



Leigh Technology Academy

English Key Stage 3

Student and Parent Guide

Name _____

College _____

Tutor Group _____

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KEY STAGE 3 STUDENT AND PARENT GUIDE

HOW TO USE THIS GUIDE:

This provides essential knowledge, and skills to reach the best standards in English. The public exams in Year 8 test how well pupils can read with understanding and express themselves in writing. This guide will help them to do that - if it is referred to regularly and the advice learnt so that it can also be used in exams. Pupils are expected to revise these notes regularly as part of their homework to suit their individual needs.

HOMEWORK:

There is one homework night allocated to English and pupils should aim to spend at least one hour per week completing this. Homework is set weekly and it is expected that pupils will hand the work in on time.

READING:

All pupils should attempt to do some reading every night. This can be carried out with a parent or friend if required. Pupils should aim to complete at least 10 minutes of reading per day. Please encourage your child to read a challenging and varied range.

MODULAR LEARNING AND ASSESSMENT

At the Leigh CTC a modular learning system is in place. At the start of each module, specific learning objectives and assessment focuses will be given to the pupils. The grade awarded at the end of each module, and included in the modular report, will allow you to see how well the pupils have achieved in that module; what National Curriculum level have been attained and how much effort they have made.

Pupils will be continuously assessed through reading, writing and oral work. Pupils are expected to use punctuation accurately, checking through their work and correcting errors before submitting the final draft. Assignments will be completed at home as well as in school. Pupils will receive a National Curriculum level for their work which will be subdivided into levels: '+' or '-', denoting how well they are achieving within that level. For example a '5+' denotes a top level 5; a '5' on its own is secure within the level; and '5-' is just within the level.

KEY STAGE 3 EXAMINATIONS

All pupils will take a mock examination consisting of a previous SATs paper. They will receive full written information about the exam during the revision period.

Remember: At the Leigh City Academy the English SATs exam is sat in Year 8

English Department Classroom Rules

At the start of lessons, all students must:

- Arrive on time.
- Line up quietly in single file outside the classroom, unless otherwise instructed.
- Go to assigned seats, get books and correct equipment out, and stand silently behind desks, until invited to sit down.
- Once seated, read your own private reader until you are told to stop.

At the end of lessons, all students must:

- Wait for the teacher until told to stand.
- When told, leave the classroom quietly and calmly.
- Leave the building straight away and not wait in the circulation area.

Classroom Rules:

- Treat all members of the class with respect at all times, remembering to be polite, thoughtful and considerate.

Always:

- Respect the environment, exercise books, text-books, desks, and walls.
- Respect other people's belongings.
- Raise your hand to ask for help or answer a question.
- Wait quietly for the teacher to help you.
- Allow others to work without interference.
- Stay in your seat unless you have permission to move from your seat.
- Be silent when asked to be and talk quietly when allowed.
- Listen carefully when others speak.

READING

REMEMBER: All English lessons start with 10 minutes silent reading, unless this is not appropriate to the lesson plan.

Pupils are required to read a book of their choice at home. A reading record must be kept up to date and stored in pupils' folders.

Pupils must bring a reading book of their own to **every lesson**. This is especially important if a teacher is late or absent, as pupils will then be able to sit quietly whilst they wait for other arrangements to be put in place.

Pupils should attempt to read a variety of different types of books by different authors. They should consider what they have learnt in class when reading their own books eg:

Plot: The order of the events as told in the book, for example "flashback".

Story: The order in which events would really happen in real life.

Viewpoint: Through whose eyes is the story told? How this alters our view of events.

Characters: They come to life, have motives, are true to life and believable - or not.

Oppositions: A good and a bad character, life and death, good versus evil etc.

Issues: Does the book deal with an issue? To what conclusions does it lead?

Authorial techniques:

How authors deliberately involve the reader by using mystery, strong characters, excitement, historical settings, viewpoint, cliff-hangers, etc.

Authorial Intention:

The message the author wants you to have. Do you accept it?

