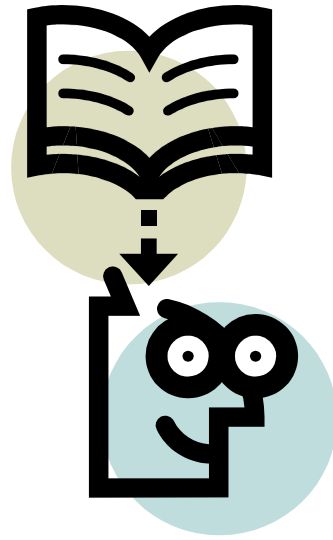


**ALAN DAVID PRITCHARD**



# **Funky English**

Inspirational approaches to  
teaching Key Stage 3 English

## **Introduction**

I have written this book because the ideas mentioned in here work – they have been adopted and refined over the fourteen years I spent as an English teacher, and they have had considerable success with students. They represent alternative approaches to the teaching of English, and while by no means comprehensive, should offer frustrated teachers some refreshing ideas and inspiration.

There are 6 sections to the book, each dealing with a separate approach to different aspects of English. Here you will find resource materials, OHTs, posters, worksheets, notes, tasks and strategies. Each section begins with its learning intentions and a brief description of how best to use the pages within.

Mine is very much a systematic approach, so it is not recommended to use the pages out of context.

All pages are copyright free if used within the context of a learning institution, but may not be copied for publication in any shape or form without prior consent of the author.

- Alan David Pritchard 2003

# **Funky English**

**ALAN DAVID PRITCHARD**

# **CONTENTS**

## **Pages 1- 16 THE MAD SPELLING APPROACH**

Learn about 3 dynamic methods to remember spellings. This section includes notes, posters, exercises, templates.

## **Pages 17 - 44 CONFIDENCE IN GRAMMAR**

An easy-to-follow workbook for those who need to get to grips with basic English Grammar. Contains notes, tasks and answers.

## **Pages 45 - 52 GRAMMAR READING GAME**

This is a reading activity for KS3 students, designed to help them understand key ideas about grammar. The aim is to reach Sector 5 within 20 minutes.

## **Pages 54 - 69 CREATIVE WRITING: PLANNING**

These pages provide a simple and effective way to plan stories and generate ideas. The GAMES Method helps students clarify their ideas before writing. Contains OHTs, notes, templates, posters, worksheets

## **Pages 70 - 81 USING MEMORY HOOKS TO TEACH SHAKESPEARE, PUNCTUATION AND PARTS OF SPEECH**

Find out how to use memory hooks in the English classroom, including ways to implement the Number Rhyme System. An unusual approach that uses the power of visualization and imagination to help recall important information.

## **Pages 82 - 92 THINKING THROUGH READING AND SPEAKING ACTIVITIES**

This section includes loads of ideas to promote creative and critical thinking in the classroom. Contains many activities to develop reading, writing, speaking and listening skills.

# **SPELLING:**

# **THE**

# **MAD**

# **APPROACH**

## **Learning Objectives:**

- To develop independent spelling strategies
- To provide active approaches to spellings
- To encourage whole-brain approaches to learning and remembering spellings
- To make the learning of spellings fun and creative
- To develop creativity and imagination
- To improve confidence in spellings

## **Content**

<b>p.1</b>	<b>Learning Objectives</b>
<b>p.2</b>	<b>Teacher's notes</b>
<b>pp.3-5</b>	<b>Photocopiable pages: Students' Notes</b>
<b>pp.6-10</b>	<b>OHTs: Activation Techniques</b>
<b>pp.11,12</b>	<b>Posters: Spelling Strategies</b>
<b>p. 13</b>	<b>OHT: Graphic Homophones</b>
<b>p.14</b>	<b>Resource Page: Difficult Words</b>
<b>p.15</b>	<b>Template: Test Preparation Sheet</b>
<b>p.16</b>	<b>Template: Spelling Test Sheet</b>

# The M.A.D. SPELLING APPROACH: Teacher's notes

## **WHY?**

The purpose of this method is to introduce students to a more whole-brained approach to learning spellings. It attempts to access their imaginations while providing a more active response to learning. This method is in no way all-encompassing, and students are urged to retain methods that work for them already. For those students who find learning spelling boring, the ideas mentioned in this method may well provide inspiration.

## **WHAT?**

M.A.D is an acronym for Motivate, Activate, Demonstrate – the 3 key stages in helping the student retain knowledge of the spelling of a word. The first stage, MOTIVATE, is important because spelling becomes easier when one wills oneself to remember, and having a reward to look forward to sweetens the learning experience. The second stage, ACTIVATE is all about doing things to the word in order to make the spelling more memorable. This includes active techniques – visual, auditory, kinesthetic (V.A.K) - which many students have found useful. Students can try all three methods suggested, with the aim of finding and using the method which works best for them. The third stage, DEMONSTRATE involves setting personal targets to demonstrate continuous improvement. Essentially, the M.A.D METHOD provides much opportunity for students to develop their spelling techniques in a way that is fun and creative.

## **HOW?**

All the pages are copyright free as long as they are used within a learning environment, and can be used as follows:

- Page 3**            **MOTIVATE: Use this page as an OHT, copy and hand to students. Discuss the importance of self-motivation, and how we can increase it by having suitable incentives and rewards. Brainstorm different reward systems. Students then record their incentives on the page and paste into spelling books.**
- Page 4**            **ACTIVATE: This page can be pasted into their Spelling books. It contains step-by-step instructions on how to activate spellings in order to remember them better. More details can be found on pages 6 – 10 (OHTs)**
- Page 5**            **DEMONSTRATE: This page can be pasted into the students' books. It is used to record continuous improvement and can assist in setting spelling targets.**
- Pages 6-109**      **OHTs: Use these pages as OHTs during the Starter session. They contains details and examples of three activation methods (Story-Picture Method, The VAK Method, The Letter-By-Letter Method). Students can then try these methods by using the words on page 14 or words from their assigned spelling lists.**
- Pages 10,11**      **These pages can be enlarged to A3 and can be used as posters for classrooms.**
- Page 12 =**        **This is an exercise on graphic homophones. Use as OHT during the starter session.**
- Page 13 =**        **This page is a list of words that can be used to try the activation methods. The words are differentiated to cater to younger pupils, older pupils, and those on the Gifted and Talented register. ((Use these words to try out some or all of the methods suggested. After, decide which method suits you best and try to use it often in the future. You may wish to combine the methods in your own way. If it works, use it; if it doesn't, change it.))**
- Page 14 =**        **Can be copied and given to students to help prepare for tests.**
- Page 15 =**        **This page is used to record answers to tests, and provide starting points for Improvement. Students mark and check each other's work.**

*The aim of this method is to get the students to use their imaginations when learning spellings. Teachers can choose to introduce some of the ideas in the starter session of Literacy Hour.*

# MOTIVATE

What kind of REWARD will I give myself for correctly spelling the words I have to learn?

- A little treat?
  - Getting something extra?
  - Staying up a bit later?
- The satisfaction of reaching a target?
  - A sweetie?
- Something to make me feel proud of myself?
- A special gift for maintaining an improving average?
  - (OTHER? specify below)

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# ACTIVATE

## **One: The STORY-PICTURE METHOD**

1. Break the word into recognisable bits.
2. Make the bits you recognise stand out in one colour / change the font.
3. Write the bits you don't know in a different colour/font.
4. Combine all the bits into a weird story.
5. Use pictures and colours to emphasise the story.
6. Show and tell your picture/story to someone.

## **Two: The V.A.K METHOD**

1. Stare at word; close eyes; mentally shout the word; hear the meaning echo 3 times.
2. Look at word; identify the difficult bits; mentally see them expand, then shrink to dot, then return to normal.
3. Air-trace the word; one hand does mirror image of other hand – *at the same time*.
4. Stare at word for 7 seconds; look away to left; mentally see word behind eyelids; mentally shout the word. Then stare at word for 4 seconds; look away to right; mentally see word behind eyelids; mentally whisper the word. Stare at word for 2 seconds; close eyes; mentally say each letter slowly.
5. Cover the word with hand; mentally see letters seep through to back of hand. Lift hand to check that the spelling is the same.
6. Look at the word; pronounce each letter as slowly as you can; time how long this takes; beat your time twice by speeding up each time. Repeat the process without looking at the word.
7. Cover the word; write it 3 times (joined-up, capitals, crazy style). As you do so, mentally shout, whisper and say the word. Check your spelling. Shake your own hand if correct.
8. Now get someone to test you.

## **Three: The LETTER-BY-LETTER METHOD**

1. Look at word. Say aloud. Write it down, pronouncing each letter as you do so. Say the last letter, but don't write it down. Leave a space for it.
2. Repeat the process, until down to initial letter.
3. Start at bottom line. Fill in missing gaps.
4. Say each letter out loud as you do so.
5. Turn away. Repeat all the letters, but to the tune of a favourite song. Sing the letters to yourself.
6. Now add gestures/movements that represent the letters.
7. Look at word; turn away; perform "song 'n dance".
8. Look back to check if correct.

# DEMONSTRATE

## TESTS: PERSONAL CHALLENGE

If you have regular spelling tests at school, set yourself the challenge of improving with each test.

So, if you get 4 out of 7 one week, aim to get 5 the next week, and when you do, aim to get 6 the following week

until you reach the highest target you can set yourself.

Remember that continuous improvement is a success in itself.

### SCORE

TEST 1 =

TEST 4 =

TEST 7 =

TEST 2 =

TEST 5 =

TEST 8 =

TEST 10 =

TEST 3 =

TEST 6 =

TEST 9 =

## PERSONAL LEARNING TARGETS

How many words can you learn to spell correctly in one day?

Start by learning **1** on Monday, **2** on Tuesday, **3** on Wednesday, **4** on Thursday and **5** on Friday.

**Test** yourself on Saturday or Sunday.

If you are able to do this successfully one week, then the next week, start by learning **3** words on Monday, **4** words on Tuesday until **7** words on Friday.

If this is successful, then keep starting with a higher number on the Monday.

Keep improving until you reach a comfortable level.

### WORDS PER WEEK:

WEEK 1 =

WEEK 3 =

WEEK 5 =

WEEK 2 =

WEEK 4 =

WEEK 6 =



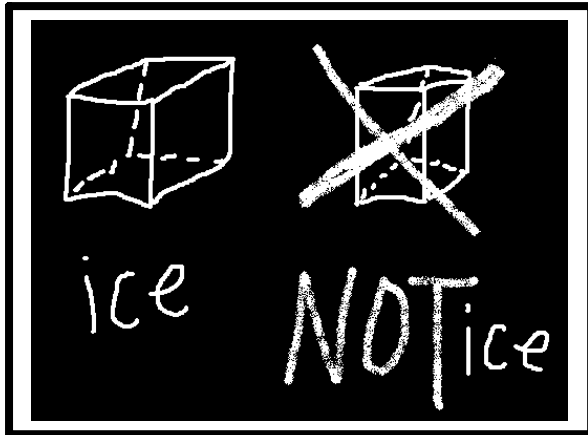
## PICTURE-STORY METHOD – examples

There was a boy who could not say the word “the” – instead he pronounced it “DE” which made people laugh at him. He was so tired of everyone telling him what to do, and how to say things, that he ran away from home and hid in the park. There, a giant pen had fallen over and had a DENT in it. The boy hid in the DENT of the PEN. After a few hours, his friends came looking for him. “Where are you?” they shouted. The boy replied, “I am **in de pen dent!**”

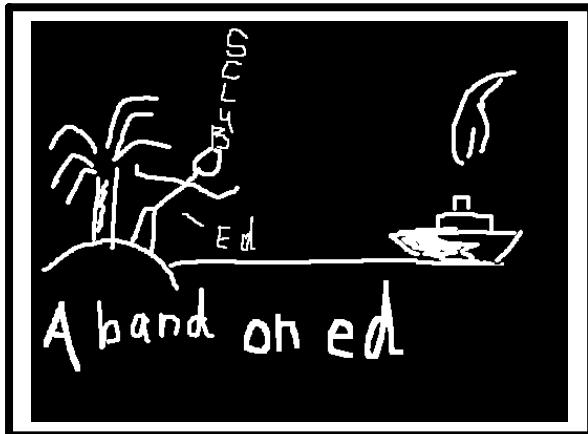


Here, a picture representing SPACE has been drawn between the words A and LOT to show that they are two words and that there should always be a space between them = a lot.

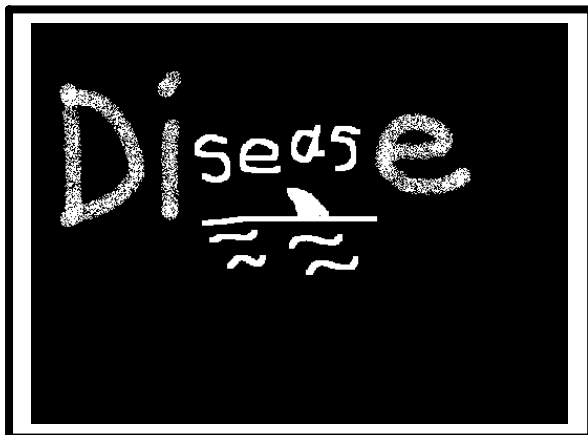




There is a sign warning people about a giant block of ice. Then someone scratched it out, and wrote NOT next to the word ICE.  
Now what do you notice?



A boy called Ed is stranded on an island. All he has is his walkman, and the only cd he owns is by *S Club*. He listens to it so often that his hair grows into the shape of the band ,



Scurvy is a sickness which killed many sailors who would DIE while on the SEAS.

## THE V.A.K. METHOD – more detail

1. Look at the word. Close your eyes and “*shout*” the word in your head. “*Hear*” the meaning of the word echo three times.
2. Stare at the word; identify any difficult bits. Use your imagination to make the difficult bits grow bigger and bigger until they *outgrow* the rest of the letters. Now *shrink* them until they become a dot. Now make them *grow back* to their normal size.
3. Air-trace the word in capital letters with one hand while air-tracing the mirror image of the word with the other *at the same time*.
4. Stare at the word for **7** seconds. Turn your head to your right and “see” the word printed behind your eyelids. Mentally *shout* the word. Turn to word and stare at it for **4** seconds. Turn your head to the left and “see” the word printed behind your eyelids. Mentally *whisper* the word and *echo* its meaning. Stare at word again for **2** seconds. Close your eyes. Mentally say each letter as slowly as you can. Open your eyes.
5. Cover the word with your hand; mentally see the letters *seep through* to the back of your hand. Lift your hand to check that the spelling is the same.
6. Look at the word and pronounce each letter in an exaggerated, funny voice. Time how long it takes you to do that, and try to beat your time twice by speeding up each time. Now repeat the process without looking at the word.
7. Cover the word with your non-writing hand. Pretend to see letters *seep through*. Write the word on paper, in joined up, capitals, and crazy style. As you do so, mentally *shout*, *whisper*, say the word. Lift your other hand and check that the spelling is correct.

# THE LETTER-BY-LETTER METHOD

## - more detail

1. Look at the word and say it aloud.  
Write the word down, pronouncing each letter as you do so. SAY the last letter, but DO NOT write it down. Leave a space for it.

Eg: T-R-Y-S-\_\_

2. Repeat the process, until down to the initial letter.

T – R – Y – S – T

Eg: T – R – Y – S \_\_\_\_  
T – R – Y \_\_\_\_ \_\_\_\_  
T – R \_\_\_\_ \_\_\_\_ \_\_\_\_  
T \_\_\_\_ \_\_\_\_ \_\_\_\_ \_\_\_\_

3. Cover all except the bottom line. Fill in the missing gaps.
4. Say each letter as you do so.
5. Go to line above it, filling in each letter, and saying each one as you do so. Once you get to the top again, turn away, and sing the letters to the tune of a favourite song.
6. Can you include hand gestures/ movements to represent the letters?  
Pretend you are performing it for someone who is deaf.
7. Look at the word again to check the spelling. Now turn away and perform the “song n dance” to yourself/ in front of a mirror / to a partner.
8. Look back at the spelling to check that it’s correct.

## VISUAL APPROACH

**Stare at the word for 7 seconds. Look away to your left and “see” the word on your eyelids. Stare at the word for 4 seconds. Look away to your right and “see the word on your eyelids. Stare at the word for 2 seconds. Close your eyes. Mentally say each letter as slowly as you can.**

# SPELLING STRATEGIES POSTER

## USE F.U.N.N.I.E.S

Create mnemonics /acrostics to help remember the spelling of the word.

Big  
Elephants  
Can  
Always  
Use  
Some  
Energy

## USE RHYME

If you can spell tough, and you need to spell rough; then use tough and rough together in the same sentence, and make the ough part stand out in a particular colour/font.

This game is t ough and rough enough for me.

## ANAGRAM SPELLING STONES

On a card, write the correct spelling of the word.

Turn the card over and scramble the letters up / re-arrange the letters.

Try and form a new word if possible.

