'Which just goes to show – you are never too old to have fun.' which may have applied to Aunt Mildred's story!

Active and passive voice

When the subject of the sentence carries out or performs the action directly this is called the **active voice**. When the action comes first and the agent follows this is called the **passive voice**. A good way of recognising the passive voice is to look for the word *by*, for example:

The report was written *by* Mr Jones.

The subject of this sentence is the report but the report has not carried out the action itself. The active voice sentence would be:

Mr Jones wrote the report.

The word *by* is not always present so you cannot always rely on that for your clue. Compare these sentences:

The boy kicked the ball over the fence. **Active**

The ball was kicked over the fence. **Passive**

In the first sentence the action was carried out directly by the boy who is the subject; therefore it uses the active voice. In the second sentence the ball has become the subject and has the action done to it, so it is the passive voice. When the subject of a sentence has the action done to it, then the sentence is using the passive voice.



Look at the following sentences and write A or P after them to show if they are using the active or the passive voice. For an extra challenge underline the subjects in the sentences.

- 1 My father washed the clothes.
- 2 The clothes were washed by my father.
- 3 His brother rides the bicycle.
- 4 The bicycle is ridden by his brother.
- 5 I ate the crisps.
- 6 The radio is owned by John.
- 7 Tomorrow the game will be played by the champions.
- 8 The doctor and her husband entered the hospital.
- 9 We reached the finals after a hard-fought match.
- 10 Our assembly was given by a local celebrity.

3 Identifying Word Classes

Nouns

The subject of the sentence will often be a noun or pronoun. Nouns are very common because a noun is the name given to a particular person or place, an object or an idea. Nouns do not only act as the subjects of sentences, of course, but this is one of the important jobs they do. There are four different types of nouns.

Proper nouns

A proper noun is the name of a particular person or place, for example:

Sarah	Brighton
Lake Como	Mars Bar
St John's Church	Madonna

Days of the week and months of the year are also proper nouns although, strangely, this does not usually apply to seasons. All proper nouns have capital letters, no matter where they come in the sentence.

Common nouns

Common nouns are usually objects but they also include living things, for example:

man	story
cat	chair
teacher	sky



Look at the list of nouns below. Next to each one put a P or a C to show whether it is a proper noun or a common noun. The proper nouns have been written without capital letters.

cambridge	photograph
keyboard	mrs jones
ruler	candle
wall	river thames
february	computer
tuesday	teacher

Abstract nouns

An abstract noun is the name of an idea or a feeling or a state of mind. This can be difficult to understand but remember that an abstract noun cannot be seen or touched, for example:

difficulty	war
happiness	fear
exhaustion	anger



Use each of the abstract nouns shown on page 17 in sentences of your own.

Collective nouns

A collective noun is the name given to groups of things, for example:

a *swarm* of bees

a *flock* of birds

a *herd* of elephants

a *choir* of singers



a Match up the collective noun with the group of things it describes:

platoon flurry anthology shoal mob bouquet

1 of people

2 of soldiers

3 of stories

4 of roses

5 of fish

6 of snowflakes

b There are some rather unusual collective nouns such as a gaggle of geese, an exaltation of nightingales and a pride of lions. Make up some striking or amusing collective nouns of your own to describe the following groups:

teachers

tourists

exam papers

football fans

racing drivers

environmentalists

Pronouns

It is possible for nouns to be replaced on some occasions. In the sentence, 'Mrs Jones made a cup of tea', *Mrs Jones* could be replaced by the word *she*. Similarly, 'John and Sarah went to the disco' could be changed to 'They went to the disco'. 'The book was interesting'; here the noun, *book*, could be replaced by the word *it* – 'It was interesting'. The following words can all stand in place of nouns:

I

we

you

he

they

she

it

These words are called **pronouns**. You need to remember that the pronoun *I* is always written with a capital letter.

Verbs

Apart from a noun or pronoun every sentence must have an action word. These words are called **verbs**. From the sentences on page 9 you should have underlined the following words as the verbs:

scored	sunbathed
howled	won
stung	blew

One of the most commonly used verbs in any language is the verb *to be*:

I am
 you are
 he/she/it is
 we are
 you are
 they are

I *am* nine years old.
 We *are* at secondary school.
 It *is* a pity that you *are* always late.

Some people find it strange that words like *am*, *are* and *is* are verbs because they do not seem to describe actions but they actually describe a state of being.

The verb *to be* is crucial to all languages. You may have already learnt this in your foreign language studies at school.

French	German
Je suis	Ich bin
Tu es	Du bist
Il est	Er ist
Elle est	Sie ist
Nous sommes	Wir sind
Vous êtes	Ihr seid
Ils sont	Sie sind
Elles sont	

These verbs are important because they help to form the past and future tenses of other verbs.

Verb tenses

The tense of a verb tells us when the action has taken place. If the action is happening now, we call this the present tense, for example:

The captain is lifting the trophy to show the fans.

I am eating my lunch.

If the action has already taken place then the verb will be in the past tense, for example:

Mr Green telephoned the office.

We were waiting for the bus in the rain.

If the action has not yet happened, then the verb will use the future tense:

We will visit our relatives next summer.

The students will take their exams in June.

There are different ways of forming the tenses but the important thing is for you to identify which tense is being used.



Read the following sentences and write 'Past', 'Present' or 'Future' as appropriate to show which verb tenses they use:

- 1 I like reggae music.
- 2 The teacher collected in our books.
- 3 We will go on the trip on Thursday.
- 4 The boys are enjoying their game of football.
- 5 I had been crying when my friend found me.
- 6 My passport will expire in two weeks time.
- 7 The birds sang loudly at dawn.
- 8 I am terrified of ghosts.
- 9 We sunbathed for so long that we turned bright red.
- 10 The coach was going at great speed when the cyclist suddenly appeared.

Adjectives

To get across our ideas more clearly we often need to give more precise pictures of the people, places or things which we are talking about. For example, 'The cat pounced on its prey' – we may want to give more details about the cat, eg 'The small cat pounced on its prey' or 'The small cat pounced on its frightened prey'. Here the words *small* and *frightened* are telling us more about the cat and the prey. Words which modify, or tell us more, about nouns are called **adjectives**.

Because of the job they do, all colours are adjectives.



Complete the following sentences by supplying appropriate adjectives:

- 1 The waves crashed down against the rocks.
- 2 The story was so that we were all sitting on the edge of our seats.
- 3 The sun beat down on the sands of the desert below.
- 4 Paris is a city on the River Seine.
- 5 Our teacher will be greatly missed by us all when she leaves at the end of term.
- 6 The balloon floated high over the countryside.



Form groups. Each player takes it in turn to think of a person, place or object. In order to help the other players guess the mystery word five adjectives only can be given as clues, for example:

Mystery word: sun

Clues: Boiling, gaseous, life-giving, visible, distant

Mystery word: friend

Clues: Supportive, familiar, loyal, trusted, special

Adverbs

Just as we may want to give more details about nouns, so we may want to give more details about verbs. We might want to tell the reader or listener exactly how the action is being carried out.

We walked *quickly* to the bus stop as it was raining.

He snored *loudly* during the night.

She ran *fast* as she thought she was being followed.

Quickly, *loudly* and *fast* are telling us more about the verbs *walked*, *snored* and *ran*. Such words are called adverbs. Most adverbs end in *y*.



Play this game in groups or as a whole class. This is a well-known game which involves a little bit of acting as well as playing with words. One person thinks of an adverb and the others in the group have to guess what it is. In order to do this they ask the person to perform various tasks in the manner of the word, for example:

answer the phone in the manner of the word

eat a sandwich in the manner of the word

yawn in the manner of the word

The person who guesses correctly is the winner and chooses the next adverb.