EQUIPMENT FOR ENGLISH LESSONS

- Pupils need an A4 sized folder in which to transport their work to and from school.
- Work will be drafted in an exercise book, which is brought to every lesson.
- Pupils should always write in ink: blue or black.
- Reading books – which should be brought to every lesson

PRESENTATION:

1. Write your **name, date, title** in pen and **underline** in pencil.
Then leave a line.
2. Remember the importance of neat handwriting. Always write in BLUE or BLACK ink.
3. Always **check** thoroughly (it is helpful if you can get someone else to read it through for you).

CHECKING FIRST DRAFTS OF WORK:

Work must always be planned and sometimes re-drafted completely.

Read and check:

1. Punctuation (especially full stops and capital letters)
Does each sentence make sense?
2. Spellings: check word endings especially.
Use pencil to underline any words you are not sure of. Look them up. Correct them.
3. Look for other ways to improve your first draft e.g. the vocabulary you use, the ways you express ideas.
4. Check you have done the task set. Keep looking back at the assignment title.

ABBREVIATIONS USED IN ESSAY MARKING:

In margin	Meaning
Sp	Spelling mistake (word underlined/circled)
T	Tense incorrect – e.g. stories should be in the past tense
NS or /	New Sentence: / shows sentence start.
NP or //	New paragraph: // shows paragraph start.
△	This part is confusing.
^	Something left out, or where to add more writing.
NSE	Non-Standard English: e.g. <i>my mate</i> used instead of <i>my friend</i> .
	Other mistakes may be underlined or circled.

ASSESSMENT:

Major assignments that form part of the modular assessment are given a National Curriculum Level when a unit of work is complete. National Curriculum Levels range typically from 1 - 7 for Key Stage 3, with level 8 awarded for exceptional work. To help pupils recognise and chart their progress, each level is additionally marked on a 3 point scale: 5 is the middle of level 5; 5- is just into level 5, 5+ is a high level 5, and so on.

PARTS OF SPEECH

These are the jobs words do in sentences. Words can do different jobs, so at different times can be different parts of speech. The parts of speech are the building blocks of sentences. Be clear as to what these words 'do' in sentences. If you can become an expert with the 'building blocks, you can become better at expressing yourself which in turn leads to better results.

NOUNS are naming words. e.g.: *street, girl, park, dragon*

PRONOUNS: refer to something without naming it directly
e.g.: She got it and gave it to them.

PROPER NOUNS: name particular people, places and things and therefore always have a capital letter e.g. London, Jenny, English,

COLLECTIVE NOUNS: are the names given to a group of people or things.
e.g. a kennel of dogs; a choir of angels; an army of soldiers; a class of children.

ADJECTIVES are describing words. They help to make writing more varied and interesting. They help to create pictures in your reader's mind. e.g.: The small boy with the enormous, yet sad, crystal blue eyes.

VERBS are doing or being words. e.g.: *The dog chased the postman. The postman was terrified.*

TENSES

There are three main tenses in English:

PAST	PRESENT	FUTURE
(Yesterday)	(Today)	(Tomorrow)
I was	I am	I will be
I played	I (am) play(ing)	I will play

Keep to the same tense in narratives (stories). The tense of the verb tells you when the action took place in time. E.g.: I am driving my care in the country, or: Yesterday, I drove my car in the country.

Different types of text tend to use different tenses. For example, when you tell a story you are generally talking about the **past**. When you give information, you are talking directly to your reader in the **present tense**. If you were giving a weather forecast you would use the **future tense** to describe what weather to expect tomorrow.

ADVERBS tell us more about verbs. Most, but not all, end in -LY.
e.g.: *She ran quickly. He shouted loudly. The captain proudly received the cup.*

CONJUNCTIONS replace full stops to join sentences together.

e.g. *I went to the window **and** looked outside.
I read my book **while** Emma watched television.
Simon was feeling bored **so** he went home.*

This is why they should not be used at the start of a sentence.

Remember: re-read what you write and check that you have used verb tenses correctly and that your writing is varied and interesting for your reader

WHAT IS A SENTENCE?

SENTENCES: are a group of words that makes complete sense by itself. They:

- a) begin with a capital letter;
- b) contain a noun or pronoun;
- c) contain a verb in the past, present or future tense;
- d) then **must** end with a full stop. (Which is also found in ! and ?)