Place the card on the floor with the correct spelling facing down. Do the same with other words. Now step up to one of the “stone” cards, read the anagram and correctly spell the word. Lift the card to check that you’re right. If you are, keep one foot near that card and then step, with the other foot, to another card nearby. Repeat the process. If you make a mistake; read the correct spelling, replace the card on the floor, and start again.

Your mission is to leave the room only once all the words have been spelled correctly.

## INTERNAL AUDIO

**LOOK** at the word. Close your eyes and “*shout*” the word in your head. “*Hear*” the meaning of the word echo three times.

## ASK A FRIEND

Try asking a friend how he/ she correctly learned to spell some words. Ask them to demonstrate their method. If it works for them, it might work for you.

## AIR-TRACE

Air-trace the word with one hand while air-tracing its reflection with the other.

## GESTURES

**How would you teach a deaf friend to remember the spelling of a word? Can you create a dance to assist you?**

## SING-SONG

**Break the word into bits. Sing the bits to the tune of a favourite song. Add gestures and movements to your song.**

## STORY-PICTURE METHOD

**Break the word into recognisable bits. Make them stand out in one colour. Make the bits you don't recognise stand out in a different colour and font.**

**Combine the bits into a weird story. Use a picture and colour to illustrate your story. Link the picture to the meaning of the word if you can.**

## BIG AND SMALL

Close your eyes. Mentally see the word grow and expand.

Now make the word shrink to a dot.

Now "see" the dot grow back into the word again.

## MAGIC INK

**Cover the word with one hand. Pretend to see the letters seep through to the back of your hand. Check that you're correct.**

## FIND PATTERNS

Find patterns by splitting the vowels and the consonants. Make identical letters stand out in a different colour.

F C T S  
a e i o u  
= facetious

*ex hi bi ti on*

## LETTER-BY-LETTER

Write the word, saying each letter as you write it. Say the last letter, but don't write it. Leave a gap. Rewrite the word, saying each letter, but don't write the last letter. Continue to shrink the word till you are down to one letter.

H A P P \_ \_

H A P \_ \_

H A \_ \_ \_

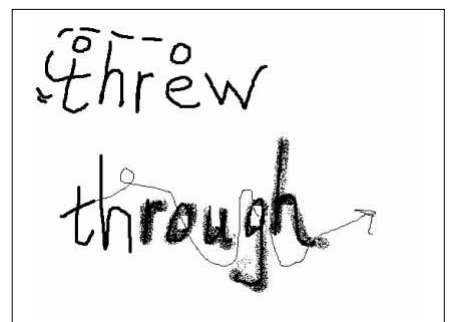
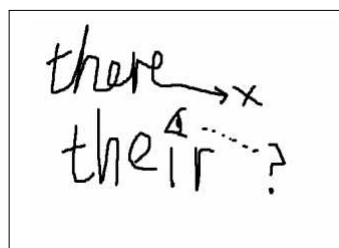
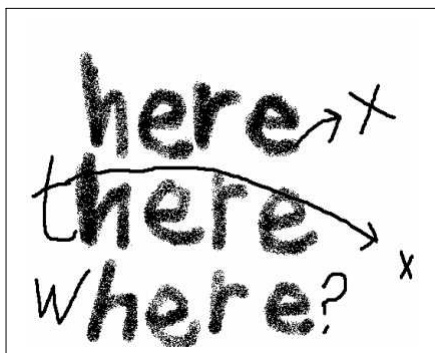
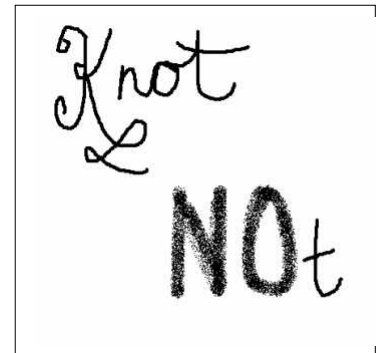
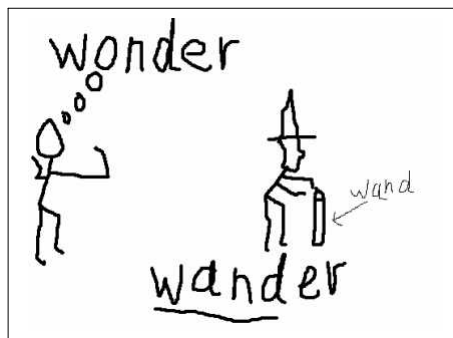
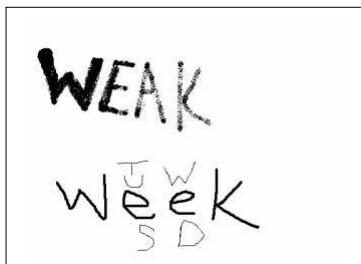
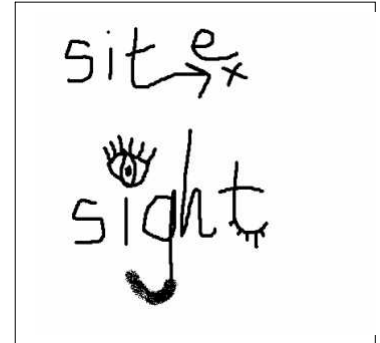
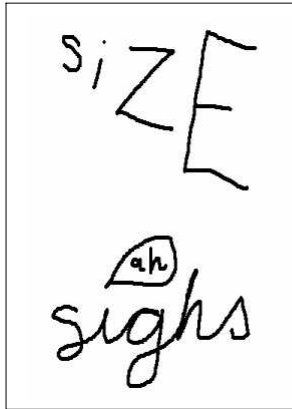
H \_ \_ \_ \_

Now cover all the lines except for the last line. Spell the word, letter by letter, and write in the missing letters. Start at the bottom and work your way to the top.

**SPELLING  
STRATEGIES  
POSTER**

## GRAPHIC HOMOPHONES

In the examples below, students chose to record their spellings in a non-conventional way. Why do you think each set of homophones is recorded the way it is?



### Can you record these homophones graphically?

rose/rows; board/bored; rain/reign; buy/bye; cent/sent;  
vein/vane/vain; too/to/two; him/hymn; herd/heard; main/mane;  
dear/deer; cell/sell; so/sew/sow

**USE SOME OF THESE WORDS TO TRY OUT A FEW (OR ALL) OF THE TECHNIQUES MENTIONED IN THE M.A.D. APPROACH.**

**DIFFICULT WORDS (younger students)**

Arithmetic	baggage	character	deceive	elsewhere
Arrogant	barbecue	chemical	demonstrate	encourage
Astronaut	become	chorus	disguise	escalate

**COMMONLY MISSPELT WORDS (older students)**

Accommodation	laughter	terrific
Beautiful	occasion	troublesome
Beginning	opinion	tyranny
Cautious	patience	ulterior
Definitely	prejudice	underrate
Desperate	privilege	unoccupied
Exaggerate	separate	vaccination
Extraordinary	successfully	ventriloquist
February	suspicious	whimper
Frightened	suspension	zoological

**DIFFICULT WORDS (Gifted and Talented Students)**

**Aberration** = a wandering of the mind/ sudden change from what is normal

**Abominable** = hateful

**Accompaniment** = supporting part that goes with a musical solo

**Biennially** = happening every two years

**Blasphemous** = being disrespectful towards God

**Bounteous** = abundant

**Clerestory** = row of windows at top of wall above adjoining roof

**Coccyx** = bone at base of spine

**Cognizance** = knowledge, understanding

**Deceleration** = slowing down

**Denouement** = final solution in a play or book

**Derivative** = something derived from another

**Effervescence** = liveliness and enthusiasm

**Efflorescence** = flowering

**Emphysema** = disease of the lungs

**Fallaciousness** = untruthfulness

**SPELLING PREPARATION SHEET**

<b>WRITE THE WORD OUT THREE TIMES = A) JOINED UP B) CAPITALS C) CRAZY STYLE</b>	<b>ACTIVATE THE WORD.</b>	<b>USE THE WORD IN A SENTENCE TO BRING OUT ITS MEANING</b>

**INTERACTIVE TEST SHEET** – use to record test spellings

NAME \_\_\_\_\_

TOTAL  **/ 7**

Write your answers here

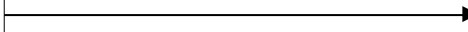
tick/cross

What went wrong?

What should I remember to do next time?

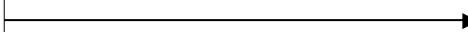
Write the correct spelling

1. \_\_\_\_\_



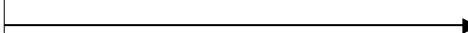
\_\_\_\_\_

2. \_\_\_\_\_



\_\_\_\_\_

3. \_\_\_\_\_



\_\_\_\_\_

4. \_\_\_\_\_



\_\_\_\_\_

5. \_\_\_\_\_



\_\_\_\_\_

6. \_\_\_\_\_



\_\_\_\_\_

7. \_\_\_\_\_



\_\_\_\_\_

MARKED BY .....

CHECKED BY .....

COMMENT:

# CONFIDENCE IN GRAMMAR

## LEARNING OBJECTIVES

- **To be able to understand the basics of English grammar**
- **To be able to distinguish between finite and non-finite, transitive and intransitive verbs**
- **To be able to identify participles and gerunds**
- **To be able to identify subject, verb, and object in a sentence**
- **To be able to identify auxiliary verbs and complements**
- **To be able to identify and name adjectives and adjectival clauses**
- **To be able to identify nouns and prepositions**
- **To be able to identify loose, balanced, periodic sentences**
- **To be able to distinguish between, and name, different types of clauses and phrases**

Pages 18 – 44: The following is a detailed course which can be used by teachers and students alike to improve basic grammar knowledge. The notes are simple and easy to follow, with tasks to consolidate learning. There are 14 tasks, the answers for which appear at the end of the section. This section can be used as a homework booklet for students, a refresher course for teachers, or copied onto OHT, as demonstration notes and exercises for lessons in the classroom. It is recommended that you start at the beginning and work your way through to the end (the method is incremental). The Grammar Reading Game, “Basic Training” which follows these notes, can be given to students to work on independently or in pairs. The game is designed to help the student practise reading skills and to provide an interesting route into understanding basic sentence analysis.

## **CONFIDENCE IN GRAMMAR: INDEX**

<b>Page</b>	<b>Title</b>
<b>18</b>	<b>Verbs: Finite: doing and being</b>
<b>19</b>	<b>Verbs: finite: auxiliary verbs and participles</b>
<b>20</b>	<b>Finite and non-finite verbs</b>
<b>21</b>	<b>Finite verbs: why finite?</b>
<b>22</b>	<b>Finding the subject of a sentence</b>
<b>23</b>	<b>Finding the object</b>
<b>24</b>	<b>Verbs (transitive and intransitive), objects, complements, adverbs</b>
<b>26</b>	<b>Complements and adverbs</b>
<b>26</b>	<b>Putting it all together</b>
<b>27</b>	<b>Putting it all together continued</b>
<b>28</b>	<b>Simple sentences</b>
<b>29</b>	<b>Compound and Complex sentences</b>
<b>30</b>	<b>Joining words</b>
<b>31</b>	<b>Simple, complex, compound</b>
<b>32</b>	<b>Clauses: main + subordinate/ co-ordinate</b>
<b>33</b>	<b>Complete guide to identifying simple, complex and compound sentences</b>
<b>34</b>	<b>Task 11</b>
<b>35</b>	<b>More about subjects: adjectives, pronouns</b>
<b>36</b>	<b>More about objects: direct/indirect</b>
<b>37</b>	<b>Loose, Balanced, Periodic sentences</b>
<b>38</b>	<b>Finding Topic Sentences</b>
<b>39</b>	<b>Grammar Notes Summary</b>
<b>40-44</b>	<b>Answers to Task Questions</b>

## VERBS: FINITE: DOING AND BEING

Let's start by drawing the distinction between being verbs and doing verbs.

**DOING VERBS** = words that show an action that one can **do**

They moan. He cries. She screams. It moves. They understand. You know. We eat. I die. They drive.

**BEING VERBS** = words that show **a state of being** = words that you can't do the action of.

They are children. He is a doctor. She was angry. It can be easy. They are here. I am mad.

### TASK ONE

Place a

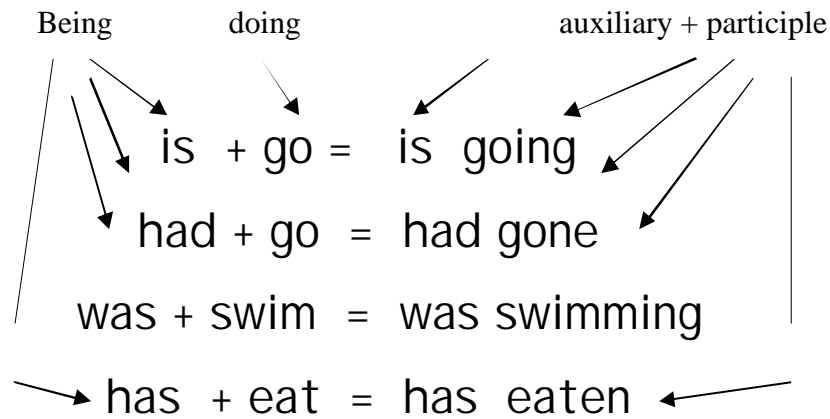


around all the DOING VERBS:

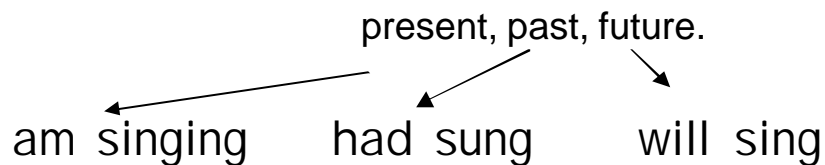
will	climbs	is	sits	was
builds	sings	ran	be	hopes
hops	delivered	can	shall	
sat	climbed	should	may	

## VERBS: FINITE: AUXILIARY VERBS AND PARTICIPLES

When you place a **being** verb next to a **doing** verb, the being verb is known as an **auxiliary verb** and the doing verb is known as a **participle**. The participle usually ends in **-ing**, **or** **-ed/en/ne**



The auxiliary verb helps to give the verb **TENSE**:



### **ALL FINITE VERBS SHOW TENSE.**

A verb can consist on one word = eat

Or a verb phrase (more than one word) = **am eating**

In a sentence like **She is eating cakes.** there is only one finite verb,

even though it consists of two words (a phrase). So the finite verb in the sentence is **is eating**.

**ALL DOING VERBS, ALL BEING VERBS, ALL PARTICIPLES (BEING+DOING) ARE FINITE, AND ALL SHOW TENSE.**

#### **TASK TWO:** answer these questions:

- 1) When you put a being verb next to a doing verb, what do they become known as?
- 2) What is the function of auxiliary verbs?
- 3) How many finite verbs are there in: They are singing now . ?
- 4) Which verbs are finite?

# FINITE AND NON-FINITE VERBS

ALL verbs are finite, except for:

1. Verbs with **TO** in front of them.

These are known as **INFINITIVES** and are NON-FINITE.

---

eats = finite      to eat = non-finite      go = finite      to go = non-finite

---

2. **-ing** verbs on their own (participles without auxiliary verbs).

“Lonely” -ing verbs are NON-FINITE.

---

I s eating = finite      eating = non-finite      am being = finite  
am walking = finite      walking = non-finite      being = non-finite

---

**TASK THREE:** Place a  around all the **FINITE VERBS:**

am running	to run	running	ran	
was living	to live	living	have lived	
to take	were taking	had taken	took	taking
crying	to cry	is crying	cried	will cry
glide	to glide	gliding	had glided	
said	will say	saying	to say	have said

## FINITE VERBS: WHY FINITE?

Finite verbs are called because they are limited (finite) by **TENSE**.

Also, a finite verb in a sentence, is finite because it always has a **SUBJECT**.

The **SUBJECT** of a sentence tells us *WHO* or *WHAT* is doing/being the action of the verb.

The verb is finite because it is **limited** by the number of subjects it can have.

---

Example: They eat cake.

To find the SUBJECT ask *who/what* **before** the verb.

*Who/what* eats cake? Answer = They = the subject.

---


The finite verb eats is finite because there are a limited number of subjects it can take which would make sense. The table eats cake doesn't really make sense. So the verb eats is FINITE.

### TASK FOUR: PLACE A AROUND THE FINITE VERBS:

HINT: IF A WORD HAS A, AN, THE BEFORE IT, IT IS NOT A VERB AT ALL.

1. He had hoped to win the race.
2. I take the kids to school.
3. We are trying to catch a fly.
4. Running down the road, I saw a neon sign.
5. To win is the point.

## FINDING THE SUBJECT OF A SENTENCE

1. First find the FINITE verb. Place a  around it.
2. Ask *WHO/WHAT* before the verb. Eg: Boys play football.  
*Who/what* play football?  
Answer = boys = the subject.  
Place a  around the subject.