Prepositions

Prepositions link nouns and pronouns to other parts of the sentence. Prepositions present details about time and space (position and place).

The fish swam *beneath* the reeds

We stayed awake *until* midnight

Other examples of prepositions are:

into	across	against	at	through
over	under	past	between	with
upon	within	beyond	after	by
beside	off	into	underneath	overhead
around	along	towards	up	of
round	since	out		



- a Prepositions and prepositional phrases make good titles for texts because they give a bit of the information and make people wonder what else is involved. Dylan Thomas, a famous Welsh author, titled a play *Under Milk Wood*. What do you think it is about? Use the prepositions in the list above to create titles of books and/or films. Say what type of text it is, for example, mystery, romance, then give a brief description of it. You might like to do this in the form of blurb for a book jacket or trailer for a film.
- b As an extra task, for fun, try to use different kinds of phrases (noun, adjectival, verb) and see what kind of texts they inspire.
- c Listen to your teacher read the following passage to you and answer the questions below. The extract comes from a famous autobiography, *My Family and Other Animals*. In this book Gerald Durrell describes his early life on the Greek island of Corfu. At times, his obsession with creatures of all types caused conflict within his family, most of whom did not share his enthusiasm!
- 1 Pick out ten common nouns and two abstract nouns from the passage.
 - 2 Find three examples of proper nouns.
 - 3 Find three adjectives and explain how they have helped to build up a clearer picture for the readers.
 - 4 Find three examples of adverbs. How have they improved the sentences from which they come?

One day I found a fat female scorpion in the wall, wearing what at first glance appeared to be a pale fawn fur coat. Closer inspection proved that this strange garment was made up of a mass of tiny babies clinging to the mother's back. I was enraptured by this family, and I made up my mind to smuggle them into the house and up to my bedroom so that I might keep them and watch them grow up. With infinite care I manoeuvred the mother and family into a matchbox, and then hurried to the villa. It was rather unfortunate that just as I entered the door lunch should be served; however, I placed the matchbox carefully on the mantelpiece in the drawing-room, so that the scorpions should get plenty of air, and made my way to the dining-room and joined the family for the meal. Dawdling over my food, feeding Roger surreptitiously under the table and listening to the family arguing, I completely forgot about my exciting new captures. At last Larry, having finished, fetched the cigarettes from the drawing-room, and lying back in his chair he put one in his mouth and picked up the matchbox he had brought. Oblivious of my impending doom I watched him interestedly as, still talking glibly, he opened the matchbox.

Now I maintain to this day that the female scorpion meant no harm. She was agitated and a trifle annoyed at being shut up in a matchbox for so long, and so she seized the first opportunity to escape. She hoisted herself out of the box with great rapidity, her babies clinging on desperately, and scuttled on to the back of Larry's hand. There, not quite certain what to do next, she paused, her sting curved up at the ready. Larry, feeling the movement of her claws, glanced down to see what it was, and from that moment things got increasingly confused.

He uttered a roar of fright that made Lugaretzia drop a plate and brought Roger out from beneath the table, barking wildly. With a flick of his hand he sent the unfortunate scorpion flying down the table, and she landed midway between Margo and Leslie, scattering babies like confetti as she thumped on the cloth. Thoroughly enraged at this treatment, the creature sped towards Leslie, her sting quivering with emotion. Leslie leapt to his feet, overturning his chair, and flicked out desperately with his napkin, sending the scorpion rolling across the cloth towards Margo, who promptly let out a scream that any railway engine would have been proud to produce. Mother, completely bewildered by this sudden and rapid change from peace to chaos, put on her glasses and peered down the table to see what was causing the pandemonium, and at that moment Margo, in a vain attempt to stop the scorpion's advance, hurled a glass of water at it. The shower missed the animal completely, but successfully drenched Mother, who, not being able to stand cold water, promptly lost her breath and sat gasping at the end of the table, unable even to protest. The scorpion had now gone to ground under Leslie's plate, while her babies swarmed wildly all over the table. Roger, mystified by the panic, but determined to do his share, ran round and round the room, barking hysterically.

'It's that bloody boy again. . .' bellowed Larry

'Look out! Look out! They're coming!' screamed Margo.

'All we need is a book,' roared Leslie; 'don't panic, hit 'em with a book.'

'What on earth's the *matter* with you all?' Mother kept imploring, mopping her glasses.

'It's that bloody boy. . . he'll kill the lot of us. . . . Look at the table. . . knee-deep in scorpions. . . .'

‘Quick. . . quick. . . do something. . . . Look out, look out!’
 ‘Stop screeching and get a book, for God’s sake. . . .’
 ‘You’re worse than the dog. . . . Shut *up*, Roger. . . .’
 ‘By the Grace of God I wasn’t bitten. . . .’
 ‘Look out. . . there’s another one. . . . Quick. . . quick. . . .’
 ‘Oh, shut up and get me a book or something. . . .’
 ‘But *how* did the scorpions get on the table, dear?’
 ‘That bloody boy. . . . Every matchbox in the house is a deathtrap. . . .’
 ‘Look out, it’s coming towards me. . . . Quick, quick, do something. . . .’
 ‘Hit it with your knife. . . *your knife*. . . . Go on, hit it. . . .’

Since no one had bothered to explain things to him, Roger was under the mistaken impression that the family was being attacked, and that it was his duty to defend them. As Lugaretzia was the only stranger in the room, he came to the logical conclusion that she must be the responsible party, so he bit her in the ankle. This did not help matters very much.

From *My Family and Other Animals* by Gerald Durrell

Although being able to spot parts of speech, as you have done, is useful it is vital to look at the overall feel of the language as a whole. The skill of writing is choosing words which go well together to create the effect you want.

- d Say what impression you have gained of the characters of Leslie and Mrs Durrell. Give short quotations from the passage to support your point of view.
- e Explain how Gerald Durrell has made the passage amusing. (Don’t just say what is amusing but try to work out how he has achieved this effect. This is challenging so you might need to discuss this first to swap ideas with a partner.)

4 Developing Style

Although it is helpful to know the names of some of the elements of grammar, it is only really worthwhile if you can then use the ideas about combining information in different forms in order to enjoy other writers' works and to improve your own writing style.

Descriptions

With a good choice of adjectives and adverbs you can create a more vivid picture. The reader's interest will also be held by a varied sentence structure. Compare:

As the wind flew through the park, the trees bent low to the ground and the rain fell in harsh cutting lines.

to:

It was stormy.

As well as developing a setting and atmosphere you can create a sense of character through showing what the person is like by how they speak, act and react. We have a clearer picture of the girl in this description:

The girl, looking several times towards the door, twisted the edge of her skirt and took deep breaths.

than the direct telling in:

The girl was nervous.

Do not overdo the descriptions however. A few carefully chosen words can be more effective than a heap of descriptive words for every item, for example:

The wispy marshmallow-like curls of atmosphere sauntered lazily across the washed eggshell blue of the domed sky.

Oh dear! Perhaps something that you can really picture would be better:

The clouds shifted slowly across the blue summer sky.



Try to build descriptions of two settings and two characters using your range of language elements. For example, the setting might be a football match or a forest; a character might be an old woman or a miner. You might like to try an exaggerated version as well which overuses descriptive words.

Paragraphs

To produce a good piece of writing the words need to be arranged carefully in the sentences and the sentences need to be linked smoothly so that ideas develop fully. Groups of sentences on a similar topic are shaped into **paragraphs**. You already know that the length and complexity of sentences will depend on the audience and purpose. The same is true for paragraphs. For instance, in newspapers, particularly tabloids, the paragraphs have only one or two sentences. This makes them quick and easy to read.