SIMPLE SENTENCES

Contain one piece of information, use one noun and one verb: e.g. *James ran home.* **Or:** *The dog chased the postman.* **Or:** *I am hungry.*

COMPOUND SENTENCES

Are simple sentences joined by a conjunction: e.g.: *James ran home **because** his dinner was ready.* **Or:** *The dog chased the postman **and** bit him on the bottom!*

COMPLEX SENTENCES

A complex sentence contains a main clause and at least one subordinate clause. The main clause can come at the start, at the end, or somewhere in the middle of the sentence. The main clauses are in bold print and the subordinate clauses are underlined.

I'll meet you tonight at six, if I can.

When Ceri speaks, everyone listens.

Being scared of snakes, Gary did not go to the reptile house when he when to the Zoo.

Examiners especially like complex sentences, so use these in exams!

CAPITAL LETTERS:

Mark the beginning of every sentence and are used with proper nouns (names of people, places, days of the week and months)

e.g. *Once upon a time there was...*

London, Jenny, France, July, Friday

PARAGRAPHS:

A **paragraph** is a **group of sentences** about **one** particular **subject**. The sentences in a paragraph should be linked in some way because they should all be about the same topic. The main sentence in a paragraph is called the **topic sentence**.

Every **new idea** needs a **new paragraph**.

Paragraphs help us because they break up the text into smaller, more readable parts.

Begin a new paragraph when there is:

- A change of time
- A change of speaker
- A change of place
- A change of topic
- A new point being made.

The first word in a new paragraph should be about 3 cms away from the margin.

Do not leave lines in hand-written work.

...looked anxiously from left to right. Fortunately, everything was quiet.

Suddenly he stopped. There was the sound of footsteps behind him. His heart beat violently. He was being followed!

SPEECH MARKS:

- Use speech marks when writing down what people actually say.
- Only the words actually spoken – the direct speech – go inside the speech marks.
- Introduce speech using a comma.
- Punctuation should go inside the speech marks.

There are three basic patterns to know:

Pattern 1: *“What’s the problem?” asked the mechanic.*

Pattern 2: *The man replied, “The engine won’t start.”*

Pattern 3: *“It looks serious,” said the mechanic, “we better take a proper look!”*

REMEMBER: NEW SPEAKER - NEW PARAGRAPH

QUESTION MARKS:

Are used at the end of sentences which ask a question:

e.g. : *Where is your blazer?*

EXCLAMATION MARKS:

Indicate a voice raised or strong emotion of shock, surprise, unhappiness etc.:

e.g.: *“Help!” she cried.*

REMEMBER: Question and exclamation marks **already have their own full stop.**

COMMAS:

1 Separate items in a list, or actions or adjectives:

e.g.: *Remember to buy one pineapple, 4kg of bananas, coffee and ice-cream for tea tonight.*

I arrived home feeling hot, tired, happy, hungry and generally pleased.

My dad is the richest, oddest, most extravagant, most demanding chef in the world.

DO NOT USE COMMAS WHERE THERE SHOULD BE FULL STOPS

COLON:

Introduces a list or a set of details.

e.g.: *You will need: scissors, paper and a pencil.*

Or tells you to expect more detail:

e.g.: *The ingredients are: eggs, butter, flour and milk.*

SEMICOLONS:

Can be used to separate main clauses:

e.g. *The guide opened the door; he showed us into the room.*

Or can break up lists containing more than one word, like a comma:

e.g. *Before the picnic we packed everything: a box for the plates and cutlery; cartons of sandwiches; two bottles of lemonade; a table cloth and serviettes.*

NOTICE: SEMICOLONS ARE PART FULL-STOP AND PART COMMA.

APOSTROPHES:

a) Apostrophes for **contraction** are used to indicate where two words have been made into one (contracted) and a letter or letters have been left out. The apostrophe goes where the missing letter/letters should be. e.g. *I have = I've you are = you're*

b) Can be used to show that one thing belongs to another. This is called **possession** or ownership.

The apostrophe is placed on the word that does the owning.