**TASK FIVE: Find the subjects of these sentences by completing steps 1 + 2 above.**

We took our medicine .

I grabbed the weapon.

You finished your work.

They wanted to win the race.

We are playing away next week.

Nobody knew her name.

The women built a rocket.

I am insane.

He is a doctor.

They want to be scientists.

The trees, dancing in the wind, sway gently.

## FINDING THE OBJECT

1. Find the finite verb.
2. Ask *WHO/WHAT* after the verb to find **the object**.
3. Place a  around the object.

Eg. The girls took the sweets.

1. Finite verb = took
2. The girl took *who/ what*? Answer =  = **the object**.

### TASK 6. FIND THE OBJECT IN THESE SENTENCES.

(Follow steps 1-3 above)

The boys kicked the ball.

They drank milk.

He had eaten sweets.

I am hoping to catch a fish.

We drive cars.

Someone threw a stone.

He is holding a medal.

Objects can be one word = They kick .

Objects can be more than one word (a phrase) =

They kick .

**OBJECTS** always come after **DOING** verbs.

↙ ↘  
We climb mountains.

We punch walls.

### THE SUBJECT AND THE OBJECT = ALWAYS A NOUN OR A NOUN PHRASE

= answers the questions *who or what*? before and after the verb.

= nouns are things you can see, touch, hear, smell, taste, feel.

= can have **a, an, the** in front of it = **the** hand; **an** apple; **a** home



## COMPLEMENTS AND ADVERBS.

So:

Doing verb (**vt**) + noun = object = The girls grow flowers.

Being verb (**vi**) + noun = complement = I am Superman!

(**vi**) + adjective = complement = I am angry.

BOTH BEING AND DOING VERBS CAN BE FOLLOWED BY ADVERBS  
(words which tell us when, where, how, why).  
WHEN VERBS ARE FOLLOWED BY ADVERBS, THE VERBS ARE CALLED  
**INTRANSITIVE.**

I go there. *There* tells us *where*, so is an adverb of **PLACE**

I go now. *Now* tells us *when*, so is an adverb of **TIME**

I go quickly. *Quickly* tells us *how*, so is an adverb of **MANNER.**

ADVERBS can be ONE WORD [now]

or a PHRASE (more than one word): [in the evening] = tells us *when*, so is an  
ADVERB PHRASE.

ADVERBS can sometimes be placed between a being and a doing verb:

I am slowly walking. here is still only one finite verb, even though the verb has been  
split.  
(am walking)  
(is trying)


He is always trying hard.

“hard” tells us HOW he is trying, so is an adverb of MANNER  
“always” tells us when he is trying, so is an adverb of TIME


## PUTTING IT ALL TOGETHER

**TASK 7:** Read the sentences below and answer the questions that follow:

A. The silly boy climbed over the wall.


- A.1 What is the finite verb in the sentence? Place a  around it.
- A.2 Is the verb present, past or future tense?
- A.3 What is the subject? Place a  around it.
- A.4 Is there an object?
- A.5.1 What question does over the wall answer?
- A.5.2 So, is over the wall the object, the subject or an adverb?
- A.6 Underline the adverb twice.
- A.7. Is the finite verb transitive or intransitive?
- A.8.1 Which word describes the boy?
- A.8.2 Is that word a noun or an adverb or an adjective?
- A.8.3 Place an arrowed line  $\longrightarrow$  beneath the describing word, pointing to the word it describes.
- A.9 Is the silly boy a noun, a noun phrase, an adverb, or an adverb phrase?
- A.10 What is the minimum number of words in any phrase?

B. We are always eating yummy crisps to satisfy our hunger.

- B.1 What is the finite verb? Place a  around it.
- B.2 Who are always eating crisps? Place a  around the subject.
- B.3 Underline the adverb of time(when?) twice.
- B.4 Underline the adverb of reason (why) twice.
- B.5 Why are we always eating crisps? Underline the answer twice.
- B.6 Is to satisfy our hunger an adverb phrase of time, place, manner, or reason?
- B.7 Place a  around the object.
- B.8 What is the adjective in the object? Place an arrowed line beneath it, pointing to the thing that it describes.
- B.9 Is the finite verb transitive or intransitive?
- B.10 How do you know that hunger is a noun?

C.

Running down the road, I saw a mad

- C.1 Put a  around the finite verb.  
C.2 Place a  around the subject and one around the object.  
C.3 Is running a finite verb?  
C.4 Is running down the road a phrase? If it is, underline it twice.  
C.5 Provide another example of a phrase from the sentence above.

D.

I am a quiet fool in the mornings.

- D.1 Is a quiet fool the object or the complement?  
D.2 Is the mornings the object of the sentence?  
D.3 Is fool a noun or a verb in the sentence?  
D.4 Is am a being or a doing verb?  
D.5 Is the finite verb transitive or intransitive?  
D.6 Is I the subject or the object in the sentence?  
D.7 Which part of the sentence answers the question *when*?  
D.8 What do we call words which tell us *when*?  
D.9 What do we call an adverb when it consists of more than one word?  
D.10 How do we know that the word quiet is an adjective?

**E. MAKE UP TEN GRAMMAR QUESTIONS BASED ON THIS SENTENCE:**

To get there, you will definitely need a powerful engine.

## SIMPLE SENTENCES

A **PHRASE** is a group of words **without** a finite verb.

A group of words **with** a finite verb is called a **CLAUSE**.

A **SIMPLE SENTENCE** has only **ONE** finite verb.

It can have many, many phrases, but must only have 1 finite verb.

A simple sentence can also be called **THE MAIN CLAUSE**, because it is a group of words containing a finite verb.

Eg. I shot the arrow, hoping to win the tournament.

In this sentence the finite verb is shot because it has tense (past) and a subject (I).

Hoping is a non-finite verb (a lonely –ing word).

To win is a non-finite verb (it has to in front).

The tournament tells us WHAT I was hoping to win, so it is a noun phrase.

Therefore, there is only one finite verb in this sentence, so it is a **SIMPLE SENTENCE**.

**TASK 8:** Which of the following are **simple sentences**?

1. We saw the thief escaping through the window next to the lampshade.
2. They heard a call to come and to rescue the animals.
3. The cowboy was thrown off the horse yesterday evening just before dark.
4. I came, I saw, I conquered.
5. We shall overcome, despite difficulties laying ahead of us on this bleak and dreadful journey to the far and ancient empires.
6. I wish I had a million pounds so I can buy, oh, everything.
7. Now is the winter of our discontent.
8. Fly me to the moon and let me sing amongst the stars.
9. Being a teenager, he could honestly say nothing of value whatsoever.
10. Watch me soar, see me glide, hear me squeal.

## COMPOUND AND COMPLEX SENTENCES

When two (2) or more SIMPLE SENTENCES are joined by the words

**AND, BUT, OR, NOR**

the sentence is said to be a **COMPOUND SENTENCE**.

So, when you find a sentence with more than one finite verb, look for the joining word. The number of joining words depends on the number of finite verbs in the sentence.

Here is the rule:

2 finite verbs = 1 joining word

3 finite verbs = 2 joining words

4 finite verbs = 3 joining words (and so on)

**Finite verb + joining word + finite verb**

IF THE JOINING WORD IS and, but, or, nor – THEN THE SENTENCE IS A **COMPOUND SENTENCE**.

IF THE JOINING WORD IS ANY OTHER JOINING WORD (i.e. NOT and, but, or nor) THEN THE SENTENCE IS CALLED A **COMPLEX SENTENCE**.

Examples:

1) I eat and I sleep. There are two finite verbs (eat, sleep) joined by the word and, so this sentence is COMPOUND.

2) I hope to win the race. There is only one finite verb = SIMPLE

3) I do it because I can. There are 2 finite verbs (do, can) – the joining word is because, so the sentence is COMPLEX

## JOINING WORDS:

When looking for joining words in a sentence so that you can name the sentence as simple, complex or compound, it is important to know that the joining word must be joining two or more finite verbs.

So,

I eat cake and sweets.

is still a simple sentence because there is only one finite verb. The word (and) joins two nouns, not two verbs.

I eat cake and drink beer.

The joining word (and) joins two finite verbs (eat, drink), so this sentence is a COMPOUND sentence.

Here is a list of the two main types of joining word (CONJUNCTION)

**1. Co-ordinating Conjunctions = Compound joining words/conjunctions**

= AND, BUT, OR, NOR

**2. Subordinate conjunctions/ joining words**



= BECAUSE, SO, THEREFORE, THUS, CONSEQUENTLY, HOWEVER, ALTHOUGH, UNLESS, EXCEPT, IF, AS LONG AS, APART FROM, YET, WHEREAS, OTHERWISE, SIMILARLY, THEN, AFTER, LIKE, WHEN, WHO, WHENEVER, WHERE (etc)

TASK 9: Answer the following questions:

1. Which joining words indicate the COMPOUND sentence?
2. If there are five finite verbs in a sentence, how many joining words should there be?
3. If the joining word is NOT and, but, or, nor - AND COMES BETWEEN TWO OR MORE FINITE VERBS - what do we call that sentence?

## SIMPLE, COMPLEX AND COMPOUND

### TASK 10:

1. Place a  around the finite verbs in each sentence.
2. How many joining words should there be in each sentence?
3. Place a  around all the joining words.
1. Identify the sentence as simple, complex or compound

a) The little boy sleeps and dreams of becoming rich. =

b) If it rains, bring a raincoat. =

c) I see stars whenever you kiss me. =

d) Here we sit, broken-hearted. =

e) However long it takes, I will wait for you.

=

f) The man who is mad married my sister.

=

g) They want success, but they are afraid to try.

=

## CLAUSES: MAIN + SUBORDINATE/CO-ORDINATE

Remember a clause is a group of words containing a finite verb.

A simple sentence is also called a MAIN CLAUSE because it contains a subject, a finite verb, AND CAN MAKE SENSE ON ITS OWN.

I eat worms.

A compound sentence has 2+ MAIN CLAUSES = so it is almost like saying a compound sentence is 2+ simple sentences joined by and, but, or nor.

I eat worms but I prefer slugs.

“I eat worms” and “I prefer slugs” can stand as independent sentences. They make sense on their own. I eat worms is the main clause and the second main clause, starting with but, is known as the co-ordinating clause.

In a complex sentence, there is one main clause (a simple sentence with a finite verb, a subject, and tense ) 1+ subordinating clauses (starting with a joining word that is **not** and, but, or, nor). This subordinate clause generally can't stand alone / does not make sense on its own = needs a main clause in order to make sense.

They went home because it rained.

The verbs are went and rained and the joining word is because.

“Because it rained” is not complete – it needs the main clause “They went home”

to make complete sense. For this reason, the clause because it rained is known as the **subordinate clause**.

If there is a sentence where there are and, but, or, nor joining the verbs as well as other joining words, the sentence is still known as COMPOUND.


I eat worms but I prefer slugs that are boiled slowly.

SIMPLE SENTENCE = 1 finite verb + one/more phrases = a main clause.

COMPLEX SENTENCE = 2/more finite verbs joined by subordinate Conjunction / Has a main clause and 1/more subordinate clauses.

COMPOUND SENTENCE = 2/more finite verbs joined by and, but, or, Nor / Has 2/more main clauses, the second which is called the co-ordinate clause.

# THE COMPLETE GUIDE TO IDENTIFYING SIMPLE, COMPLEX AND COMPOUND SENTENCES

1. FIND the FINITE VERB and place a  around it.
2. COUNT the finite verbs. If there is only ONE finite verb, the sentence is SIMPLE.
3. How many joining words should there be? CIRCLE the JOINING WORDS.
4. If the joining words are AND, BUT, OR, NOR the sentence is COMPOUND.
4. If the joining words are anything else, draw a line beneath the joining word and stop when you get to the next punctuation mark or the next verb. You have just identified the subordinate clause and the sentence is COMPLEX.

What is not underlined is the **MAIN CLAUSE**.

Eg: They play cricket (because) they like it.

The girl, (who) is blind, likes listening to stories.

(Whenever) I am angry, I shout loudly.

The match (which) was cancelled will be played tomorrow.

## **TASK 11**

1. Place a zig-zag around the finite verbs
2. Place a square around the subject and the object
3. Place a circle around the joining words
4. Underline the adverbs twice
5. Place an arrowed line beneath the adjectives, pointing to the words they describe.
6. Place a large dot above words which show position (in, out, behind, over, with, by, of ) = called PREPOSITIONS
7. Underline any subordinate clauses.
8. Is the sentence simple, complex, compound?

- 
1. The lonely lady, who likes juicy apples, met an apple-seller yesterday.
  2. The house, which is empty, will be sold quickly.
  3. We ran away because we wanted to buy ice-cream.
  4. I will go but you must stay here.
  5. Running up the hill, we saw people eating fish while knitting socks.
  6. Knowing the reasons, we understand the issues.
  7. They wanted to win and they wanted to be the champions.

## MORE ABOUT THE SUBJECT

The subject of a sentence tells us who/what is doing/being the action of the verb.

Subjects can consist of:

a noun = Boys play football.

a noun phrase = The boys = article + noun

The happy boys = article + adjective + noun

The boys with short hair = article + noun + adjective phrase\*

To fight is useless. = infinitive acting as a subject

Running daily helps the heart = participle + adverb acting as the subject.

a noun clause = That he stole is the truth.

(Who/what is the truth? Answer = that he stole. Even though it has a **verb**, it is a clause acting as a subject and so is doing the job of a **noun**. So we call it a noun clause).

\*With short hair = called an adjective phrase because it describes the boys. Words which describe are called adjectives – it is more than one word, so is an adjective phrase. (A phrase because it does not have a finite verb.)

We can turn with short hair into an adjective clause, like so:

The boys, who have short hair, play football.

The adjectival clause is the subordinate clause in this sentence.

The subject usually contains a noun or a pronoun.

A pronoun takes the place of a noun.

The boys play football.      They play football.

Other pronouns are: I, us, we, you, he, she, it, they, this, that, these, some, many, none. Eg: These are fresh; those are stale.



## LOOSE, BALANCED AND PERIODIC SENTENCES

A sentence is **loose** when the subject and verb are placed next to each other, at the start of the sentence.

The meaning is complete at the beginning, and extra information can be added afterwards.

They eat apples.

The football teams eat apples with their bare hands and a little salt.

A sentence is **balanced**, when the joining word appears in the middle of the sentence.

They eat apples so they can stay healthy.

A sentence is **periodic (end-stopped)**, when the subject and verb are separated, and the verb usually moved to the end of the sentence.

They, because they want to stay healthy, eat apples.

### **TASK 12: Which of these sentences are loose, balanced, periodic?**

- a) I wanted to win the race yesterday afternoon.....
- b) The team, which had lost all season, finally won.....
- c) Our teacher is ill so we should visit her.....
- d) Our teacher, who has measles, is absent.....
- e) The pupils were unlucky to lose their pocket-money.....
- f) The house, built by Jack and his charming wife,  
burnt down.....
- g) If it takes forever, if it costs the earth, I will  
meet you again.....

## FINDING TOPIC SENTENCES

Your final task (TASK 13) is to read the following passage and to underline the TOPIC SENTENCE in each paragraph.

The first paragraph has been done for you.

The topic sentence in a paragraph is like the headline for a newspaper article. It summarises the gist of the paragraph, and is the sentence upon which the entire paragraph is built. **Also**, the topic sentence provides clues as to the main idea expressed with the paragraph. **Often**, it contains words that will be elaborated on in other sentences.

**If a topic sentence appears at the start of a paragraph, the paragraph is known as LOOSE. This allows for elaboration, expansion, discussion, cause-and-effect; implications, results, description. Thus, the general meaning is complete and easily obtained right at the start.**

Having the topic sentence at the start is a common structure for a paragraph, because it “sets the scene” as it were, and allows for structured elaboration. But take a minute to think about the structure of jokes, and in particular, how they build up towards a punch-line. In essence, all jokes have the same structure in that the listener/ reader is forced to listen/read to the very end in order to get the essence of the joke. When paragraphs have a topic sentence at the end, they are known as END-STOPPED or PERIODIC.

Periodic paragraphs are used to great effect in persuasive writing and by writers wishing to create suspense. Descriptive writers, however, favour the use of loose paragraphs. But there is another kind of paragraph which is suitable for writers wishing to evaluate information. This is known as a BALANCED paragraph because the topic sentence is placed in the middle of it. Because of this, the writer can create for/against, positive/negative, pro’s/con’s constructions to assist in argumentative and analytical essays. It also provides stylistic variation to a piece of writing.