The **topic sentence** presents the main idea to be discussed and is often at the beginning of the paragraph, but it may occur at any point in the paragraph to avoid monotony. To develop the topic with a paragraph you can use: **details, examples, comparison** or **contrast**, or **cause and effect**.



Develop a paragraph using each of the methods listed above. You may use these suggestions for topic sentences in the paragraphs:

- 1 Homework is one of the most difficult things for students to handle.
- 2 Everything in the town square was chaos.
- 3 The two families knew each other well but had one big difference.
- 4 Planet Zerf is noted for its variety of plant life.

Sentences within the paragraphs must follow a logical order and all of them must be relevant to the topic sentence.

You can create a logical pattern between sentences and between paragraphs with transitional phrases and connectives. You looked at simple connectives earlier; these offer more options:

furthermore	however	for this reason	consequently	otherwise
in addition	notwithstanding	all things considered	to this end	finally
above all	for example	as a consequence	on the contrary	presently
nevertheless	as a result	meanwhile	for instance	yet
therefore	accordingly			

A general rule is that you create new paragraphs for:

- change of speaker (layout of speech)
- change of time
- change of place
- change of topic or aspect of topic.

Imagine that paragraphs are like stepping stones in a path that the reader has to cross. You need to make the journey as smooth as possible by linking one idea to the next so that the reader does not get lost or give up. As well as using connectives and subordinate clauses to make this transition, you can make the writing more coherent if you repeat a point or word from the previous paragraph, specifically from the last line. Alternatively, you could use a synonym (word that means the same thing) to avoid repetition. You can also use a word like *secondly* or *next*.



- a The jumbled sentences below are taken from six consecutive paragraphs of *The Fib and Other Stories* by George Layton. They describe our hero with his friends, Barry, Norbert and Tony, setting off a sparkler firework in the house while his mum is at Auntie Doreen's.

The first paragraph describes the lighting of the sparkler. (five sentences)

The second paragraph is when our hero first notices the fire. (three sentences)

The third paragraph describes the chaos as the fireworks go off. (six sentences)

The fourth paragraph is our hero's frantic scream to get his mum. (one sentence)

The fifth paragraph describes the after-effects. (three sentences)

The sixth paragraph is when his mum comes back. (one sentence)

Firstly, decide which of the paragraphs each sentence belongs to and, secondly, order the sentences within each paragraph. When you are sure of the correct order, write out the six paragraphs.

- 1 The room was full of smoke, and we were coughing and choking like anything, and I couldn't stop myself from shaking, and even though I was sweating, I felt really cold.
- 2 Suddenly, fireworks were flying everywhere.
- 3 When it got going, I took hold of it, and we all sat round in a circle and watched it sparkle away.
- 4 I could hear Tony shouting, asking if he should fetch my mum.
- 5 It was just one sparkler.
- 6 I was paralysed.
- 7 Norbert hid behind the sofa, and Tony stood by the door, while Barry and me tried to put out the fireworks by stamping on them.
- 8 Well, what harm could it do?
- 9 I don't know how long it took us.
- 10 Suddenly, Tony screamed.
- 11 As the smoke cleared, I saw my mum standing by the door, her hair wringing wet, and all I remember thinking was that I wouldn't need an excuse for not going to the bonfire on Monday.
- 12 I got the matches from the mantelpiece, and Norbert held it while I lit it.
- 13 It was terrifying.
- 14 "Yeah, get her, get her, she's at my Auntie Doreen's, get her!"
- 15 It could have been half an hour, or it could have been five minutes, but somehow Barry and me managed to put all the fireworks out.
- 16 Bangers went off and rockets were flying.
- 17 I looked down and saw lots of bright colours.
- 18 Sparks were shooting up to the ceiling.
- 19 For a split second I couldn't move.

- b Imagine that the sentence in Section A is the final statement in a paragraph. You need to write the opening sentence or sentences of the next paragraph using the idea from Section B. Link the two paragraphs using a connective or another method for linking paragraphs (see page 26).

Section A

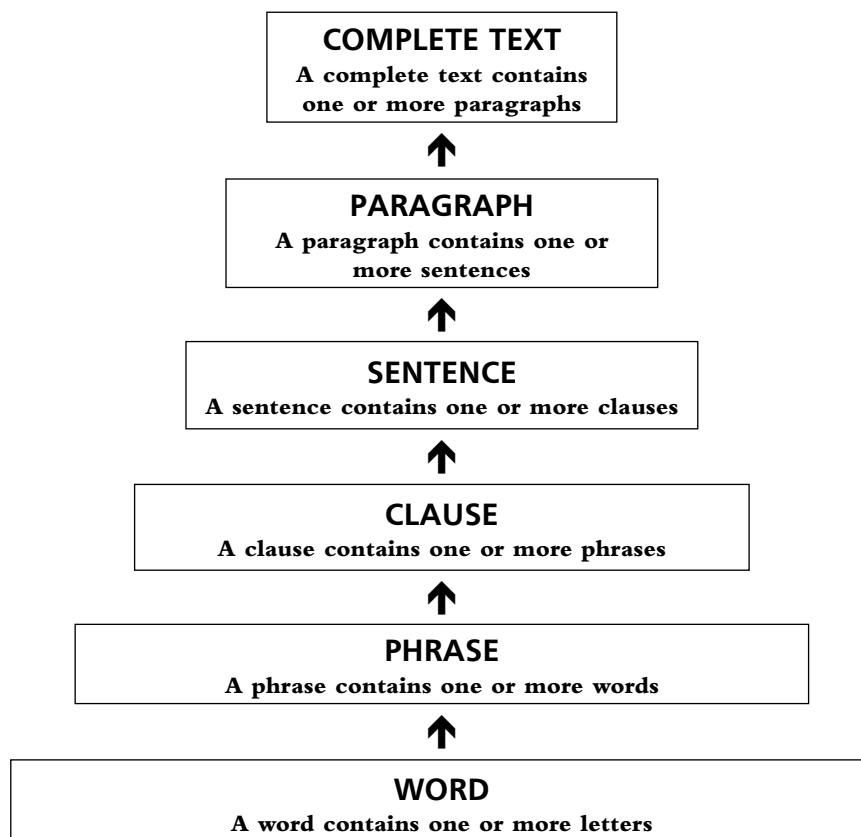
- 1 The arguing went on for days while Mary refused to change her mind.
- 2 In the range of plans, it is our third option.
- 3 Thus, he maintained a powerful reputation in the village.
- 4 The research highlights the importance of finding time to cuddle a baby and talk to a toddler.

Section B

- 1 The group voted for John.
- 2 ... is the most challenging.
- 3 ... his physical appearance
- 4 a new government debate over nursery education and childcare

The final combination of paragraphs should produce a text that **informs, persuades, instructs** or **entertains**.

This diagram shows clearly how the English language organises itself within a system. It helps us to eventually create a text that is suitable for a particular audience and purpose. To make the text appropriate, we must make decisions at every level so that the best option is used to achieve the chosen effect.



The language of speech

Most of the rules of grammar which we have been looking at tend to apply to English which is written as opposed to English which is spoken. Why is this? Think about the last conversation you had with your friends, at break or between lessons. You know each other well so you don't need to plan in advance what you want to say. Conversations usually arise naturally; we often don't know what we will be talking about even one minute ahead. It depends on what someone says and what sparks off an idea.