If there is one owner the apostrophe goes before the S:

e.g.: *The farmer's dog.* (One farmer owning a dog.)

If there is more than one owner, the apostrophe goes after the S:

e.g.: *The farmers' dog.* (Several farmers owning several dogs.)

EXCEPTIONS:

It's means *it is* or *it has* and does not indicate possession. (use **its**)

Who's means *who is* or *who has* and does not indicate possession. (use **whose**)

REMEMBER: IF IN DOUBT - LEAVE IT OUT

Nobody will notice if it is not there - but you will lose marks if it's in the wrong place.

SPELLING

Always check work with a dictionary and learn difficult spellings. You will be regularly tested on your spelling ability during lessons. Keep a list of your corrected spellings in your planner or homework diary.

TACKLING SPELLINGS:

- 1 Break it down bit by bit:
Break the word into syllables and spell them one at a time e.g. man u fac ture
- 2 Choose the most popular letters:
If you don't know part of a word, choose the most common way of spelling e.g. tion is more common than sion, tian, sian or cian and e is a more common vowel than a, i, o or u.

REMEMBERING SPELLINGS:

Say it as it's spelt e.g.: know, knowledge, knife, gnome, lamb, Wednesday, length, crumb, dumb, numb, thumb, tomb, womb, comb, limb

LEARNING SPELLINGS:

Be sure to make a note of difficult spellings, setting yourself regular targets to learn.

MNEMONICS help you remember. What will help you remember difficult spellings?

There is a double helping of S in *dessert*, of which you would like a double helping.

Accommodation: remember there are two cots and therefore two matresses.

Necessary: one collar, two sleeves OR Never Eat Crisps Eat Salad Sandwiches
And Remain Young

Because: **big elephants can always use some eggs.**

Or, make them up using the names of friends and family!

Receive: Rachel Eats Carly's Ear In Violent Event.

Rhymes can help: I'll be your *friend* to the *end*.

There are also words within words to help you remember spellings:

There's: **a rat** in **separate**
sin in **business**

There's a **pie** in a **piece** of pie already.

SOME SPELLING RULES:

1. i before e, except after c, when the sound is ee, as in seed e.g. *believe* and *deceive*
(except: seize, seizure, weir, weird, protein, counterfeit, surfeit, forfeit)
2. Words ending in **S, X, CH, SH,** and **Z** add **ES** to form a plural
e.g. : *one match - two matches*
3. Words ending in **O**: vowel+**O** = just add **S** e.g. rodeos
consonant+**O** = add **ES** e.g. potatoes
4. Many words ending in **F** or **FE** change these to **V** and add **ES**
e.g.: *one knife - two knives*, but others simply add **S** e.g. : *roofs, chiefs*
5. Some words are the same in the singular and in the plural:
e.g. *one sheep - two sheep*, - also: *deer, salmon, aircraft*
6. **Well** and **full** drop an **I** when added to a word e.g.: *welfare, fulfil*
7. **All** joined to the beginning of a word becomes **al** e.g.: *altogether*
8. Double the consonant when adding **ing** and **ed** suffixes to short vowel words
e.g. *dig - digging, hop - hopping*
9. **Words ending in Y**

If there is a:

vowel immediately before the Y, just add the suffix

consonant immediately before the Y, change the Y to I and add the suffix e.g.:

consonant+Y	vowel+Y
Happy Happiness, happily, happier, happiest	Play Plays, playing, playful
Beauty Beautiful	Joy Joyful, joyous
Fly Flies, flying	Stray Strays, straying
Story stories	Storey Storeys

DIFFERENT ENDINGS

-ABLE AND -IBLE

If the base word:

makes sense by itself (e.g. accept, desire or predict), then add -able

makes no sense by itself (e.g. horr, poss or terr), then add -ible

TION - CIAN and - SION

Words ending in

t or **te** often end in **-tion** e.g. generate - generation

c often end in **-cian** e.g. optic - optician

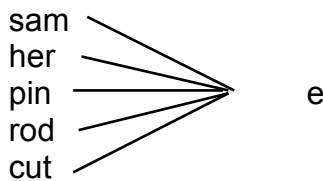
d often end in **-sion** e.g. extend - extension