# GRAMMAR TIPS: SUMMARY

1. Find the **finite verb** first  
= all verbs are finite except verbs with **TO** in front (**to swim** = infinitive = **non-finite**) and verbs that end in **-ING** (**swimming** = tenseless participle/gerund = **non-finite**; they need an auxiliary verb to give them tense and thus make them finite.  
Eg: **eating** = **non-finite**; **am eating** = present participle = **finite**).
2. Ask **WHO/WHAT?** **before** the **verb** to find the **SUBJECT**  
= The girl eats fruit ... *who/what* eats fruit? = the girl = the subject
3. Ask **WHO/WHAT?** **after** the **verb** to find the **OBJECT**  
= The girl eats *who/what?* = fruit = the OBJECT.
4. **Nouns** and **Pronouns** form the subject and object of a sentence.
5. Ask **WHEN/WHERE/HOW/WHY?** to find the **ADVERB**.  
= The girl eats fruit quickly. *How* does she eat fruit? = **quickly** = adverb
6. **Nouns** and **adverbs** can be single words or groups of words (**PHRASES**).  
= a **phrase** is a group of words **without a finite verb**  
= Girls = single noun; The charming girl = group of words without a verb = phrase  
= Quickly = single adverb; in a hurry = adverb phrase  
= **PHRASES** sometimes begin with **PREPOSITIONS**, eg. **in** a hurry; **over** the moon  
= **Phrases** sometimes begin with **infinitives**: to win a race  
= **Phrases** sometimes begin with **participles**: running down the road ...
7. **Nouns** can grow into phrases by adding **articles, adverbs, adjectives**  
= ..... *The very old* man
8. **Adverbs** can be placed at the beginning, in the middle, at the end of a sentence.  
= **Suddenly** I **viciously** responded **by shouting**.
9. **Adverbs** can also appear between verbs – between the **aux.verb** and **participle**.  
= am always laughing
10. Adjectives can appear before a noun or after a “being” verb – is, am, was etc  
= The **tired** boy .... The boy is **tired**.

## Finding Clauses

1. Find the **finite verb/s**. If only **1** finite verb, then sentence is **SIMPLE**.
2. Circle the **joining words**. (2 verbs = 1 j/word; 3 verbs = 2 j/words; 4=3 etc)
3. If the joining word is **AND, BUT, OR, NOR** then sentence is **COMPOUND**.
4. If the joining word is *anything else*, the sentence is **COMPLEX**.
5. Draw a line from the joining word to next punctuation mark to find **subordinate clause** (= A **CLAUSE** is a group of words *with* a **finite verb**)
6. Non-underlined part is **MAIN CLAUSE**.

# ANSWERS TO TASK QUESTIONS

## Task 1

Climbs , sits, builds, sings, ran, hopes, hops, delivered, sat, climbed

## Task 2

- 1) They become known as a present/past/future participle.
- 2) To give the verb TENSE
- 3) One
- 4) All verbs are finite except for verbs with **to** in front and lonely **-ing** words

## Task 3

Am running, ran, was living, have lived, were taking, had taken, took, is crying, cried, will cry, glide, had glided, said, will say, have said

## Task 4

1. had hoped
2. take,
3. are trying
4. saw
5. is

## Task 5

<u>Subject</u>	<u>Verb</u>
We	took
I	grabbed
You	finished
They	wanted
We	are playing
Nobody	knew
The women	built
I	am
He	is
They	want
The trees	sway

## Task 6

Objects = the ball, milk, sweets, a fish, cars, a stone, a medal

## **Task 7**

A.1 = climbed

A.2 = past

A.3 = The silly boy

A.4 = No direct object, but there is an object (the wall) of the preposition (over)

A.5.1 = Where did he climb?

A.5.2 = an adverb of place (tells us where)

A.6 = over the wall

A.7 = intransitive

A.8.1 = silly

A.8.2 = adjective

A.8.3 = silly

A.9 = a noun phrase

A.10 = more than one

B.1 = are eating

B.2 = We

B.3 = always

B.4 = to satisfy our hunger

B.5 = to satisfy our hunger = adverb phrase of reason

B.6 = reason

B.7 = yummy crisps

B.8 = yummy – describes crisps

B.9 = transitive (followed by something = yummy crisps)

B.10 = hunger tells us WHAT they wanted to satisfy. WHAT/WHO words are nouns

C.1 = saw

C.2 = subject = I; object = a mad cow

C.3 = no

C.4 = yes

C.5 = a mad cow

D.1 = complement

D.2 = no

D.3 = noun

D.4 = being

D.5 = intransitive

D.6 = subject

D.7 = in the mornings

D.8 = adverbs

D.9 = an adverb phrase / an adverb clause (depending on whether it contains a finite verb)

D.10 = it describes the word "fool"

## **Task 8**

1. simple

2. simple

3. simple

4. no

5. simple

6. no

7. simple
8. no
9. simple
10. no

### **Task 9**

1. and, but, or, nor
2. 4
3. complex sentence

### **Task 10**

- a) finite verbs = sleeps, dreams; one joining word (and); compound
- b) finite verbs = rains, brings; one joining word (if); complex
- c) Finite verb = see, kiss; one joining word (whenever)
- d) Finite verb = sit; no joining word = simple
- e) Finite verbs = takes, will wait; one joining word (however); complex
- f) Finite verbs = is, married; one joining word (who), complex
- g) Finite verbs = want, are afraid; one joining word (but); compound

### **Task 11**

- 1.1 = likes, met
- 1.2 = subj = the lonely lady ; obj = an apple seller
- 1.3 = (who)
- 1.4 = yesterday
- 1.5 = lonely – lady; juicy apples
- 1.6 = n/a
- 1.7 = who likes juicy apples
- 1.8 = complex

= is, will be sold  
 = subj = the house; NO OBJECT  
 = (which)  
 = quickly  
 = empty – house  
 = n/a  
 = which is empty  
 = complex

= ran, wanted  
 = subj = we; obj = to buy ice cream  
 = (because)  
 = away (where); because we wanted to buy ice-cream (why)  
 = n/a  
 = n/a  
 = because we wanted to buy ice-cream  
 = complex

4.1 = will go, must stay  
4.2 = subj = I; obj = n/a  
4.3 = (but)  
4.4 = here  
4.5 = n/a  
4.6 = n/a  
4.7 = no subordinate clause; but a co-ordinating clause  
4.8 = compound

= saw  
= subj = we; obj = people eating fish while knitting socks (all this tells us what we saw)  
= (while) – it does not join two finite verbs (eating+knitting = non-finite)  
= n/a  
= n/a  
= up  
= no subordinate clauses  
= simple

6.1 = understand  
6.2 = subj = we; obj = the issues  
6.3 = n/a  
6.4 = knowing the reasons = tells us why we understand  
6.5 = n/a  
6.6 = n/a  
6.7 = n/a  
6.8 = simple

= wanted, wanted  
= subj = they; obj = to win; to be the champions  
= (and)  
= n/a  
= n/a  
= n/a  
= no subordinate clauses – but there is a co-ordinating clause (and they wanted ...)  
= compound

**Task 12** = a) loose b) periodic c) balanced d) periodic e) loose f) periodic g) periodic

**Task 13** = The topic sentences are indicated by a word in capital letters.



**Stage One. Sector One. Pre-Mission Status:RECRUIT.**

**Monday 34<sup>th</sup> 5005, 8:30am.**

**(You wake up to discover this note in your pocket.)**

.....  
• reDa cruReti  
• oYur boj si ot lacre a thap roughth het fledminie ni Scoret woT. refoBe  
• ouy nac od hatt, oyu vahe ot tendat nad plometec Tarinnig Sosines  
• enO.  
.....

**My Secret Journal Page One:**


**Progress Check**

- |  |   |  |   |
|--|---|--|---|
| <p><b>1.</b> Your job is to:</p> <ul style="list-style-type: none"><li>a) race a field mouse = 3</li><li>b) clear a path in Sector 2 = 4</li><li>c) recruit others = 2</li></ul> | <p><b>2.</b> Although you may think that that is your job you are so wrong and now you are wasting precious time by reading this piece of nonsense so I suggest you go back to block 1.</p> | <p><b>3.</b> Race a field mouse? I think not my dear friend and this is yet another opportunity to waste precious time by reading a load of old rubbish when you should just go back to 1.</p> | <p><b>4.</b> That's right. I see we made the right choice when picking you. As part of your secret mission you need to undergo Training Session One. Locate this section and do the tasks. Then go to Sector 2 for your first assignment.</p> |
|--|---|--|---|

# Stage Two. Pre-Mission Status: RECRUIT

Monday 34<sup>th</sup> 5005. 9am.

(Before moving on, you receive this text message on your galactic phone.)

A=1, b=2, c=3, d=4, e=5, f=6, g=7, h=8, i=9, j=10, k=11, l=12, m=13, n=14, o=15,  
P=16, q=17, r=18, s=19, t=20, u=21, v=22, w=23, x=24, y=25, z=26

20, 18, 1, 9, 14, 9, 14, 7 – 19, 5, 19, 19, 9, 15, 14 – 20, 23, 15

You will be expected to **INTERROGATE** the sentence on your next assignment. Your job is to find the **SUBJECT** and the **OBJECT** and the **ADVERB** in a sentence.

Here are the steps you need to follow:

1. Identify the finite verb eg: The girl **ate** the apples yesterday.
2. Ask **WHO** or **WHAT** before the verb eg. **Who/what** ate the apple? Answer = **The girl** = **THE SUBJECT** of the sentence.
3. Ask **WHO/WHAT** after the verb to find the **OBJECT**  
Eg: The girl ate **WHO?/WHAT?** Answer = **the apples** = the **OBJECT** of the sentence.
4. Ask **WHEN, WHERE, HOW, WHY?** to find the **ADVERB** in the sentence. Eg: The girl ate the apples **when/where/how/why?** Answer = **yesterday** = **ADVERB** because it tells us **when** she ate the apples.

Interrogate the following sentence to identify the subject, the object, and the adverb.

**THE BOY KICKED THE BALL HARD.**

Finite verb = .....

Subject = .....

Object = .....

Adverb = .....

Check your answers and if correct, move to assignment Stage 3.

If not, try again. Answers = verb=kicked; subj=the boy; object=the ball; adverb = hard

20,18,1,9,14,9,14,7 – 19,5,19,19,9,15,14 – 20,8,18,5,5

Adverbs don't always appear near the end of a sentence. Often they can be found at the start, or sometimes in the middle of a sentence.

EG: **Suddenly** I was swimming in the sea.

I was suddenly swimming in the sea.

Notice how the adverb splits the finite verb in the second example. Look out for this in assignment two in sector 3. Despite splitting the verb, there is still only **ONE** finite verb in each sentence. This is important. Read this again. Now go back to sector 4.

20,18,1,9,14,14,7-19,5,19,19,9,15,14 – 15,14,5

This assignment will ask you to clear a path through a minefield by asking you to place a dot over all the **FINITE** verbs. There are 3 kinds of **FINITE** VERBS:

- 1) **DOING** VERBS = verbs that you can do (**eat, laugh, jump**)
  - 2) **BEING** VERBS = verbs that you can't do (**is, was, were, has, shall be, are, am, can, should**)
  - 3) **PARTICIPLES** = a **BEING** verb next to a **DOING** verb (**is eating; was laughing, shall jump**).
- PARTICIPLES** give the word tense (**present, past, future**)

ALL VERBS ARE FINITE except for:

- a) verbs with **TO** in front of them (**to eat, to laugh**) = **NON-FINITE**
- b) **-ing** verbs without a being verb in front (**eating, laughing, jumping**) = **NON-FINITE**  
but  
(**am eating, is laughing, was jumping**) = **FINITE**

DO NOT PLACE A DOT OVER NON-FINITE VERBS IN THE MINEFIELD. To show that you have understood this training session, answer the following question.

Which block contains only **FINITE** VERBS?

A? B? C?

ANSWER = \_\_\_\_\_

A: laughing, crying, to eat, jumping, to go

B: run, is asking, scream, had been crying

C: apple, orange, pears, blue, green, red

Check your answer by decoding this:  
1, 14, 19, 23, 5, 18 9,19 2; 14,15,23 7,15  
20, 15 19,5,3,20,15,18 20,23,25

**Sector Two: THE MINEFIELD. Tuesday 35<sup>th</sup> 5005.** ( You know what to do)

START HERE

\*

running   jumping   to fly   runs   to swim   building   to build   to scare   taking

to sing   to laugh   is running   hoping   hopping   to take   to make   to fake   to give

swimming   is swimming   to jump   to climb   to be   giving   to die   to dye   dyeing

is   to lose   winning   wanting   living   to win   to deliver   dying   to want   wanting

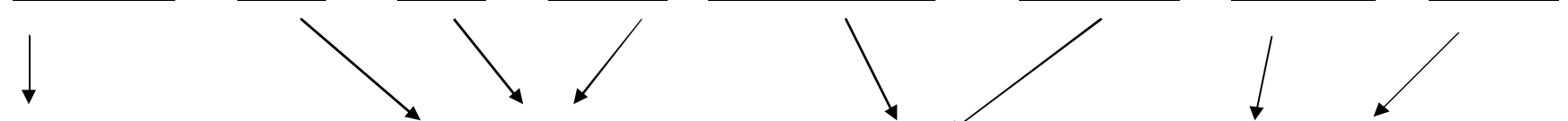
to skip   to dance   to twirl   swims   to understand   twirling   shining   to shine   to row

was   to giggle   to smirk   being   losing   swimming   rowing   to send   sending   typing

to find   to explore   was giggling   to hope   to hop   delivering   receiving   believing

skipping   smirking   finding   am   to hold   to have   dreaming   sleeping   waking   to wake

am holding   to go   going   to stay   understanding   demanding   throwing   knowing



7,15 20,15

19,20,1,7,5 20,8,18,5,5

7,15 2,1,3,11 20,15

19,20,1,7,5 20,23,15

7,15 2,1,3,11

19,20,1,7,5 20,23,15

7,17 2,1,3,11

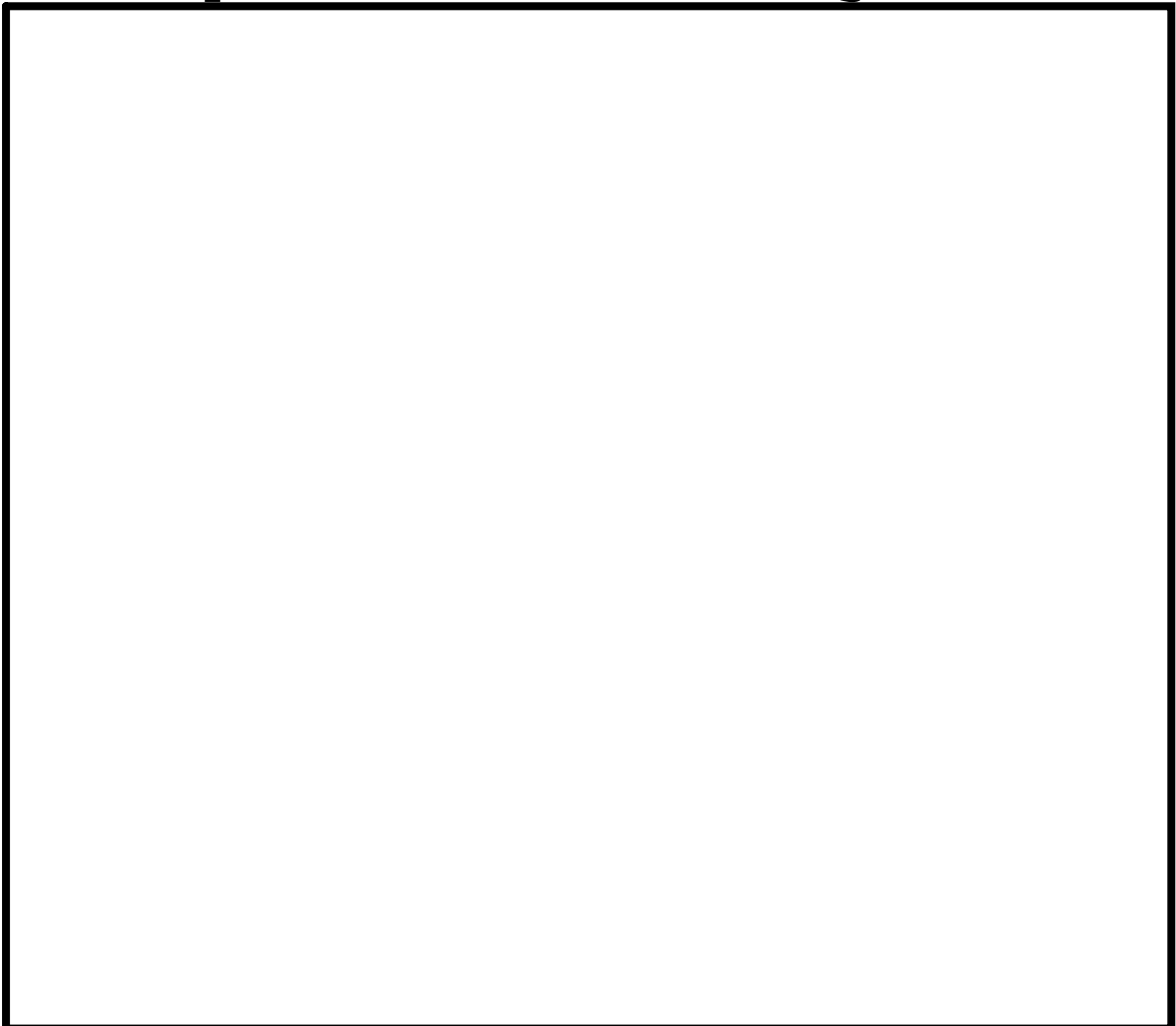
19,20,1,7,5 20,23,15

**Sector Three: Pre-Mission status: TRAINEE**  
**Wednesday 35<sup>th</sup> 5005:**

**You receive this letter from High Command:** (Decide what to do and then do it)

a finite Finding in verb of verbs is easy a list  
you are But on tend Sentence and the Planet aliens their to place in  
sentences verbs.  
a sentence? you to spot the finite be able Will verb in  
help Go to Two for tips Training and Session.  
mission status Once completed the you have task, your successfully will  
upgraded be.  
be Good and may the luck force with you.