- a Record a short conversation between three or four people in which you discuss what you might do at the weekend and how you feel about this. Listen to the recording and note down any examples you found of the following features of speech:
- phrases or individual words used instead of full sentences
 - sounds such as 'hmmm' when people are agreeing or disagreeing
 - use of repetition
 - pauses and hesitation
 - use of slang or language which is understood by you and your friends.
- b Make a transcript of a telephone conversation of a member of your family. (You will need to get their permission first!) It is fairly easy to identify the above features when you only have one side of the conversation. You could then swop your transcript with a partner and each of you can try and write the 'missing' part of the script of the person on the other end of the telephone.

Does this suggest then that written English is somehow more 'correct' than spoken English? Well, in some respects this is so. Written English is often used in more formal circumstances. Print is permanent and the printed words used in books and many magazines are distributed around the world. It has to be understood by everyone. The form of English used is called **standard English**. It follows the rules of grammar and it uses words which have definitions agreed on by everyone. This means that you will find these words in a dictionary.

As you have already identified, speech tends to be used in more informal situations. We spend a great deal of our time chatting with our friends and family. Nevertheless, there are circumstances in which more formal speech is appropriate and so where you would use standard English, for example:

- addressing an assembly
- greeting a visitor to your school
- being interviewed for a job

Successful communication will depend, yet again, on matching the purpose of your talk with your audience. If you make the wrong choice, as in the following extreme example, then you might not get the reaction that you were hoping for.

John has arrived for a meeting with his headteacher. He is hoping to persuade her to install a drinks machine in the common room.

Head: Good morning, John.

John: Watcha!

Head: Please take a seat.

John: Thanks, mate.

Head: Now, I understand that you have a proposal to make.

John: Certainly have, love.

Head: Well, would you care to tell me what it is?

John: Yeah, sure. Me and the lads have been talking and we think that it'd be great if we could have a drinks machine. It could go in the common room. The kids would love it and the school would make a profit. There'd be no hassle for you and the other teachers. Think about it and I'll pop in tomorrow, about three, to get the final OK. Cheers!

John's choice of language is obviously not suitable for this situation. The words and phrases he uses are too casual for a meeting with a headteacher. John is certainly not rude to her, though, but she would feel very uncomfortable in this situation. This informal language is suitable for someone you know really well so, without meaning to, John could have set the head against him and made her less likely to take his suggestion seriously.



- a Rewrite the scene. Keep the same lines for the headteacher, but change John's lines from non-standard English so that the vocabulary and tone are suited to a meeting such as this.
- b Whilst John had made an unwise decision about the degree of formality needed, the situation can also work in reverse. It is quite possible to be too formal for the occasion.

Write a scene between a teenage girl and her parents in which the teenager is trying to persuade them to let her stay out at a party until much later than she is usually allowed. Use non-standard English for the parents but use standard English for the teenager to highlight how this degree of formality would sound strange in these circumstances.

Dialect and accent

Because speech tends to be more spontaneous than written language it also tends to be more personal. How someone speaks, in terms of the words they use and the way they pronounce them, is a part of what makes up their personality. We learn to speak a long time before we go to school, so how we speak depends on the family and friends who surround us. Young children copy and repeat what they hear so you don't only look like your parents you also sound like them.

Families do not use standard English all the time because it is too formal for most family situations. Everyday chat contains numerous examples of non-standard English and this varies enormously around the country. Different words appear in different places. You can guess the meaning of some but others are less obvious.

- In the West Midlands a cul-de-sac is often called a *banjo*. (Think of the shape.)
- In and around Bristol a tourist is called a *grockle*.
- In Liverpool a sandwich is called a *buttie*.

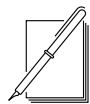
Words such as these make up the **dialect** of an area or a region. Dialect words are non-standard English so you would not find them in an ordinary dictionary.



- a Make a list of any dialect words which are used in the area where you live.



- b Talk to your family and neighbours. They might be from a different area or they might know other, maybe older, members of the family who live in other places. See how many dialect words and phrases they can give you.



- c Many television programmes, especially soap operas, give us a good idea as to how people in different regions speak and use English. Write down in which parts of Britain the following programmes are set:

Emmerdale

Coronation Street

EastEnders

Tiger Bay

Byker Grove

Other programmes, such as *Friends* and *Neighbours* give us a picture of how English is spoken in other parts of the world. Remember that these countries will have their regional dialects as well. People in California may use different words for the same thing from people in New York, where *Friends* is set. In the same way, people in Melbourne, Australia may use different words from people in Perth or Darwin.

From watching and listening to these programmes you will have realised that it is not only the words used which are different. The ways in which words are pronounced also varies from region to region. The way we pronounce words depends on our **accent**. Some areas of the country have more marked accents than others. Although people tend to talk about accent and dialect together you must be aware that it is possible to use standard English with a regional accent. We are fortunate in Britain in having such a wide range of accents to colour the speech of people around the different parts of the country.

Some years ago you would not have heard people working for the BBC, either on radio or television, using regional accents. People used to think that it was somehow better to use **received pronunciation**. This means speech which has no trace of a regional accent. Many people used to go for elocution lessons where they were helped to lose their accents. This is another example of how attitudes change over time. We now see accents in a very positive light and many of the presenters and reporters on television have quite strong regional accents.



- a In pairs, make a list, in five minutes, of as many television presenters as you can think of who have regional accents.
- b Watch at least two television programmes where the accent and dialect of each region is clear. (This does not have to be a soap opera.) Make a list of all the dialect words you hear used.
- c In groups, pool your research and write a Dialect Dictionary. Set it out in this way:

Dialect word or phrase	Region used	Standard English definition
------------------------	-------------	-----------------------------

As you are compiling a dictionary you must remember to list the entries in alphabetical order.

Varieties of speech



- a Speech and conversations play an important part in writing too, especially in story writing. Look at these two short extracts and try to work out in which region each story is set.

Extract 1

Mick said, "Well, are we bunking off or what?"

He was scratching something into the green paint of the bus shelter. Above it, someone had scratched MOOR MODS ROOL OK – which is stupid, because there's no such thing as real Mods round here any more. I expect they just like the sound of it.

"Looks like we are," I said, because the bus had gone. Then I said, "What's happening?"

"That's just what I asked!" said Mick, making his eyes all dramatic and exasperated like Oggy. (Oggy – Mr Oglethorpe – is our form master. He also teaches us history and English since Mrs Clegg went off to have a baby.)

I crouched down on my heels, wedged in the corner of the bus shelter. It smelled a bit like Chunder's house down there. All the slush and snow had gone. All the cleanness and coldness of the winter had gone. Today, everything was grey and chilly and bleak. "No, I mean. . . is it a strike your old feller's calling?"

"No," said Mick. "Didn't your dad say?"

"No."

"Oh. . ." There was a bit of silence.

“WELL?”

“They’re closing Stone Cross. Making the workforce repugnant.”

“Repugnant?”

“Redundant – repugnant. It was me dad’s joke – sort of joke. He wants them to accept the terms.”

“Closing Stone Cross!” I couldn’t believe it. Then I saw what he was scratching into the paint.

Stone Cross R.I.P.

and the date.

“And your dad says yes!”

Mick shrugged. “It’s done. There’s nowt to say yes or no about, except the settlements.”

“They’ll kill him,” I said to myself.

“That’s what I said.” said Mick. His voice went odd, whiny and scratchy. He was my best mate, but at that moment I thought I hated him, because he looked frightened, and because his dad was meant to be the union and had let them close Stone Cross.

From *The Nature of the Beast* by Janni Howker

Extract 2

‘... Them watermelons of old man Ellis’ seemed like they just naturally tasted better than anybody else’s,’ said Papa, ‘and ole Hammer and me, we used to sneak up there whenever it’d get so hot you couldn’t hardly move and take a couple of them melons on down to the pond and let them get real chilled. Then, talking ’bout eating! We did some kind of good eating.’