**My Secret Journal: Page Two**



## Stage Three: Assignment Status: Interrogator. Wednesday 36<sup>th</sup> 5005.

The following sentences have been captured. Your job is to interrogate them to discover the SUBJECT, OBJECT and ADVERB in each. BEWARE THE FLOATING ADVERB. Look out for NON-FINITE VERBS.

**(Training for this more Session Three help Go to with.)**

SENTENCE ONE: The aliens eat rocks daily. Finite verb → .....

Subject → .....

Object → .....

Adverb → .....

SENTENCE TWO: We are always fighting enemies here. Finite verb → .....

Subject → .....

Object → .....

Adverb → .....

Place a V above the finite verb, a box around the subject, and a box around the object. Underline the adverb twice. Place a squiggly line beneath the non-finite verbs.

SENTENCE THREE: Yesterday, the ugly martian drew his weapon.

SENTENCE FOUR: Our captain wanted to win the battle immediately.

SENTENCE FIVE : They were constantly monitoring our movements.

**THE ANSWERS  
CAN BE  
FOUND IN  
SECTOR  
FOUR.**

## SECTOR 4a:

**1.** Quest.1: If you think the **finite verb** is:  
a) aliens (go to **6**)  
b) eat (go to **3**)  
c) rocks (go to **9**)  
d) daily (go to **15**)

**6.** One useful test to identify **finite verbs** is to as "**Can I**" before the word. *Can I* aliens? *Can I* eat? *Can I* rocks? Which makes sense? Now go back to **1**.

**11.** Quite correct. *The aliens* is the **subject**. Now, if you think the **object** of the sentence is:  
a) the aliens (read block **11** carefully)  
b) daily (**15** then **11**)  
c) rocks (go to **13**)

**16.** *We* tells us **who are fighting**. Words which tell us **who** are either **the subject** or **the object**. Back to **12**.

**2.** You're halfway there. The **finite verb** has been split by the **adverb** *always*.

Back to **12**.

**7.** Quest.4: What is the **finite verb** in sentence 4?

- a) wanted (go to **19**)
- b) to win (go to **25**)
- c) the battle (go to **33**)

**12.** Quest.2: If you think the **finite verb** is:  
a) always (go to **10**)  
b) are (go to **2**)  
c) fighting (go to **2**)  
d) are fighting (go to **8**)  
e) we (go to **16**)

**17.** That's right, *we* is the **subject** because it tells us **who are fighting**. The **object** of the sentence can be found in **18**. Read and return here. To find the **adverb** go to **20** and return here. Now to **23**.

**13.** Quite right. *Rocks* is the **object** of the sentence. If you think the **adverb** of the sentence is:  
a) the aliens (**11** then **13**)  
b) daily (**15** then **4**)

**18.** To find the **subject** ask **who/what before** the verb. **Aliens** answers **who/what after** the verb. We are always fighting who what. *Aliens* is the **object**. Back to **8**

**3.** Correct. You are making brilliant progress. Now, if you think the **subject** is  
a) The aliens (go to **11**)  
b) Eat (go to **14**)  
c) Rocks (go to **5**)

**8.** Yes, the **finite verb** is are fighting. What's the **subject** of the sentence?  
a) we (go to **17**)  
b) aliens (go to **18**)  
c) here (go to **20**)

**4.** Yes, *daily* tells us when and words which tell us **when, where, how, why** are known as **adverbs**. Did you get that question correct? Score one mark for each answer. Go to **12**.

**9.** Rocks tell you **what** the aliens eat and words that tell you **who** or **what** are either the **subject** or the **object** of a sentence. Now go back to **1**.

**14.** The **subject** tells us **who/what** is doing the **action** in the sentence. *Eat* is a **doing** word – it is an **action** you can do. Read block **6** and then go back to **1**.

**19.** *Wanted* is the **finite verb**. Well done. Did you place a V above it? To find the **object**, go to **33**. Then come back here. Did you put a box around it? What is the **subject**?  
a) to win (go to **25** then **19**)  
b) Our captain (go to **40**)  
c) Immediately (go to **22**)

**5.** To find the object, ask **who** or **what after** the **subject** and **verb**: The aliens eat **who** or **what**? To find the subject ask **who** or **what before** the **verb**: *Who* or *what* eat rocks? Back to **3**.

**10.** *Always* tells us **when** we are fighting, so it's an **adverb**. Take *always* out of the sentence. The **finite verb** consists of a **being** and a **doing** word (a **participle**). Go to **12**.

**15.** "Daily" tells us **when** the aliens eat rocks and words that tell us **when** are known as **adverbs**. Now go back to **1**.

**20.** *Here* tells us **where** we are fighting, so it's an **adverb**. Back to **8**.

**21.** No, *ugly* describes how something **looks**. The **verb** tells us what the subject **does**. Ugly is an adjective because it describes the martian.. Back to **23**.

**22.** *Immediately* tells us **when the captain wanted to win the battle** and words that tell us **when** are known as **adverbs**. Go back to **19**.

**29.** Yes, were **monitoring** is the **finite verb** because it has a **subject** (*they*). What is the **object** in sentence 5?  
a) constantly (go to **38** then **29**)  
b) they (read **29** carefully)  
c) our movements (go to **27**)

**24.** Re-read Training Session Three. *Were* is a **verb**, but it is part of were monitoring which has been split by the **adverb** *constantly*. Back to **35**.

**25.** *To win* is a **verb** with *to* in front of it. When you put *to* in front of a **verb**, it is called an **infinitive** and that is always **non-finite**. Back to **7**.

**26.** *Yesterday* tells us **when** the martian drew his weapon. Words which tell us **when** are known as **adverbs**. **Adverbs** also tell us **where, how, why**. Go to **30**.

**27.** Yes, *our movements* tells us **what** they were constantly monitoring, so it's the **object** of the sentence. Now go to **34**.

**28.** Have you placed a box around the subject and a box around the object? Carefully check. Now go to

**35.** Quest. 5: The **finite verb** in sentence 5 is:  
a) were (go to **24**)  
b) were constantly (go to **38**)  
c) were monitoring (go to **29**)

**30.** Correct. *Drew* is the **finite verb** because it has a **subject** (*the ugly martian*). What is the **object**?  
a) his weapon (go to **39**)  
b) the ugly martian (go to **30**)  
c) yesterday (go to **26**)

**32.** Total so far =  

---

**17**

**31.** Go to sector **5** and write your name next to the **star rating** for this assignment.

FOR  
20/21 get **5** stars;  
17,18,19 get **4** stars;  
14,15,16 get **3** stars;  
11,12,13 get **2** stars  
0-10 get **1** star.

**33.** *The battle* tells us **what** the captain wanted. He wanted what? *To win the battle*, so *to win the battle* is the **object**. Back to **7**.

**37.** *Martian* tells us **who drew the weapon**, so *martian* is the **object** of the sentence. Back to **23**.

**36.** TOTAL  

---

**21**

**34.** You have by now received all the answers. Add up your final total and fill it in in **36**. Then go to **31**.

**38.** *Constantly* tells us **when** they were monitoring our movements, so it is an **adverb**. Back to **35**.

**39.** Correct. *His weapon* tells us **what** he drew. It is the **object** of the sentence, To find the **adverb** go to **26**. Then go to **7**.

**23.** Quest 3: The **finite verb** is:  
a) drew (go to **30**)  
b) ugly (to **21**)  
c) martian (go to **37**)

**40.** *Our captain* tells us **who** wanted to win, so it's the **subject**. Did you place a box around it? Remember to give yourself one point for every correct thing you do. The total so far is out of **17**. Fill your total in box **32**, then go to **35**.

## SECTOR 5.

You have reached the final stage of your journey through Planet Sentence. Here you award yourself a star rating based on your performance in the previous assignment. Write your name next to the star rating you received.

# Status report: basic training

\*RECRUIT \_\_\_\_\_

\*\*TRAINEE \_\_\_\_\_

\*\*\*INTERROGATOR \_\_\_\_\_

\*\*\*\*SPECIAL  
OPERATIVE \_\_\_\_\_

\*\*\*\*\*COMMANDER \_\_\_\_\_

By Special Order: The general

# Creative Writing:

## THE G.A.M.E.S. APPROACH TO PLANNING

### LEARNING OBJECTIVES:

- To be able to plan effective creative stories
- To develop different ways to start and end stories
- To ensure plans include appropriate and varied vocabulary
- To promote confidence when planning stories
- To provide a memory hook to help retain method of planning stories (MNEMONIC)
- To develop ways to generate ideas

### CONTENTS

p. 55	Teacher's Notes
p. 56	Poster: The Games Method
p. 57	Students' Notes: Games Method: details
p. 58	OHT Exercise: Summary Sentences
pp. 59-60	OHT Notes: Ways to Start and End Stories
p. 61	Poster: Ways to Start and End Stories
pp.63-63	The Y?Y?Y? Method to Generate Ideas, Notes
p. 64	Poster: Paragraph Guidance Tips
pp 65-68	Peer Assessment Sheets
p. 69	Planning Template Sheet

# **ABOUT THE G.A.M.E.S. METHOD** **(TEACHER'S NOTES)**

The G.A.M.E.S. Method is a handy mnemonic which outlines the steps to take when planning a creative writing essay. The purpose is to enable students to remember a simple planning process, which practised regularly can lead to an increase in confidence and ability. The method involves the following stages, or steps:

1. First decide on the **GENRE** for the story.
2. **ATMOSPHERE**: now add in nouns associated with that genre., then add adjectives to describe the nouns. When done, ensure there is a variety of describing words chosen.
3. Decide what the **MESSAGE/MORAL** will be.
4. Think of ways to **ENTER** and to **EXIT** the story (start and finish)
5. Write a 3-part **SUMMARY SENTENCE**, summarizing the main events in the story. Draw 5 squares, and develop your ideas into a picture-story. Draw the pictures into the squares. Ensure that each picture represents a different time or place. Use these squares to form the basis of the paragraphs. Each square = a paragraph. Use the Y?Y?Y? method to generate ideas.

The Y?Y?Y? Method of generating ideas involves doing the following:

- 1) Draw the final image that the reader will see.
- 2) Ask why this event happened. Draw your answer in the next square.
- 3) Ask why this event happened. Draw your answer in the next square.
- 4) Keep going until you reach a point which would make a suitable beginning for your story.
- 5) You began at the end and worked your way back to the beginning. Go to your final square, and use that as the starting point for your story. Work your way through the squares, creating ideas for a story as you do so.

## **How to use the following pages:**

- Page **56** = Enlarge to A3 and use as a poster in the classroom. It provides an overview of the GAMES Method.
- Page **57** = This page can be used as resource notes for the teacher and/or copied and pasted into students' writing books, as it provides details of the GAMES Method.
- Page **58** = OHT Activity: A useful exercise to develop summary sentences to generate Ideas.
- Page **59** = OHT to use to introduce ideas to start stories
- Page **60** = Notes on ending stories. Copy to OHT and use as teaching points.
- Page **61** = Enlarge to A3 and use as a reference poster. Or, copy to OHT. It is useful to get the students to memorize the funny "E" shape to help recall the main ideas. Ask students to think of example of the types of beginning and endings given, and to provide alternatives based on their own reading. This page can also be used as a poster in the classroom.
- Pp **62, 63** = Examples of the Y?Y?Y? Method to generate ideas. Use as OHT.
- Page **64** = Poster: Paragraph Guidance Tips
- Pp **65-68** = Copy these pages double-sided onto A3 and give to students to use when assessing each other's stories. Once the relevant parts have been circled, the student can use the feedback to set personal writing targets.
- Page **69** = This can be used as a planning sheet / template for the GAMES method.

Before doing anything, decide on the **G**ENRE

Now list nouns that will create the **A**TMOSPHERE + add interesting adjectives

Decide what the moral or **M**ESSAGE of the story will be

Consider different and catchy ways to **E**NTER AND EXIT (start and finish) the story

Quickly create a three-part **S**UMMARY SENTENCE

**Y?** ← **Y?** ← **Y?** ← **Y?**

Start with the last image that the reader will “see”. Now ask why this occurred, and do same for each picture.

**P  
G  
T  
I  
P  
S  
?**

# The G.A.M.E.S. APPROACH: details

## GENRE =

Think about visiting a video store. How do you know where to find the video you want? What are the different categories that the videos are stored under? Instead of the word “**categories**”, use the word *genre*. What are some of the *genres* one would find in a library? What’s your favourite genre? Have you read any books / seen any films that deal with that genre?

**Decide in what genre you wish to place your story.**

## ATMOSPHERE =

If you were watching a movie and the sound was turned off, what objects would you see on the screen that lets you know it’s a particular **genre**?

**Make a list of about ten objects/ items, and then – give each object a suitable and vivid description (add an adjective to each item).**

## MESSAGE =

What’s the point of your story going to be?

What is it’s message/ moral? It’s important to know this before you start planning the plot.

**Decide what the message of the story will be. Keep it short.**

## ENTER/EXIT =

How is your story going to start? How will it end? You can start your story at the beginning, in the middle, or at the end. If you start at the beginning, will you use a spiral opening? If you choose to begin in the middle or at the end, will you make use of flashbacks? Present tense for present; past tense for flashbacks. Can you use one of the following endings?

A) Twist in the Tale;

B) Cliffhanger;

C) Happy Ending;

D) Just Desserts;

E) Older But Wiser?

**Decide how you story will start and how it will end.**

## SUMMARY SENTENCE =

As quickly as you can, create one sentence that sums up your story. It must have a beginning, a middle and an end. It does not have to be complicated. In fact, the simpler it is, the quicker the process takes. Pretend you are on the phone, and you are telling someone about the story you’re going to write. You have half a minute to tell him/her the outline of the story.

**Write the three-part summary sentence.**

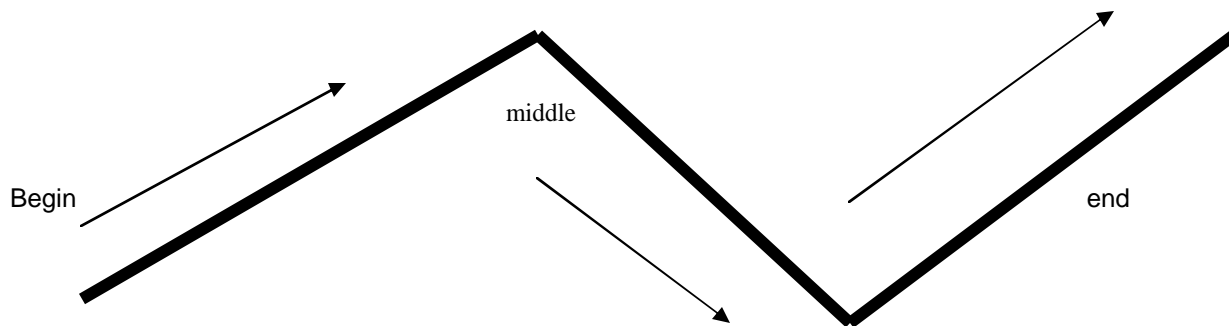
NOW, QUICKLY SKETCH THE MAIN IDEAS, USING THE Y?Y?Y? METHOD, INTO FIVE SQUARES/ BLOCKS.

## THE 3-PART SUMMARY SENTENCE: Generating ideas

The aim of this activity is to be able to construct a simple story with a beginning, middle and end. The task is to write one sentence that summarises the story. To begin with, you have 3 minutes to create a story summary. Then, on your next attempt, try to cut the time to 2 and a half minutes. Then, on the next attempt, see if you can create a story summary sentence within exactly 2 minutes. For the following attempt, you should aim to finish in a minute and a half, with the ultimate objective of being able to write a story sentence in under a minute. The sentence does not have to be grammatically correct.