‘Papa, you was stealing?’ asked an astonished Little Man. Although he usually strongly disapproved of being held, he was now reclining comfortably in Papa’s lap.

‘Well. . .’ Papa said, ‘not exactly. What we’d do was exchange one of the melons from our patch for his. Course it was still wrong for us to do it, but at the time it seemed all right –’

‘Problem was, though,’ laughed Uncle Hammer, ‘old man Ellis grew them ole fat green round watermelons and ours was long and striped –’

‘And Mr Ellis was always right particular ’bout his melons,’ interjected Papa. ‘He took the longest time to figure out what we was up to, but, Lord, Lord, when he did –’

‘– You should’ve seen us run,’ Uncle Hammer said, standing. He shot one hand against and past the other. ‘Ma-an! We was gone! And that ole man was right behind us with a hickory stick hitting us up side the head –’

‘Ow – weee! That ole man could run!’ cried Papa. ‘I didn’t know nobody’s legs could move that fast.’

Big Ma chuckled. 'And as I recalls, your Papa 'bout wore y'all out when Mr Ellis told him what y'all'd been up to. Course, you know all them Ellises was natural-born runners. Y'all remember Mr Ellis' brother, Tom Lee? Well, one time he. . .'

Through the evening Papa and Uncle Hammer and Big Ma and Mr Morrison and Mama lent us their memories, acting out their tales with stageworthy skills, imitating the characters in voice, manner, and action so well that the listeners held their sides with laughter.

From *Roll of Thunder, Hear My Cry* by Mildred D Taylor

b Extract 1 (*The Nature of the Beast*)

- 1 What is the standard English equivalent of 'bunking off'?
- 2 What phrases are used in this area instead of the word 'father'?

The phrase, 'there's nowt to say' should give you a good clue as to where this story takes place.

c Extract 2 (*Roll of Thunder, Hear My Cry*)

- 1 What evidence is there, apart from the language, that tells us that this story is not set in Britain?
- 2 There are several examples in the passage where the structure of the sentences reflects the dialect of the region, such as 'Them watermelons' and 'Papa, you was stealing'. Find two other examples.

Dialect words and structures are what makes regional language so lively and interesting. It would be very dull if we all spoke in exactly the same way, but it is useful to be able to use standard English in more formal situations. Remember though that standard English is to do with the words themselves and the way we structure our sentences. It has nothing to do with the way in which we pronounce these words. It is perfectly possible to use standard English with a regional accent.



- a Now read this longer extract from the novel *A Kestrel For A Knave* by Barry Hines. This episode takes place in an English lesson. The teacher has asked one of the pupils to describe to the rest of the class an incident from his childhood.

'Well it was once when I was a kid. I was at Junior school, I think, or somewhere like that, and went down to Fowlers Pond, me and this other kid. Reggie Clay they called him, he didn't come to this school; he flitted and went away somewhere. Anyway it was Spring, tadpole time, and it's swarming with tadpoles down there in Spring. Edges of t'pond are all black with 'em, and me and this other kid started to catch 'em. It was easy, all you did, you just put your hands together and scooped a handful of water up and you'd get a handful of tadpoles. Anyway we were mucking about with 'em, picking 'em up and chucking 'em back and things, and we were on

about taking some home, but we'd no jam jars. So this kid, Reggie, says, "Take thi wellingtons off and put some in there, they'll be all right 'til tha gets home." So I took 'em off and we put some water in 'em and then we started to put taddies in 'em. We kept ladling 'em in and I says to this kid, "Let's have a competition, thee have one welli' and I'll have t'other, and we'll see who can get most in!" So he started to fill one welli' and I started to fill t'other. We must have been at it hours, and they got thicker and thicker, until at t'end there was no water left in 'em, they were just jam packed wi'taddies.

'You ought to have seen 'em, all black and shiny, right up to t'top. When we'd finished we kept dipping us fingers into 'em and whipping 'em up at each other, all shouting and excited like. Then this kid says to me, "I bet tha daren't put one on." And I says, "I bet tha daren't." So we said we'd put one on each. We wouldn't though, we kept reckoning to, then running away, so we tossed up and him who lost had to do it first. And I lost, oh, and you'd to take your socks off an' all. So I took my socks off, and I kept looking at this welli' full of taddies, and this kid kept saying, "Go on then, tha frightened, tha frightened." I was an' all. Anyway I shut my eyes and started to put my foot in. Oooo. It was just like putting your feet into live jelly. They were frozen. And when my foot went down, they all came over t'top of my wellington, and when I got my foot to t'bottom, I could feel 'em all squashing about between my toes.

'Anyway I'd done it, and I says to this kid, "Thee put thine on now." But he wouldn't, he was dead scared, so I put it on instead. I'd got used to it then, it was all right after a bit; it sent your legs all excited and tingling like. When I'd got 'em both on I started to walk up to this kid, waving my arms and making spook noises; and as I walked they all came squelching over t'tops again and ran down t'sides. This kid looked frightened to death, he kept looking down at my wellies so I tried to run at him and they all spurted up my legs. You ought to have seen him. He just screamed out and ran home roaring.

'It was a funny feeling though when he'd gone; all quiet, with nobody there, and up to t'knees in tadpoles.'

From *A Kestral For a Knave* by Barry Hines

From this passage you should be able to work out where the story is set. There are several clues. Find examples of:

- informal language which is used in all parts of the country
- dialect words which are particular to this region.

- b You can also see examples as to how people in this region actually pronounce certain words. For example, 'Edges of t'pond are all black with 'em'. Obviously *t'pond* is actually *the pond* but it is written in this way to mirror how the words are pronounced.

Find three further examples of words or phrases which give a sense of the accent of this area. You should now be in a position to place the setting of the story quite accurately.

5 Punctuating Text

Dialogue

People reveal a great deal about themselves through what they say and how they say it, so using speech, or dialogue, in a story can add variety and interest to your own writing. However, the layout of dialogue and the punctuation which goes with it is governed by rules which you will need to learn and practise.

Here are the rules:

- All words which are actually spoken must be enclosed within speech marks (inverted commas).
- The words inside the inverted commas must be separated from the rest of the sentence by a piece of punctuation. This could be a comma, a question mark or an exclamation mark.
- Each time the speaker changes you must start a new paragraph.

You can see these rules being applied in the extracts on pages 32 to 34, for example:

Mick said, “Well, are we bunking off or what?”

You can see that the speech marks have been placed around the words which Mick actually spoke. A comma has been used to separate the rest of the sentence from the direct speech. Because the spoken words are a question it obviously needs a question mark. You could turn this sentence around but the rules would still apply:

“Well, are we bunking off or what?” said Mick.

In this example the direct speech comes first. It must still be separated from the rest of the sentence so the question mark naturally does this job. The next person in the passage to speak is the narrator, so the change of speaker has been shown by a change of paragraph. This happens again when Mick replies to the narrator’s question as he now becomes the new speaker.



Put the inverted commas and missing punctuation in the following sentences:

- 1 Mrs Jones said Hand in your homework now
- 2 Keep away from the fire shouted my mother
- 3 Can you lend me some money asked my friend
- 4 The policeman shouted Stop thief
- 5 Jane giggled and said That’s a very funny joke
- 6 Are you going to Jamie’s party she wanted to know

On some occasions, the words spoken may be separated:

“Come and sit down,” said my dad, “the programme starts in five minutes.”

Commas are still used to separate the spoken words from the rest of the sentence but now two of them are needed. Notice, too, that when you continue with the second part of the speech you should use a small letter and not a capital as you are not beginning a new sentence.



- a Put all the missing punctuation in the following sentences:
- 1 I really enjoy French I told her but I don't like learning all the new vocabulary
 - 2 Can you come over tonight asked Alan as I need help with my homework
 - 3 You need your PE kit shouted my mother or you'll be in trouble again
 - 4 You deserve to do well in your exams said Mr Smith as you've all worked so hard
 - 5 The black rhinoceros is a very rare creature said the zoo-keeper so you are very lucky to be able to see one
 - 6 Sit down yelled the man behind I can't see the screen properly
- b Look again at the previous extracts on pages 32 to 34 to check the layout when there is a change of speaker. You do not need a new paragraph for your first speaker, only when you change speakers.

Set out the passage below correctly and supply any missing punctuation.

Good morning class said the teacher. Good morning sir they all replied together. Mr Allan gave them time to settle and then he gave out the books. Who forgot to hand in their homework Sarah put her hand up. I did sir she said. And why was that asked the teacher in a rather stern voice. I don't think you'll believe me she whispered timidly. Try me he replied. Well I was just about to put it in my bag when the dog was sick on it. The sound of laughter echoed around the room. Oh no, groaned Mr Allan not that old excuse again

- c Write a conversation of your own between two or three pupils who are discussing their views on the wearing of school uniform. Set the scene and make sure that in some places there is writing which is not conversation to help your reader understand how the pupils feel and react. Using dialogue can be very effective but too much of it can spoil the flow of a story or passage.

Commas

Separating clauses



Rewrite the following sentences by putting in the commas as appropriate:

- 1 The sun which was shining brightly soon dried up the morning dew.
- 2 The birds which were twittering loudly in the trees woke us up early.
- 3 The lady who owned the sweet shop was my aunt.
- 4 The pen which was lying on the ground had been dropped by its owner.
- 5 Our friends who live in America are visiting us this summer.
- 6 Sydney although situated on the other side of the world is visited by many people from Britain.

The commas you have just used are there to separate the subordinate clause from the rest of the sentence. The commas in the following sentences have been used in a similar way:

Last night, on my way home, I met our neighbour walking her dog.

We decided, despite our misgivings, to go ahead and buy the old car.

To get to the point, finally, we need to discuss this with your parents.

It seems clear, nevertheless, that you were involved in the robbery.

True to form, Sarah won the poetry prize again.

Knowing you, I expect you've already done your Christmas shopping.

The only difference here is that the extra information in these sentences is not always in the form of a clause. Groups of words, such as:

on my way home

despite our misgivings

true to form

are **phrases**. They do not contain a verb which has a subject and they cannot stand on their own. Other words like *however*, *nevertheless* and *fortunately* can be used. They should also be separated from the rest of the sentence by commas.

I believe, however, that you are innocent.

The shed roof, fortunately, broke my fall.

Lists

Another occasion on which commas are used involves groups of words in a list:

I like playing football, rugby, squash and badminton.

We visited France, Belgium, Holland and Germany on our summer tour.

My favourite subjects are Science, English, Art and Geography.

The commas are used to separate the words in the list but notice that this does not apply to the last two words which are joined by *and*.



Complete the following sentences with lists of words and suitable punctuation:

- 1 My favourite foods are . . .
- 2 My least favourite sports to watch are . . .
- 3 My mum or dad's most annoying habits are . . .
- 4 The places I would most like to visit are . . .
- 5 My three favourite songs are . . .
- 6 The types of jobs which most appeal to me are . . .

Many examiners have commented that the most common misuse of punctuation in exams is to do with the comma. Many pupils use far too many commas in their writing. Apart from using commas to punctuate dialogue, you need only use commas in the situations pointed out here. The most important thing is *not* to put commas where you need full stops. If you really understand what a sentence is then you will not do this. If you are in an exam and you are uncertain about whether to use a comma it might be worth remembering the following:

When in doubt leave it out!

Apostrophes

Apostrophes of omission

Part of what makes the language of speech more casual and informal is the way in which we run words together. From the extract on page 32 we can see several examples of this:

there's for there is

what's for what is

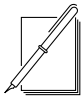
didn't for did not

To show that this has happened we use a particular piece of punctuation called an apostrophe. Apostrophes are placed where letters or groups of letters have been missed out, for example:

I'm – the apostrophe has been put in where the letter a would go.

You'd – *you would* has several letters missing and one apostrophe stands in place of all of these.

This apostrophe is called the **apostrophe of omission**. To omit something means to leave it out and here it is certain letters which have been left out.



Put the missing apostrophes in the words below and write the full version alongside:

1 Cant

2 Id

3 its

4 shant

5 hed

6 shes

7 wont

8 havent

9 mightve

10 weve

Apostrophe of possession

The second use of the apostrophe is to show **ownership** or **possession**. Look at the following sentence and say it out loud:

The boys books are on the shelf.

From the sentence as it is said you have no way of knowing if one boy has books on the shelf or if more than one boy has books on the shelf. The sentence sounds the same either way and so you have to find some way of letting your reader know what you mean. You could solve the problem by expanding the sentence. If you meant one boy you could say:

The books of the boy are on the shelf.

Similarly, if you meant more than one boy you could say:

The books of the boys are on the shelf.

The problem with this, though, is that it sounds clumsy and unnatural, so we use an apostrophe to show whether there is one or more than one owner.

The rule is:

one owner = 's

more than one owner = s'

So:

The boy's books are on the shelf.

tells us that there is only one boy being referred to and, in the same way:

The boys' books are on the shelf.

tells us that there is more than one boy.

Notice that nothing happens to the word *books*. The apostrophe only goes on the 'owning' word as this is the one which causes confusion.

My dad's car is black.

The sun's rays beat down.

The girl's skill helped to win the match.

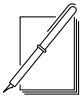
All of these show that there is a single 'owner' as the apostrophe has gone **before** the s.

The wasps' nest was in the attic.

The lorries' tyres needed repairing.

The schools' results were excellent.

All of these must have several owners as the apostrophe has been placed **after** the s.



Put the apostrophes in the correct place in the following sentences:

- 1 My mothers cakes tasted delicious straight from the oven.
- 2 The babys rattle fell on the floor.
- 3 Our friends mothers take it in turns to collect us.
- 4 Sarahs test result was disappointing.
- 5 The teachers cars are parked at the front of the school.
- 6 The cats paw was damaged in the fight.
- 7 The trees branch was struck by lightning.
- 8 It's important for adults to listen to teenagers views.
- 9 We were afraid of Mrs Smiths loud voice.
- 10 The libraries stocks of books were rather poor.

Irregular forms

The spelling of some of the words should have told you whether they were singular or plural. *Baby's* must mean one baby otherwise the spelling would have been *babies*. The same applies to the word *lorries* which appears in the example sentences in its plural form telling us that there is more than one lorry.

Some words, however, form their plural without adding an s, for example:

man – men

woman – women

child – children

In these cases we always use the 's form. This may seem odd because 's suggests one owner; however, this can't be so because the words are clearly plural.

The children's toys are in the cupboard.

The women's group meets every Tuesday evening.

The men's matches will be played on indoor pitches.

Some words are the same in singular and plural forms, for example:

one sheep – several sheep

one salmon – several salmon

The same pattern is used for collective nouns. You may remember that these apply to groups of people or objects, for example:

a herd of elephants

a mob of people

The collective noun itself is singular and so we use 's.

The herd's stampede through the forest damaged many trees.

We were frightened by the mob's threatening shouts.