**Choose from the following titles/ideas. Write a story summary sentence within the given times:**

The Escape    Fire!    Penalty Kick Mike's Message    Our Challenge The Dare    Mission    The Light Revenge    Hostile Planet Valentine's Day    Ground Zero	<ol style="list-style-type: none"><li>1. 3 mins</li><li>2. 2min 30s</li><li>3. 2min</li><li>4. 1min 30s</li><li>5. 1 minute</li></ol>
---	---



**RECORD YOUR ANSWERS ON BLANK SHEETS, USING THE ZIG-ZAG PATTERN. WRITE YOUR ANSWER ON THE LINES. THIS HELPS YOUR MIND FOCUS ON THE THREE-PART STRUCTURE. KEEP IT SIMPLE AT THIS STAGE.**

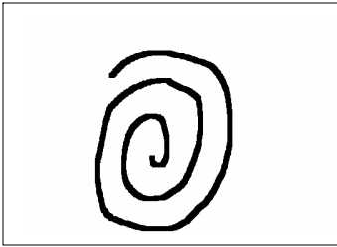
**Eg: Girl wakes, smelling fire + brother in danger + girl rescues brother.**

# ENTER AND EXIT: WAYS TO START AND END STORIES

## START AT THE BEGINNING

“One day” and “Once upon a time” are common ways used by younger children to begin their stories. Unfortunately, they often use it when they get older, and many find it difficult to start more originally. Here are a few suggested alternatives:

**THE SPIRAL OPENING** = Describe the surroundings before you mention the characters. This forces the reader to read to the end of the paragraph to “meet” the main character/s. Essentially, you are building atmosphere before launching into the plot. It’s a useful technique that helps establish the genre very early on. It is like you are zooming in from a great height, gradually getting closer to the main character/s.



The kingdom of Sirius The First lies four thousand miles east of Planet Jimjam, and to those who have seen it, the land is as wondrous and mysterious as anything on Earth. Great craggy mountain ranges loom over dense, mineral-rich valleys filled with fruit-infested forests and silver streams. At one such stream, near the Hill of Good Fortune, sat Mildred Mildew, one of the Kingdom’s unluckiest inhabitants...

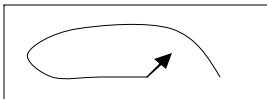
**START IN THE MIDDLE** = Try and grab your reader’s attention, by starting the story in the middle of an action and using a sound effect with an exclamation mark. It’s a nice jolt into the story, and a good way to introduce an adventure or action-type story. You can also use flashbacks to explore how they characters got there.



“Crash!”

John watched the priceless antique, his grandmother’s favourite jade china jug, shatter into a million I’ll-never-be-able-to-fix-that pieces. How could he have been so careless? He thought back to earlier that morning, when, just before catching the bus, he had ...

**START AT THE END** = Try starting your story, with the main character’s final thought. Then show the reader how that thought came about.



“I’ll never get out of here alive,” Macey’s terrified eyes widened at the sight of the giant blade moving menacingly closer. She could see the blood-stained evidence of previous victims, and try as she might, there was no way she was going to untie the rigorous knots around her wrists. “Think! Think!” she kept screaming as the rotating saw inched ever closer...

Earlier, before the madness had begun, before all of this, Macey had been at home, trying to bake a cake for Robert, a good pal and soon-to-be boyfriend...

## ENDING STORIES

**TWIST IN THE TALE:** To write stories with an effective twist takes practice. Therefore, always provide students with plenty of opportunity to develop their “twisting” skills. Take ordinary and familiar stories, and give them an added twist. For example, in Little Red Riding Hood, as a year 7 class suggested once, the heroine is tied to a chair while the wolf prepares to eat her. She desperately hopes her father will rescue her. At the last moment, her tree-felling father bursts through the door.

Red Riding Hood is overjoyed. The wolf snarls, then wags its tail and licks the father’s hands. “Good boy,” says the father, patting the wolf’s head. “Now finish her off!” He orders, adding, “But leave me some. I’m starving ...” Asking a class to brainstorm at least 3 possible “twisted” endings to familiar stories, on a regular basis, builds an understanding of the method and makes it easier to use in the future. Also, it is helpful to get the students to look out for the “twist” in television advertisements, as this provides many examples of the method.

**CLIFFHANGER ENDING:** With this kind of ending, the reader is left to decide what finally happens at the end. Many soap operas provide ample resource material for this method, and it is always useful to discuss the reasons for, and possible consequences, of this type of ending. In a cliffhanger ending, the final truth is denied to the reader, but, unlike soap operas, students do not have the luxury of a “next episode” and thus should be weary of ending stories too openly. In fiction, cliffhangers usually occur at the point at which a character may or may not survive or succeed an endeavour. Students are advised to ensure there is sufficient “story” before the cliffhanger ending.

**HAPPY ENDING:** This is the most common ending used by students and, when used properly, can be very effective. Essentially, the happy ending occurs when everything is satisfactorily resolved, where the main characters achieve what they set out to achieve, and everything works out all right for most concerned.

**JUST DESSERTS:** Also known as “poetic justice”, this sort of ending can be amongst the most satisfying. Here the baddie usually ends up where, what he hoped would happen to others, happens to him. So, if he was planning some mischief, the plan backfires and he is the victim instead. Or, someone who lays a trap for a friend ends up falling into the trap himself.

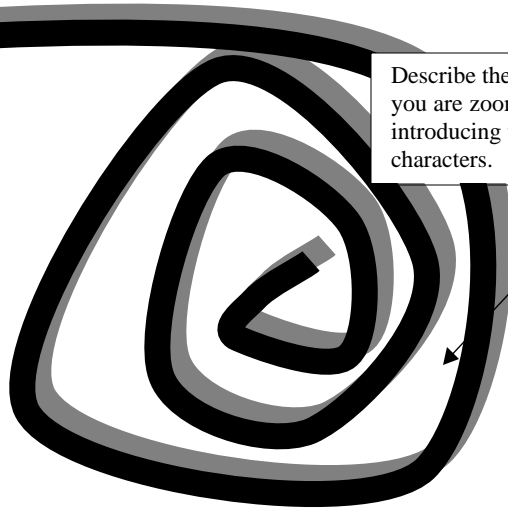
**OLDER BUT WISER ENDING:** I call this the “Budweiser” ending, simply because it’s easy to remember. In a story with this kind of ending, the main character starts in a particular place, facing a particular dilemma. There is clearly a right or wrong path, but our hero makes the wrong decision, and endures the consequences of his actions. Then, at the end, we place him/her back in that situation, facing the same choices, but, because he/she has gone through much, decides not to make the same mistake again. A useful ending for stories with strong moral messages / themes.

# START AT THE BEGINNING



Avoid "Once upon a time/ One day" type openings. Reserve for fairy tales only.

# SPIRAL OPENING



Describe the surroundings, like you are zooming in, before introducing the main characters.

# START IN THE MIDDLE



Use onomatopoeia (Crash! Smash! Click! – type words). Use flashbacks.

# **WAYS TO ENTER AND EXIT / START / FINISH STORIES**

# TWIST IN THE TALE

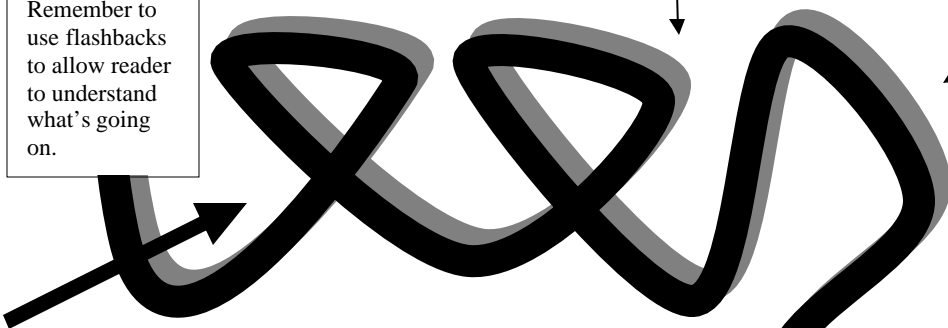
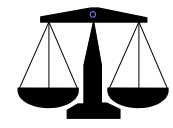
Avoid "and it was all a dream" – (unless it wasn't!) – the reader expects something, but the opposite occurs

Usually ends with ... It is up to the reader to decide how the story ends. Think of soap opera endings.

# START AT END

Remember to use flashbacks to allow reader to understand what's going on.

# CLIFFHANGER



# JUST DESSERTS

The baddie gets what's coming to him – usually his plans backfire – and what he hopes will happen to others, happens to him.

# OLDER BUT WISER ENDING "Budweiser"

Main character begins and end the story in the same place. First time, he / she faces temptation, gives in, gets into trouble, ends at same place, but makes wiser choices.

Everything works out all right in the end.

# HAPPY ENDING



## USING THE Y?Y?Y? METHOD TO GENERATE IDEAS

1. Start with the final image:      A boy stands on bridge staring into water.
2. Ask why this is so.              He wants to jump.  
Write/Draw your answer.
3. Ask why this is so.              His girlfriend left him. Big fight.  
Write/Draw your answer.
4. Ask why this is so:              He kissed someone else at a party.
5. Why?                                He saw his girlfriend hugging another boy,  
   holding hands in the park.

Now start with number five and work your way upwards to thread the elements together.

A boy, told by his girlfriend that she was visiting elderly relatives, goes to the park to pass the time. There he sees his girlfriend holding hands and hugging another boy. He is furious, and later that evening at a party, ignores his girlfriend completely. To make her jealous, he gets off with her older sister. A huge row follows, and the couple break up. The boy is still furious. He tells her he never wants to see her again and excuses his behavior by pointing out that she was unfaithful first. Not wishing to hear her side, he goes to her sister for comfort, but she knows what's up, and tells him to leave. The boy ends up walking all night, trying to understand the mysteries of love and girls. He wants to forgive her, but can't. He ends up, the next morning, on a bridge, staring into the water, wondering if it's all worth it. Then he hears a footsteps, and turns to see his girlfriend's aunt, out for a morning walk. She is accompanied by her blind son - the boy from the park. Our hero realises he has made a dreadful mistake. He had been wrong all along.

## **THE Y?Y?Y? METHOD : ANOTHER EXAMPLE**

1. Draw the final image: A boy runs out of an abandoned house.
2. Ask why this is so: He is being chased by a monster.
3. Ask why this is so: The monster needs human blood to survive.
4. Ask why this is so: Monster was a boy, cursed long ago when he trespassed into a witch's house.
5. When you are ready, start from the bottom and work your way to the top to generate ideas for a story.

Perhaps a story which begins two centuries ago. The setting is an old house near the edge of the woods. Locals claim it is inhabited by a witch, who turns children into monsters. A local lad is dared by his friends to break into the house. He never returns. He is doomed and can only survive by feeding off the blood of others.

We jump forward to the present day. Our hero is a young boy being taunted by older bullies. They dare him to break into the abandoned house near the edge of the woods. To prove he is brave, he sneaks into the garden and creeps in through the window of the basement ....

# Paragraph Guidance Tips.

It is wise to begin a new paragraph whenever you change:

---

**T** = time

**I** = idea

**P** = place

**S** = speaker

---

# PEER ASSESSMENT SHEET

**Name of Story** \_\_\_\_\_

**Writer** \_\_\_\_\_

**Marker** \_\_\_\_\_

## CIRCLE/TICK WHERE APPROPRIATE

### **1. Is the handwriting clear and fluent?**

**Yes:** It is always a pleasure reading legible writing.

**No :** You need to work on the following areas: a) keep letters on the line .....  
b) make spaces between words even .....  
c) straighten down/up strokes eg. H,J, T,K,Y .....  
d) make spaces between letters even .....  
e) dot your i's, j's .....  
f) cross your t's .....  
g) write i as I .....  
h) form these letters more carefully:.....

a b c d e f g h i j k l m n o p q r s t u v w x y z

### **2. Have paragraphs been used correctly to show Time, Idea, Place, Speaker?**

**Yes:** Using paragraphs like you have helps the reader to follow the story more easily. Thanks.

**No:** a) Paragraphs not used at all = Use paragraphs in future writing.  
b) Paragraphs used, but not always correctly = Remember to start a new paragraph whenever there is a change in **time, idea, place, speaker.**

### **3. Is the title and the date written and underlined?**

**Yes:** Keep doing the right thing.

**No:** a) title and date written, not underline = remember to underline title and date.  
b) no title and/or no date = remember to include and underline title and date.

**4. Does the first paragraph tell you WHERE, WHEN and WHO?**

**Yes:** Your introduction makes it easier to follow the rest of the story,

**No:** Remember that the first paragraph should generally tell the reader who the main character/s is/are, provide an idea of the setting ,and let the reader know the time in which the story is set.

**5 . Is the genre clearly established and maintained?**

**Yes:** You have a grasp of the genre and convey it well.

**No:** Find out what “genre” means and try to write stories in a particular genre.

**6. Are the characters well described, directly or indirectly?**

**Yes:** It was enjoyable meeting your characters.

**No:** Try to make your characters more vivid by:

- a) describing what the characters look like: size, shape, interesting features, clothes, colours .....
- b) describing what the characters do and how they move .....
- c) showing us their character through their speech and actions .....
- d) showing us their characters/looks through the eyes of other characters .....

**7. Is the setting important to the story?**

**Yes:** The setting helped me imagine the story better.

**No:** Next time you write a story, ask yourself the question, “Why have I set the story in this setting/ location. Make sure you have an answer before writing the story.

**8. Has the writer used a variety of describing words to bring the story to life?**

**Yes:** The rich descriptions made the story more vivid and easy to see in my mind’s eye.

**No:** a) few descriptive words used = try describing feelings, colours, shapes, textures, smells.....  
b) same descriptive words repeated = use a thesaurus next time you write/plan a story .....

**9. Has a variety of action words/verbs been used?**

**Yes:** Your story is enriched by your choice of vocabulary.

**No:** Find alternatives for words like walk, move, run, said - and use them in future stories.

**10. Have full stops been used correctly?**

**Yes:** Your use of full stops makes your story flow fluently.

**No:** Read your story aloud to at least two people to hear where your full stops need to go.

**11. Do names, titles, days of week/months, addresses begin with capital letters?**

**Yes:** Continue to give proper nouns capital letters.

**No:** Remember to use capital letters to start words that are: names, titles, days/months, addresses.

**12. Spelling errors:** a) fewer than five errors = well done.

b) more than five errors = keep a dictionary near when writing.

**13. Does the story have a clear beginning, middle and end?**

**Yes:** It's always a pleasure reading a story that has a clear beginning, middle and end.

**No:** Practise planning your story thoroughly before starting writing. Make sure you know how it is going to end before you write the beginning. Make sure your stories have endings by giving yourself enough time to think, plan and write.

**14. Is there a variety of joining words?**

**Yes:** Well done, the story flows nicely.

**No:** a) "and" + "then" used too often = find and use alternatives to "and" + "then" .....  
b) keep a list of joining words nearby and refer to when writing.

**15. In my opinion, the story needs:**

- |                                      |  |
|--------------------------------------|--|
| a) More colours .....                | f) More direct speech .....            |
| b) More sounds .....                 | g) Less direct speech .....            |
| c) More movement words .....         | h) More focus on essentials .....      |
| d) More character descriptions ..... | i) Less description/ more action ..... |
| e) More setting descriptions .....   | j) More unusual/ creative ideas .....  |

**17. I would rate the story as: (circle one of a) then 1+ of b) )**

a) very rather quite somewhat almost

b) enjoyable entertaining enthralling exciting amusing funny

delightful moving sad disturbing uplifting scary frightening

entertaining informative well-thought out surprising thought-provoking

**MY WRITING TARGETS PAGE: name:** \_\_\_\_\_

Based on the comments circled on the assessment page, I have decided to make the following my writing targets for the next half-term.

**1.** \_\_\_\_\_

**2.** \_\_\_\_\_

**3.** \_\_\_\_\_

**4.** \_\_\_\_\_

**5.** \_\_\_\_\_

I will try to reach these targets by:

- a) giving myself more time to think about the topic
- b) planning my stories completely before writing
- c) reading my story aloud to others for advice before writing final draft
- d) proofreading carefully before submitting
- e) keeping a copy of these targets, referring to them before writing
- f) finding out what more I need to do to reach my targets

SIGNED \_\_\_\_\_ DATE \_\_\_\_\_

# G.A.M.E.S TEMPLATE SHEET

Genre = .....

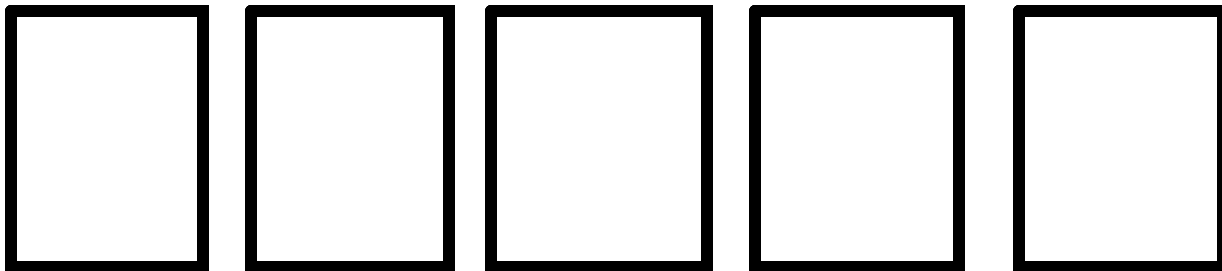
Atmosphere = adjectives + nouns

.....  
.....  
.....  
.....  
.....  
.....