You also have to be careful when showing ownership when the person's name ends in an s, for example, Charles Dickens. If you want to talk about his novels you would say:

Charles Dickens' books

In the past, people used to add an apostrophe and an s in some circumstances, ie:

Charles Dickens's books

This is still technically correct but it is less commonly used now. Today you are more likely to see:

Mrs Jones' car

Mr Andrews' meeting

Ted Hughes' party

This is another example where how people actually use language is causing change and making us reconsider what is 'correct'.

The pronoun *it* does not use the apostrophe to show possession because it can be confused with *it's* which means *it is*. So ownership would be indicated as:

The cat licked *its* fur to stay clean.

The door lost *its* window in the storm.



Put the missing apostrophes in the following sentences:

- 1 We all looked forward to the childrens concert.
- 2 Next term we will be studying John Keats poetry.
- 3 Mrs Stephens lesson was enjoyed by everyone.
- 4 The monkeys banana was hidden at the bottom of the cage.
- 5 Sheeps fleeces protect them in winter.
- 6 The berrys juice ran down my chin.

6 Understanding Spelling

Spelling changes

Standard English constructions in grammar and appropriate uses of punctuation make written texts easy to follow. The same importance is placed on spellings. The patterns of letters in words, like patterns in phrases and sentences, are significant because the words carry ideas. We do not want people to be confused about our messages.

You have explored how understanding is difficult if someone speaks in a dialect that you do not know. That is what it would be like to read a text that is not spelled correctly. You would have to work very hard to make sense out of it. Before books were produced on a large scale, people had exactly that problem. Everyone wrote words as they sounded – to them. The problem was that people in different areas pronounced words differently. So spellings were not the same. Once greater numbers of books and pamphlets were printed, certain spellings had to be agreed upon and used consistently. However, it is not that simple because people are creative in their communication, time passes and old ideas are replaced with new ones.

You will read two passages that show how changes can occur quickly. They were written 19 years apart and both were written in Britain so they weren't separated by a great distance. These are two versions of the story of Macbeth, one from *Holinshed's Chronicles* (1587) and the other from Shakespeare's play, *Macbeth* (1606). Shakespeare used the *Chronicles* as a source for his play.



- a Read both passages and consider the differences between the two. Organise your comparison under these headings:
 - the shape and form of each extract
 - the use of different descriptions (these might involve dialect words)
 - the different spellings in each extract.

- b Identify words and sentence constructions in the *Chronicles* (Passage A) that are unusual for today's forms of English.

- c Rewrite the *Chronicles* passage in a modern version of English but keep all the necessary information.

Passage A

Shortly after happened a strange and uncouth wonder, which afterward was the cause of much trouble in the realm of Scotland, as ye shall after hear. It fortun'd as Makbeth and Banquho journeyed towards Fores, where the king as then lay, they went sporting by the way together without other company save only themselves, passing through the woods and fields, when suddenly in the midst of a laund, there met them three women in strange and ferly apparel, resembling creatures of an elder world, whom when they attentively beheld, wondering much at the sight, the first of them spake and said: 'All hail Makbeth, Thane of Glamis' (for he had lately entered into that dignity and office by the death of his father Sinell). The second of them said: 'Hail Makbeth, Thane of Cawder.' But the third said: 'All hail Makbeth, that hereafter shalt be King of Scotland.'

Then Banquho: 'What manner of women (saith he) are you that seem so little favourable unto me, whereas to my fellow here, besides high offices, ye assign also the kingdom, appointing forth nothing for me at all?' 'Yes' (saith the first of them), 'we promise greater benefits unto thee than unto him; for he shall reign indeed, but with an unlucky end; neither shall he leave any issue behind him to succeed in his place, where contrarily thou indeed shalt not reign at all, but of thee those shall be born which shall govern the Scottish kingdom by long order of continual descent.' Herewith the foresaid women vanished immediately out of their sight.

Glossary

a laund – an open space among woodland.

ferly – a Scots dialect word meaning strange and frightful.

an elder world – a world which existed at a previous time.

Passage B

Enter Macbeth and Banquo

MACBETH

So foul and fair a day I have not seen

BANQUO

How far is't called to Forres? What are these,
So withered and so wild in their attire,
That look not like the inhabitants o'the earth,
And yet are on't? Live you? Or are you aught
That man may question? You seem to understand me
By each at once her choppy finger laying
Upon her skinny lips. You should be women;
And yet your beards forbid me to interpret
That you are so.

MACBETH Speak if you can! What are you?

FIRST WITCH

All hail, Macbeth! Hail to thee, Thane of Glamis!

SECOND WITCH

All hail, Macbeth! Hail to thee, Thane of Cawdor!

THIRD WITCH

All hail, Macbeth, that shalt be king hereafter!

BANQUO

Good sir, why do you start, and seem to fear
 Things that do sound so fair? – I'the name of truth,
 Are ye fantastical, or that indeed
 Which outwardly ye show? My noble partner
 You greet with present grace, and great prediction
 Of noble having and of royal hope
 That he seems rapt withal. To me you speak not.
 If you can look into the seeds of time
 And say which grain will grow and which will not,
 Speak then to me who neither beg nor fear
 Your favours nor your hate.

FIRST WITCH

Hail!

SECOND WITCH

Hail!

THIRD WITCH

Hail!

FIRST WITCH

Lesser than Macbeth, and greater.

SECOND WITCH

Not so happy, yet much happier.

THIRD WITCH

Thou shalt get kings, though thou be none.

So all hail, Macbeth and Banquo!

FIRST WITCH

Banquo and Macbeth, all hail!

MACBETH

Stay, you imperfect speakers! Tell me more!
 By Sinell's death I know I am Thane of Glamis;
 But how of Cawdor? The Thane of Cawdor lives
 A prosperous gentleman. And to be king
 Stands not within the prospect of belief –
 No more than to be Cawdor. Say from whence
 You owe this strange intelligence; or why
 Upon this blasted heath you stop our way
 With such prophetic greeting? Speak, I charge you!

Witches vanish

Glossary

fantastical – created by the imagination and existing only in the mind.

rapt – wrapped up in his thoughts.

From *NEAB A-Level Language*

In the Macbeth passages we can see how differences in language easily arise. It is not surprising then that English has developed and is developing with a mixture of influences. Historically, various nations have controlled Great Britain and each conqueror brought cultural and language changes that have become part of modern English. The basic three layers of vocabulary relate to these times of occupation:

Anglo-Saxon, also known as **Old English** (with some Viking language, Old Norse), includes little working words like *a, in, the, that* and words like *house, husband, grass, moon, winter* for ordinary everyday situations.

French is a little more elegant than Anglo-Saxon and tends to be formal and polite and suitable for more fashionable situations, eg *résumé, etiquette, chauffeur*.

Latin (with additions from Greek) seems more solemn, weightier and good for intellectual concerns, eg *syllabus, curriculum*.

We can see how this range works. We choose from a variety of words and the choice of word plays a big part in creating the formal or informal style of text for audience and purpose.

Old English (Anglo-Saxon)	French	Latin
folk	people	nation
big	massive	enormous
home	domain	domicile
skillful	adroit	dexterous
wise	sensible	sagacious
ask	request	interrogate

Often the longer words, and therefore the most difficult to spell, have Latin or Greek bases. If you examine how the words are constructed with roots, prefixes and suffixes you can find strategies for spelling and for deciphering unfamiliar words.

To do good detective work on language you need a dictionary that shows the **etymology** of words, that is, their history and how they came to have the definition they do. At the end of the dictionary definition there is a set of brackets like this:

[C16: via L < Gk *etumon* basic meaning, <*etumos* true, actual]

This means that the first written awareness of the word was in the 16th Century (C16) in Latin (via L) and it evolved from the Greek forms (<Gk) with those given definitions (basic meaning, true, actual). You can see how it helps to understand how the word developed.