Message = \_\_\_\_\_

- Enter/Exit =
- |                            |                         |
|----------------------------|-------------------------|
| 1) start at beginning .... | 5) twist in tale....    |
| 2) spiral opening ....     | 6) cliff-hanger ....    |
| 3) start at middle ....    | 7) happy ending....     |
| 4) start at end ....       | 8) just desserts ....   |
|                            | 9) older but wiser .... |

Summary Sentence: First \_\_\_\_\_  
Then \_\_\_\_\_  
Finally \_\_\_\_\_



Draw the main events in the boxes. PG TIPS?

# **USING MEMORY HOOKS TO TEACH SHAKESPEARE, PUNCTUATION, PARTS OF SPEECH**

## **Learning Objectives:**

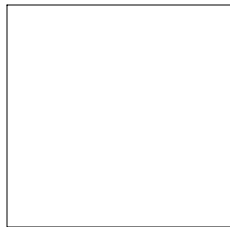
- To implement a basic memory hook system
- To use this system to store information for easy recall
- To learn creative ways of using the memory system to remember plot details in Shakespeare's plays; creative ways to remember punctuation and parts of speech
- To activate the right hemisphere of the brain and use its image-making ability to learn aspects of English
- To develop creative thinking skills

**Note to teachers: This section is essentially for teachers to try first. The possibilities of using hooks in the classroom are endless, so this is just a sample of how memory hooks can be used to study English. Follow the instructions carefully, and then test yourself at the end to see how much you can recall from this activity.**

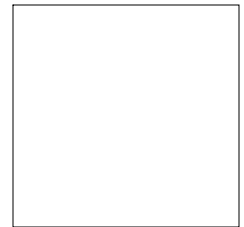
# Implementing a Basic Hook System

This is one of the oldest memory hook systems around, and is based on RHYME. Essentially, you have to remember the image that goes with the numbers given. So, ONE rhymes with SUN – you need to always see the sun whenever you think of number one. Commit the following to memory by drawing the image next to the number. Close your eyes, and “see” the number somehow being associated with the image presented. Mentally “shout” the number as you link it to a picture in your mind’s eye.

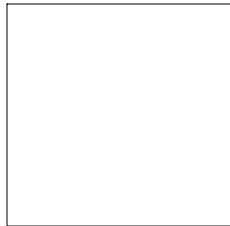
**1 = sun**



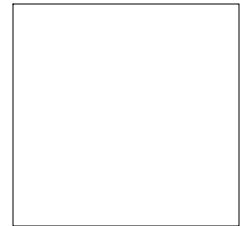
**6 = sticks**



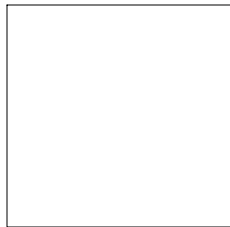
**2 = shoe**



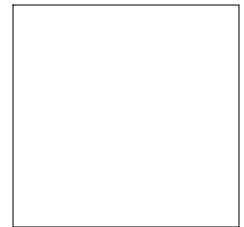
**7 = heaven<sub>(angel)</sub>**



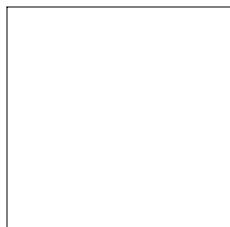
**3 = tree**



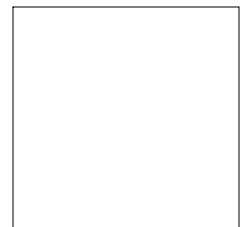
**8 = gate**



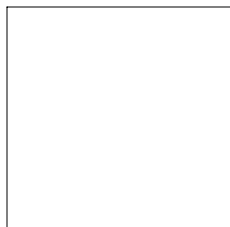
**4 = door**



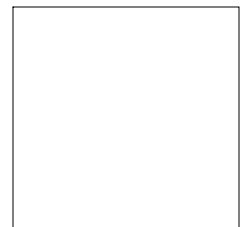
**9 = washing line**



**5 = hive**



**10 = hen**



# USING THE HOOK SYSTEM

Once you know which image/picture to associate with each number, it is easy to apply information to the hooks. All you have to do is ASSOCIATE the information you have to learn, with the image associated with the number.

To do this, we have to *EXAGGERATE* the new information (make it **WEIRD, OUTRAGEOUS, WACKY**) and then to *ASSOCIATE* it with the image next to the number.

**To do this, mentally “see” the information, exaggerated, attached to the number-image. Close your eyes for 3 seconds and “see/imagine” the image behind your eyelids.**

<u>The Hook</u>	<u>Information to Learn</u>	<u>How to Attach It</u>
1. <u>Sun</u>	<i>Macbeth</i>	<i>Imagine Macbeth suntanning. See him go redder and redder worried that his tan line starts with a kilt line. “Hear” his friends taunt him with “MacBurnt, MacBurnt”.</i>
2. <u>Shoe</u>	<i>cauldron</i>	<i>Imagine, as you go to put on your shoes, they turn into little cauldrons. “See” your feet get stuck in them. “Hear” them go clomp clomp as you try to walk to the kitchen.</i>
3. <u>Tree</u>	<i>2 lightning bolts</i>	<i>Imagine a tree being split into two by a giant cartoon lightning bolt. “See” the bolt hit the tree and see it stay there. Then “see” another bolt of lightning splitting the first bolt into two.</i>
4. <u>Door</u>	<i>an envelope</i>	<i>Imagine your bedroom door, as you go to open it, turns into a giant envelope. “See” it swallow you whole and “hear” the stamp being licked as you are sealed shut.</i>
5. <u>Hive</u>	<i>a crown</i>	<i>Imagine you put your head through the tiny entrance to a hive. You are looking for the queen bee, and she is easy to spot: she’s the one with the huge crown, showing off to the other bees. “See” the crown sparkle.</i>
6. <u>Sticks</u>	<i>yellow, then red</i>	<i>Imagine a clump of sticks. As you touch them, they all turn yellow. You drop them. As you pick them up again, they turn red. “See” them change from yellow to red.</i>
7. <u>Angel</u>	<i>Tarzan</i>	<i>Imagine an angel comes to visit you – dressed as Tarzan. He is holding a comb in one hand and a cap in the other. On his baseball cap are the words “Made in Heaven” and he uses his comb to comb his wing feathers. “See” him do so.</i>

## USING THE HOOK SYSTEM (continued)

- |                        |                         |  |
|------------------------|-------------------------|--|
| 8. <u>Gate</u>         | <i>Wimbledon Common</i> | <i>You open your gate to realise that it leads onto Wimbledon Common, not to your front door. "See" the wombles greet you.</i>   |
| 9. <u>Washing Line</u> | <b>two barrels</b>      | <i>Imagine going to take 2 shirts off the line, but they have turned into 2 huge barrels, filled with your favourite drink.</i>  |
| 10. <u>Hen</u>         | <b>a big head</b>       | <i>Imagine the head of a chicken getting larger and larger. It looks like it might burst. Now see the head grow smaller and smaller. It shrinks to a dot then goes back to usual size.</i> |
- 

Once the students are familiar with the hooks, i.e. they know that the hook for four is door, for six is sticks, and so on – then they can begin attaching information to the hooks. Each time new information is added to the attached image, the hooks are said to be visited. The procedure above is visit one, because it is the first time that information is placed on the hooks.

It is important to revise all information before visiting the hooks again.

- Eg:
- 1) ensure students know what image comprises each hook/ number
  - 2) go through hooks 1-10 to check.
  - 3) visiting the hooks for the first time, we attach the information to be remembered. Go through hooks 1-10, but this time, the students must remember the added information.
  - 4) visit the hooks again to expand and add to known information.

Thus, each time the hooks are visited, more information is added.

In order for information to pass into long-term memory, the students need to revise the hooks mentally one hour after visiting them, then again 24 hours later, two days after that – and finally, one week after the date of the first visit.

Remember: it takes three seconds to “see” something attached to/ associated with the hook. Revising the hooks can be done anywhere, as it is a completely mental operation and does not require notes or books.

The most important thing to understand is the need to trust your memory. If you saw the exaggerated image in your mind’s eye, then it is still in your memory.

Instead of saying, “Oh, I’ve forgotten,” tell yourself that you will remember it. Stay calm, and the image will soon come to you..

## Teaching Shakespeare, Using The Hook System

The reason we placed Macbeth onto hook one and associated him with the sun, is so that when we need to remember information number one, we see the sun and remember more easily the information we associated with it.

We are going to use Macbeth as a mnemonic, to remember, not only the main plot details of the play, but also the character changes that Macbeth undergoes.

To remember the details more easily, try to draw a picture next to the ideas, and then colour the pictures carefully.

1.

The Sun = Macbeth: **Visit 2**

**M = medalled hero** (he begins the play as an acclaimed soldier known for his bravery)

**A = ambitious** (when he hears he might become king)

**C = cowardly, cruel king killer**  
(accused of being a coward by his wife – leads to his killing the king)

**B = bye, bye Banquo** (Macbeth kills his friend, but not Banquo's son.)

**E = embroiled in evil** (Goes to witches.  
Ceremony to show visions to Macbeth)

**T = tricked by trees** (The forest comes to the castle)

**H = hero beheaded** (Killed – no longer head of Scotland)

# Using Hooks To Remember Plot Details

The trick is to encapsulate major plot details in one image and use that image as a hook onto which further details can be placed. Essentially, a scene is reduced to a single image, and then that image “grows” as more details are associated with it. Students need to close their eyes and “see” the images discussed below.

## Visit 2 (and if necessary, information for Visit 3)

Hook 2: Shoe =The cauldron

We begin with the image of the cauldron because it represents the opening image of the play. We can make the image grow, by adding 3 witches. They stare into the pot. Imagine their complaining, “Meat again?” The image grows further when we imagine two riders appearing behind them. “See” their image reflected in a curve of the cauldron. “Hear” the flag of Scotland fluttering in the wind; “hear” Macbeth and Banquo’s armour clatter as they approach.

Hook 3: Tree = 2 lightning bolts

The first lightning bolt refers to the shock that Macbeth gets when the witches greet him by name, predicting that he will become king. Imagine Macbeth being “electrocuted” as he hears the news. The second bolt represents the news from the messenger that the Thane of Cawdor has been killed as a traitor and Macbeth has received his title. As the first bolt hits Macbeth, “see” a comic light bulb appear as he gets the idea about being king; as the second bolt hits him, see a medal branded onto his chest – to represent his becoming the new Thane of Cawdor.

Hook 4: Door = envelope

This image of the envelope refers to the letter which Macbeth writes to his wife, explaining his encounter with the witches. This image grows by “seeing” Lady Macbeth’s reaction to the news – it’s almost as if the evil dust of ambition was released and she becomes infected. Imagine her heart becoming blacker as she entertains the idea of killing the king.

Hook 5: Hive = crown

The crown is an image referring the King Duncan’s visit to Macbeth’s castle. “See” the crown glisten, and see Lady Macbeth’s evil thoughts behind her sweet smile as she welcomes the king. The image grows by seeing the glint in her eye reflect the sleeping potion she plans on giving the king’s guards.

Hook 6: Sticks = yellow, red

The colours are symbolic: yellow refers to the idea of being a coward – which is what Lady Macbeth infers when Macbeth shows uncertainty about the killing; red refers to the blood shed when Macbeth finally stabs the king. The image can grow by turning one of the sticks into a dagger, and making it float before Macbeth’s eyes.

**This is just the beginning – the more hooks the students have, the more places they have on which to hang information. So, the trick is – reduce the plot into bite-sized images. Attach the images to memory hooks. Make the images “grow” by adding in new bits of information each time the hooks are visited, or revised.**

# Using Memory Hooks To Teach PUNCTUATION

Hook 7: Angel = Tarzan

## The First Visit:

Imagine an angel comes to visit you – dressed as Tarzan. He is holding a comb in one hand and a cap in the other. On his baseball cap are the words “Made in Heaven” and he uses his comb to comb his long hair. “See” him do so.

## The Second Visit:

As Tarzan runs the comb through his hair, sparks appear. He puts the cap on to stop the spark. “Hear” Tarzan say:  
**“Comb. Spark. Cap Stop Spark.”**  
Repeat his words in your head, starting as a whisper, and becoming a shout.

## The Third Visit:

Explain that when Tarzan says “comb” he means **COMMA**; when he says “spark” he means **SPEECH MARK**; “cap” means **CAPITAL LETTER**; “stop” means **FULL STOP** (or ? or !); and “sp ark” refers to **SPEECH MARK**.

Use Tarzan’s words to help you remember the order of punctuation for simple direct speech.

comb spark cap stop spark  
comma speech capital full speech  
mark mark letter stop mark  
Tarzan says, “Hello everyone.”

**CHALLENGE:** How would you remember the order of punctuation for the following examples?

“Go away!” Tarzan cried. “Please,” he added.

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# HOOKS AND PARTS OF SPEECH: A GUIDED VISUALISATION.

Hook 8: Gate = Wimbledon Common

## First Visit:

You open your gate to realise that it leads onto Wimbledon Common, not to your front door.

## The Second Visit: A Guided Visualisation

As you step onto the common, you notice, on the grass, a severed ear, and then an eyeball, and then someone's nose; then you see a tongue in the grass, and finally you see someone's bloodied hand. You walk away quickly. Next you come to a path blocked by a painter, painting an invisible abstract painting. He will not let you pass unless you can tell him what it is he is painting. You can't see because it is invisible, but the clue lies in his tie: there's a picture of Robin Hood, and lots of action, on a ship called "Beauty." Remember this as you turn around. In the distance you see a postman, and you hear him cry, "That's not proper!" as he throws away the envelopes in his hand. You walk over to investigate. Then your attention is caught by your teacher, standing in a dustbin, with a collection tin in her hand. Behind her, there is a flooded school, full of goldfish. In the dustbin, at her feet, are three kittens. She has a beehive on her head.

## The Third Visit:

Answer the following:

- 1) What was the name of the common leading from your gate?
- 2) What 5 objects were lying in the grass?
- 3) What kind of painting was the painter painting?
- 4) What clues could be found on his tie?
- 5) What was the postman shouting?
- 6) What was he throwing away?
- 7) Where was the teacher standing?
- 8) What did she have in her hand?
- 9) What was behind her?
- 10) What was on her head?

Only if you get all right are you allowed to proceed to the fourth visit. If not, go back to the second visit and rehearse/ see the guided visualisation.

## The Fourth Visit:

1. You saw Wimbledon Common, to help you remember the idea of **COMMON NOUNS**. You saw the items in the grass to help you remember that common nouns are things we can see, hear, smell, taste and feel (with our hands). Eg: sky, leaf, flower, cloud
2. The invisible painting is to help remember the term **ABSTRACT** noun. It is invisible because abstract nouns can't be seen or felt with the hands. The clues on the tie are to help remember that words ending in **-hood, -tion, -ship, -ty** are usually abstract nouns. Eg: honesty; friend ship.
3. The postman throws away the envelopes because they don't contain appropriate capital letters. Imagine going to him to give him a baseball cap, so he can remind people to use capital letters for the names of people and addresses. **PROPER** nouns should always start with a capital letter.
4. The teacher is collecting to remind us of **COLLECTIVE** nouns. For example, the kittens are in the bin to remind us of a litter of kittens. The flooded school = a school of fish; the hive = a hive of bees.

## The Fifth Visit:

- 1) What are the four kinds of noun?
- 2) Give two examples of each.

# USING HOOKS TO REMEMBER RULES OF PUNCTUATION:

Hook 9: Washing line = 2 barrels

## **The First Visit:**

*Imagine going to take 2 shirts off the line, but they have turned into 2 huge barrels, filled with your favourite drink.*

## **The Second Visit:**

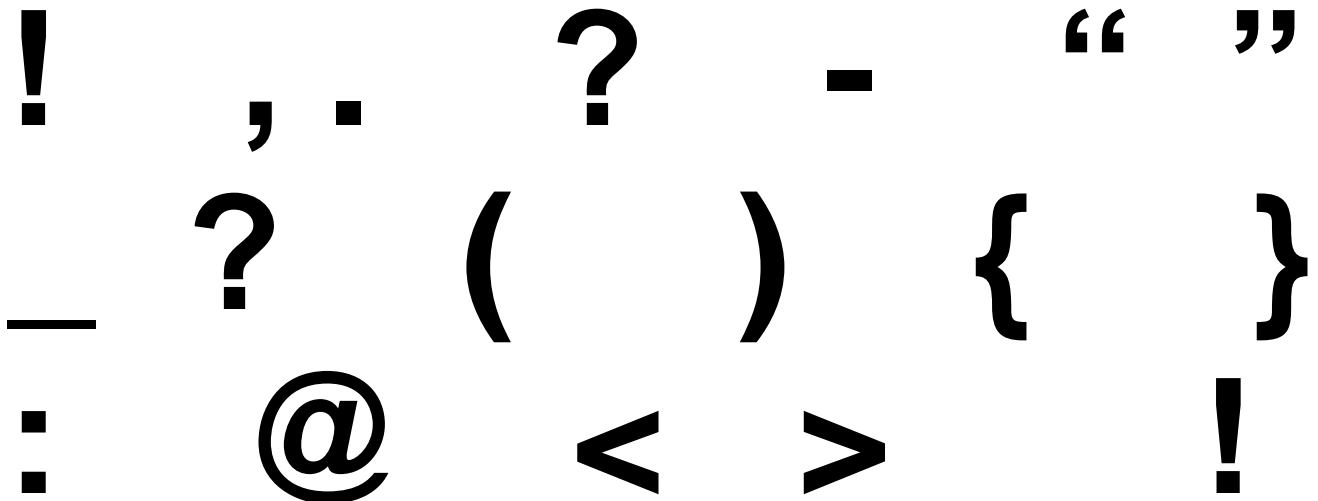
*You are a reporter for the Times. Your editor sends you to report on the story of the man who hangs up barrels on his washing line. He hangs a pair at a time: one barrel on top of the other. Your job is to get a **list** of the **explanations** the man gives for doing this, as well as a **quote** for the paper. Remind yourself of the three items you must ensure you return with.*

## **The Third Visit:**

*The two barrels remind us of the colon : We use colons to introduce a **list**, an **explanation** or a **quote**.*

*Try these: Place the colon in the correct place in these sentences:*

- a) I should have gone I was too tired.
- b) We went to the shop and bought two ice creams, three cokes, four eggs.
- c) Shakespeare once wrote "To be or not to be."



# USING HOOKS TO REMEMBER IDIOMS: Summary Posters

Hook 10: Hen = a big head

A summary poster is an image which summarises a lot of information. Instead of remembering a list of words, we remember one image instead, and use that image as a springboard to remember the words. In this exercise, try to draw the idioms, by attaching them to the central image of *A Big Head*. **If you think of any other "body" idioms, add them to the outside of the picture and then draw them in.**

a big head

in one ear and out the other

get up my nose

cut my nose to spite my face

head and shoulder above the rest

my lips are sealed

cold shoulder

a broken heart

get on my nerves

ask for my hand

break a leg

get to the bottom

pain in the neck

give me a hand

cost an arm and a leg

dig in your heels

## MORE HOOKS

Another common hook system is called the NUMBER SHAPE SYSTEM because the numbers are shaped like different things. In order to remember this system, try using your arms to “paint” the shapes. In your mind’s eye, see the numbers transform into these shapes:

Then draw them next to the words below.

1 = a pen

2 = a swan

3 = door handle

4 = yacht

5 = meat-hook

6 = golf club

7 = edge of cliff

8 = egg-timer

9 = balloon on string

10 = knife ‘n plate

# TEST YOURSELF

1. What is the hook for number 3?
2. What is the hook for number 9?
3. What is the hook for number 6?
4. What is the hook for number 2?
5. What is the hook for number 7?
6. What is the hook for number 4?
7. What is the hook for number 1?
8. What is the hook for number 5?
9. What is the hook for number 8?
10. What is the hook for number 10?

## Visit 1

1. What info did you place on hook 4?
2. What info did you place on hook 8?
3. What info did you place on hook 2?
4. What info did you place on hook 6?
5. What info did you place on hook 9?
6. What info did you place on hook 3?
7. What info did you place on hook 7?
8. What info did you place on hook 10?
9. What info did you place on hook 5?
10. What info did you place on hook 1?

## Visit 2

1. Mentally go through each of the hooks and the information added to each.
2. How did each visit enrich your understanding of the items placed on the hooks?

## General

1. What does the acronym MACBETH stand for?
2. What does the acronym PG TIPS stand for?
3. Think of the drawing you made to remember idioms? How many can you recall?
4. How can memory hooks be used to remember the plot details for Macbeth?
5. How can the hook system be used to remember nouns?
6. Using only your hands, explain the Number Shape System.

You can create memory hooks out of virtually anything. Another system is to place information in secret hiding places in your room. Others use famous people as hooks to remember things – i.e. they associate what they need to remember with someone famous. If students can create their own hooks for numbers 20 – 50, they will have lifelong access to information at their fingertips.

# THINKING THROUGH READING AND SPEAKING ACTIVITIES

## LEARNING OBJECTIVES

- to develop creative and critical thinking skills
- to share and develop ideas
- to improve comprehension
- to practice speed of thought
- to develop language skills

## CONTENTS

Page 83:	A collection of 15 reading activities for younger students to work through when reading fiction. Can be copied and pasted into reading diaries
Page: 84,85	Questions to promote deep reading of non-fiction texts. Provides a systematic approach. Suitable for older readers. Can be used on OHT or pasted into English books.
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Page: 90,91	Two speaking games to develop concentration. Small group/ whole class activities.
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# READING ACTIVITIES: FICTION: YOUNGER READERS

Imagine the main character has run away from the book. You are a reporter sent to question the other characters. Write the questions you would ask and the responses you might get.

Make a giant wordsearch, using the names of the characters and locations in the book.

Design a quiz booklet, full of puzzles and quizzes, based entirely on the novel you are presently reading. Include crosswords, questions and answers, multiple choice, dot-to-dot and a colouring-in picture.

Compare and contrast this book with any other book that you have read. Make two columns. Label one, SAME, and the other DIFFERENT. Can you come up with more than 13 items in each column?

If you had to turn the book into a film, which actors would you choose to play the lead roles? Provide 3 reasons for each actor/character.

Redesign the cover of the book, so that it will appeal to a different audience.

What 3 birthday gifts would you buy for 3 of the characters in the book? Make a list and next to each item, explain why you think it is suited to the characters you have chosen.

Draw the bedroom for one of the characters. Label and colour carefully.

Create a WANTED POSTER for three of the characters. Include a written description beneath your drawing of the characters.

Pretend that you are one of the characters in the book. Keep a detailed diary for one week. Write your entries in past tense.

Why should someone read this book? Compile a list of 10 detailed reasons FOR reading the book, and 10 reasons AGAINST reading book.

Pretend that the main characters have lost their memories and can't find their way to their homes. Draw a map of their setting, showing the street map and route they need to take to get back home.

Pretend you are the author. On a radio show, you are challenged to give ten reasons why you chose the title of the book. How many are you able to come up with?

Imagine inviting some of the characters to a party to meet some of your friends. Write the gossip page article from a teenage magazine about the event.

Make a comic book version of the book you are reading. But you are only allowed 5 frames. Which five events will you include to summarise the story so far?

# READING ACTIVITY: THE PAL/KILTS/LAYOUT METHOD: NON FICTION (OLDER READERS)

**P**

## **PURPOSE**

*Why?*

### IDENTIFY AND PROVIDE EVIDENCE

What is the purpose of this text? Which words tell you so? To persuade? To inform? To argue? To recount? To describe? To instruct? To evaluate?

**A**

## **AUDIENCE**

*Who?*

### IDENTIFY AND PROVIDE EVIDENCE

Who is this text aimed at? Who is the target audience? How do you know (words, pictures fonts) Is it men/women/boys/girls/teenagers? Can you be specific?

**L**

## **LANGUAGE**

*How?*

Look at how the writer uses specific words and sentences to achieve the purpose. If in doubt, take some words/sentences away, replace them with something else, and note the difference.

**K**

## **KEY WORDS**

LEXICALSETS are groups of words linked by a common theme./ thread.

What is the common theme running throughout? Which words tell you so? Why have those words been chosen? Which themes/ ideas are emphasized or repeated? Can you identify lexical sets?

**I**

## **IMAGERY**

Is there an underlying metaphor on which the text is based? Have similes been used? How? Why? Explain why and how, if applicable, personification / hyperbole / metaphor have been used to support the PURPOSE of the text.

**L**

## **LOADED LANGUAGE**

1. What is the balance between FACT and OPINION?
2. Can you find examples of FAULTY REASONING?
3. How has the writer used EMOTIVE/LOADED words?
4. Find instances of and explain the use of JARGON.

**T**

## **TONE**

If you read the text aloud, what tone of voice would you use? Formal? Informal? Friendly/ aggressive? Colloquial/ serious? Persuasive? Jocular? Intimate? etc Does this tone change at all? How? Why? Which words/ imagery help create the tone or atmosphere of the text?

**S**

## **STYLE**

Point of View?  
1st / 3<sup>rd</sup> person?

Formal? Informal? How many statement/command/exclamation/questions are there? Look at the balance between fact and opinion. Discuss the use of adjectives and adverbs. How are simple/complex/compound/loose loose/balanced/periodic sentences used?

**L**

**LINK BETWEEN  
PICTURES+WORDS**

Why have certain graphics/images/pictures/drawings been used? How do they link with the words in the text? What's their purpose?

**A**

**ARRANGEMENT  
OF INFORMATION**

How has information words/ pictures/ graphics/headlines/paragraphs/ titles) been arranged. Identify the composition elements and discuss their arrangement.

**Y**

**WHY COLOURS**

If colours have been used, think about why they were chosen. How do they contribute towards the PURPOSE and the AUDIENCE of the text? Do they have an underlying theme?

**O**

**ORDER OF  
INFORMATION**

Look at how information is gradually built up. Focus on the use of facts and opinions, the use of headlines and sub-headings. First the writer mentions X and then Y and then Z. Why that order?

**U**

**UNUSUAL**

Is there anything unusual about the choice of words/pictures/colours? Has anything been deliberately exaggerated? What is the effect? What jumps out at you? Why? What makes the images compelling?

**T**

**TYPEFACE/  
FONT**

Mention the use of different FONT styles used in the text. Can you describe them? Can you explain how and why they have been used? What effect do they have? How do they contribute towards the PURPOSE of the text?

**ALWAYS  
QUOTE FROM THE TEXT / REFER TO THE TEXT  
WHEN DISCUSSING PAL KILT LAYOUT.**

# THE QUESTIONING PROCESS (older readers)

## KNOWLEDGE AND COMPREHENSION QUESTIONS

- Who is / are.....?
- What is / are .....
- When does/ did .....
- What does .....mean?
- How much/ many .....
- Give an example of .....
- What happens before / after.....?
- Which .....

## ANALYSIS QUESTIONS

- Why does .....
- How does.....
- Give reasons for .....
- What are the types of .....
- What is/are the cause/s of .....
- What is/ are the result/s of .....
- How does .....
- Provide other examples of .....
- What are the similarities between.....?
- What are the differences between.....?
- What is the relationship between.....?
- How does ..... apply to .....
- What is the main argument.....?
- How is this argument developed.....?
- What is/are the problems/conflicts.....?

## HYPOTHESIS QUESTIONS

- If .....occurs, then what happens .....?
- If ..... had happened, then what would be different .....?
- What will happen if.....?
- How would things be different if.....?
- If you could take ..... away and replace it with ....., the result would be .....?

## EVALUATION QUESTIONS

- Is ..... good or bad ..... ?
- ..... correct or incorrect .....?
- ..... effective / ineffective .....?
- ..... relevant or irrelevant .....?
- ..... clear / unclear .....?
- ..... logical or illogical .....?
- ..... applicable .....?
- What are the advantages/ disadvantages of .....?
- What are the pros and cons of .....?
- What is the best solution to the problem/conflict/issue.....?
- What should/should not happen .....?
- Do I agree or disagree .....?
- What is my opinion .....?
- What is my support for my opinion .....?
- If you had to rate this, how much would it get and why?

**QUESTIONS, QUESTIONS (template for younger readers)**

- 1. Who ..... ?
- 2. What ..... ?
- 3. Where ..... ?
- 4. When ..... ?
- 5. How ..... ?
- 6. Why ..... ?
- 7. How did ..... ?
- 8. Why did ..... ?
- 9. What would happen if ..... ?
- 10. .... ?

**multiple choice**

11. ....

- a) ..... ?
- b) ..... ?
- c) ..... ?

12. ....

- a) ..... ?
- b) ..... ?
- c) ..... ?

13. Match the word in column a with the word in column B.  
Draw a line to indicate your answer.

A	B
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....

14. Place the following in the correct order.  
Number your answers:

<input type="checkbox"/>	.....	.....	<input type="checkbox"/>
<input type="checkbox"/>	.....	.....	<input type="checkbox"/>
<input type="checkbox"/>	.....	.....	<input type="checkbox"/>

15. TRUE OR FALSE?

.....	?	_____
.....	?	_____
.....	?	_____
.....	?	_____
.....	?	_____

16. Circle the odd one out.

- a) .....      .....      .....      .....
- b) .....      .....      .....      .....
- c) .....      .....      .....      .....

# GROUP WORK GAMES

## To develop listening and thinking skills

**Captain to the Moon:** The captain starts by saying, “I am the captain and I am taking cheese to the moon.” He asks each player in turn, to say his/her name and then to mention what he/she will take to the moon. The aim of the game is to get the captain to say “Yes, you can” to the suggestions made. The captain will only say yes if the item taken and the name of the person begin with the same letter. Eg. Betty can take bangles, but Barry can’t take toothpaste. Each player says his/her name and tells what he/she intends taking. In round one, the players are allowed to take the same objects as others, but not in the subsequent rounds. Every time the captain has a go, he must mention anything beginning with a “c” – because technically, his name is Captain. If players guess the rule, they can only demonstrate it by taking the correct items in their turn. They may NOT share their “secret”. Once more than half of the group have guessed the rule, the game stops, and a new round begins, with a different rule.

**THINK OF TWO VARIATIONS OF THIS GAME THAT GROUPS CAN PLAY.**

**The X=Y Game:** Start the game with an ordinary object, say, a glass tumbler. Now attempt to compare it to something completely different – say, a car. The aim of the game is to keep coming up with answers without any breaks in the answer chain. Everyone takes turns to speak and nobody may miss a turn. Only players to the immediate left and immediate right may help a stuck player. Player one holds the object and says, “This ...(glass) ... is like a motor car because ...” and he/ she provides a valid reason. The next player takes the object and opening statement, providing a valid reason of his/ her own. The next player takes the glass and repeats the process. In the beginning, it is easy to find ways that things are similar, but it gets increasingly difficult and stretches the imagination and critical thinking skills. The game is made harder by the rule that nobody may repeat an answer already given. This game has endless variations: the more difficult the items are to compare the more satisfying the game.

*Why is a telephone like a pot -plant? Why are zebras like light-bulbs?*

*Can you come up with at least 10 more zany comparisons?*

**THE GAMES ARE PLAYED IN CIRCLE TIME FORMAT. THERE SHOULD BE A TALKING STICK AND PLAYERS MAY ONLY SPEAK IF THEY HOLD THE TALKING STICK. THE PLAYERS TAKE IT IN TURNS TO SPEAK, AND MAY NOT CALL OUT OR RESPOND TO OTHERS' ANSWERS.**

# THE X = Y GAME (more ideas)

**Why is a toothbrush like a rugby ball?**

**Why is a calculator like a tree?**

**Why is a carpet like a friend?**

**Why is a chair like a cloud?**

**Why are girls like forests?**

**Why is a television like a mirror?**

**Why is regret like hope?**

**Why is failure like success?**

**How many uses are there for a paper clip**

- if you were the size of a mouse?

- if you were Tarzan?

**How can candles be used to create world peace?**

**How can trees be used to cure insomnia?**

**How can oranges be used to explain maths?**

**How can history help shape the future?**

## **SPEAKING AND LISTENING ACTIVITIES**

### **To develop listening and thinking skills**

- **Speak, for one minute on any topic beginning with the same letter as your name, but do not use the words, “AND”, “THEN” and “BECAUSE.”**
- **Using only gestures, describe the plot of your favourite film to someone and get him/her to guess what it is.  
NB: no speaking or noise is allowed at all.**
- **In pairs, hold conversations where each word begins with the same letter.**
- **In pairs, hold a conversation where each word begins with a consecutive letter of the alphabet.  
Eg. A boy catches dogs eagerly for good humour .....**
- **In pairs: person A speaks in sentences of exactly 5 words each, person B speaks in sentences of 3 words each.  
Hold a conversation that they might have.**
- **Hold a conversation where most words rhyme.**
- **What is the longest tongue-twister you can come up with?**
- **In one minute, how many questions can you create with the answer “socks” ?**
- **Try and hold a conversation where most of the words contain double letters.**

## **ABOUT THE AUTHOR**

**Alan David Pritchard has been a teacher for 17 years, 14 of which were spent as a primary and secondary teacher.**

**Since leaving the classroom, he has travelled the country delivering seminars, workshops and INSET training on a wide range of topics, including “Raising Boys’ Achievement”, “Teaching the Gifted and Talented Student”, “Multisensory Teaching” and “Raising Literacy Standards across Key Stage 3”. He now works as a product developer for a leading educational training company on the Isle of Wight.**