The ending **-ology/logy** was used in the section above. Make a list of at least ten other words you know that end with this form. What do you think -ology/logy means? Check it in the dictionary.

Prefixes

A **prefix** is a language unit added to the front of a word. It changes the meaning of the word but it doesn't change the type of word it is. For example if you added *mis-* to the word *understand* it would then have the opposite meaning of understand. However, the new word would still be a verb.



Find at least ten words for each of the following prefixes and give the meaning of the prefix and the etymologies of the chosen words.

dis-	un-	sub-	ex-	anti-	bi-
inter-	post-	ob-	re-	trans-	pro-

Spelling hints: Prefixes

When you add a prefix there is no need to change the spelling of the root word. The prefix goes directly onto the front, for example:

dis + appoint = disappoint	mis + trust = mistrust
dis + approve = disapprove	un + necessary = unnecessary
dis + solve = dissolve	un + natural = unnatural

However, *all* added to the front of a word drops the last l:

almost	although	always	already
--------	----------	--------	---------

Suffixes

A **suffix** is a language unit that attaches to the end of a word. A suffix can change:

- the tense of a verb, for example, *hope* changes to *hoped*. It also may change the person (1st, 2nd, or 3rd person), for example, *we hope* changes to *she hopes*.
- the noun's number, ie whether it is singular or plural, for example, *bike* changes to *bikes*.
- the type of word it is (noun, adjective, etc), for example:
the suffix *-ory* changes *conserve* (verb) to *conservatory* (noun)
the suffix *-able* changes *afford* (verb) to *affordable* (adjective).



Find at least five words for the following suffixes and give the meaning of the suffix and the etymologies of the chosen words.

-scope -graph -phobia -ory -cide -ful
 -able -ible -fy -less -ling -ous

Spelling hints: Suffixes

-able is used with verbs that have the whole root word, for example:

adapt + able = adaptable and rely + able = reliable

-ible is used with incomplete root words, for example:

ed + ible = edible and vis + ible = visible

When you add the suffix *-ly* you do not change the root word spelling, for example:

real + ly = really natural + ly = naturally

-ful has only one l as a suffix, for example:

thoughtful beautiful careful

If a word ends with one vowel and one consonant, double the last consonant before adding a vowel suffix if:

- it is a one syllable word, eg *run – running*
- the last syllable is stressed on two syllable words, eg *allot – allotted*
- the word ends with l, eg *travel – traveller*

The silent e at the end of the word makes the vowel say its name; it is called the long vowel. When adding a suffix to a long vowel word drop the e and add the ending, for example:

hope + ing = hoping

The single consonant before the suffix is a clue to the long vowel pronunciation.

Double consonants indicate the short vowel pronunciation, for example:

hop + ing = hopping

In study of pronunciation a straight line above the vowel shows long vowel (ō) and curved line shows short vowel (ô).

If the vowel before the last consonant says its name (long vowel) do not add a letter. If it does not say its name (short vowel), do add a letter. Say it aloud to hear the vowel sound.

fit – fitted	make – making
stop – stopped	hope – hoping
run – running	argue – arguing
clap – clapping	grate – grating

Note that two consonants at the end do not double, eg *fighting, laughing, kicking*.

If a word ends with a consonant add *-ous*, for example:

riot + ous = riotous

If e is used to make a g soft then you keep the e, for example:

advantage +ous = advantageous

If a word ends in y drop the y and add *-ious*, for example:

glory + ous = glorious

Although it has an e ending, *grace* also takes an *-ious*:

grace + ous = gracious

The only words ending in y to take *-eous* are:

bounty + ous = bounteous

beauty + ous = beauteous

plenty +ous = plenteous

Forming plurals



Suffixes can make words plural with the addition of the letters s or es. Look at the following words and work out the rules for making plurals.

donkey – donkeys

church – churches

potato – potatoes

play – plays

lunch – lunches

tomato – tomatoes

boy – boys

touch – touches

volcano – volcanoes

guy – guys

brush – brushes

hero – heroes

sky – skies

flash – flashes

veto – vetoes

pony – ponies

mix – mixes

leaf – leaves

cry – cries

six – sixes

calf – calves

reply – replies

market – markets

half – halves

factory – factories

book – books

life – lives

fly – flies

lamp – lamps

wolf – wolves

Spelling hints: Forming plurals

Plurals of words ending in y usually change the y to i and add es:

fly – flies

story – stories

factory – factories

lily – lilies

lady – ladies

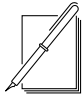
responsibility – responsibilities

If the letter before the y is a vowel, do not change to i, for example:

valley – valleys

chimney – chimneys

monkey – monkeys.



Using all the suffixing rules, add the following suffixes to these words:

drop + ing =

finish + ing =

follow + ed =

slip + ed =

dry + est =

careful + ly =

fat + est =

courage + ous =

month + ly =

carry + ed =

cook + ing =

fame + ous =

assign + ment =

flirt + ing =

desire + able =

begin + ing =

Improve your spelling

To improve your spelling, there are several techniques you can use. Some of the following ideas might be helpful to you. Every person has particular ways that they learn best, for example, some people remember words by looking at them and noticing the shape and placement of letters. Other people might need to hear how a word sounds. Others might like to write it several times in order to learn it.

Here is some advice:

- You can make a personal spelling list of words that you often get wrong.
- You can use look, cover, write and check.
- You can think of ways/games to help you remember, eg **necess**ary = one **coll**ar and two **sock**s.
- You can find words inside other words, eg **a rat** in **separate**.
- You can put similar words together in families: *here, there, where*.
- You can put the words up on a wall or desk so you can see them and remember.
- You can draw pictures related to the word so you can associate it with something.
- You can say/spell them aloud; sound out the syllables or say/sound out a silent letter.
- You can learn the rule that fits the word.



- a This exercise lets you have fun with some of the trickiest spelling words – homophones. A homophone is a word that sounds the same as another word but is spelt differently and has a different meaning. The challenge with a homophone is that you need to know what the word is doing in the sentence in order to choose the right one. Read the clues and see if you can figure out which homophone will fit. To help you, the partner word is on the next page.

- 1 King William's own.
- 2 If it's not her, it must be
- 3 At breakfast if it's not the sugar bowl it must be the bowl.
- 4 Transform with colour.
- 5 Shop's cutting of prices.
- 6 It takes this many to tango!
- 7 Sacred and revered.
- 8 "When shall we three again? In thunder, lightning or in rain?"
- 9 St David's allotment product.
- 10 Without this at half-term, a teacher's nerves would do this.
- 11 What Pandora needed.
- 12 He's of the type that was named after a train station.
- 13 'Gang' of goats, cattle or zebra.
- 14 " been sitting in my chair?" roared Papa Bear.
- 15 Metaphorically a mole.
- 16 We all need to breathe it, fresh
- 17 They didn't know own strength.
- 18 A Christmas pudding fruit.
- 19 They make everything ship-shape.
- 20 Part of a seaside duet.
- 21 To benefit from something.
- 22 Wait anxiously backstage for it.
- 23 To me is to love me.
- 24 Use your sense and add to taste and smell.
- 25 Cinderella's problem: nothing to

Partner words

heir	bare	brake	too/to	serial
cruise	queue	whose	current	die
hymn	where	wholly	heard	there/they're
quay	leak	minor	muscles	here
meat	no	pair	prophet	sail

- b Devise a crossword puzzle using homophones and provide the clues. Make the clues as challenging as possible.