SAME SOUND, DIFFERENT MEANING (homophones):

- a) 1. Their: means belonging to example: *their bike*
2. They're: is short for *they are*
3. There: the **here** in **there** reminds you this often refers to a place.
(Tip: Does the one you want mean either 1 or 2? If it doesn't then use 3)
This may help you to remember: **Their heir** to the throne.
- b) **Whether**: like **why**, asks a question
Weather: the climate of the **earth**
- c) Quite: a small amount (an adverb): e.g. It was quite bright.
Quiet: refers to sound (a noun or adjective): (**qui-et**) e.g. It was a quiet night.
- d) Here: is a place, like **there**
Hear: is what you do with your **ears**
(**There, where, here** all refer to places)
- e) Pairs of words are spelt with a C or an S. The C is the noun; the S is the verb, e.g.:
You give advice but you advise some one. You go to a practice, but you practise.
- f) Stationary is when you stand still. Stationery includes envelopes.
Or: stationary car - stationery paper

SILENT E

When added to the end of a word it makes the middle vowel say its name e.g.:



A silent e changes the vowel sound from a short sound to a long sound.

CONSONANTS AND VOWEL SOUNDS

lady and laddy
tiny and tinny
bony and bonny
fury and furry
biting and bitten
writing and written
cute and cutting
ape and apple
fate and fattening

A **single consonant** after the vowel means the vowel says its name. (It has a long sound)

A **double consonant** after the vowel shortens the vowel sound.

YOUR SPELLINGS

Keep all your corrected spellings safe in your homework diary or the A4 folder you use to keep your English work in at home.

Have two sections: one for English, and one for spellings for other subjects under different subject headings.

SPELLING CORRECTIONS

1. Copy the corrected word exactly.
2. Set a target of learning three spellings each week.
3. Test yourself regularly on these or get some one to test you.

LEARNING TO SPELL A WORD

1. Look carefully at the word. Try to remember it. Moving your eyes up (or closing your eyes) while you make a mental picture of the word can help.
2. Cover the word.
3. Write the word without copying.
4. Check you have written the word correctly.

Remember: LOOK - COVER - WRITE - CHECK

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

Additional spelling advice is available from the SEN Department.

OTHER TERMS

VOWELS: are the letters: **A E I O U**. In English two vowel sounds one immediately after the other, such as in "a apple", is avoided by using **an** instead: "an apple"

CONSONANTS: all the other letters of the alphabet, apart from AEIOU.

SYLLABLES: The smallest unit of pronunciation produced by a single breath. They are like beats in a word

eg in **biggest** there are two: big-gest.

PREFIX: letters added to the beginning of a word
e.g. **dis** added to *appear* makes *disappear*

SUFFIX: letters added at the end of a word e.g. **ed** added to *walk* makes *walked*

IMAGERY: creates vivid pictures or sensations in the mind by likening one thing to another; it includes metaphors and similes.

SYMBOL: an object or set of objects that stands for some idea. e.g. the cross being a symbol for Christianity.

SYNONYM: are words which are very similar in meaning e.g.:
asked, enquired, or observed, noticed.

ANTONYM: words which are opposite in meaning e.g.: *love, hate* or *good, bad.*

FIGURES OF SPEECH

1. **SIMILE:**

- a) often uses 'like' or 'as'
- b) compares two or more things

e.g.: Last night Bob slept like a log. As tall as a skyscraper... or As cold as ice.

2. **ALLITERATION:**

- a) words **close** together
- b) beginning with the same **sound**
- c) but **not** necessarily the same letter

e.g.: The fantastic fox found a frightfully good feast awaiting him in his den.

3. **METAPHOR:**

- a) does not use like or as
- b) changes a person or thing into another thing
- c) is often not literally/really true.

e.g.: She is a whirlwind on the dancefloor.

5. **PERSONIFICATION:**

Is a particular kind of metaphor: it changes a thing into a person or speaks of something which is not living as if it were alive or gives it human qualities. e.g.: *The wind tickled her cheek. Or: The angry-looking clouds.*

5. **ONOMATOPOEIA:**

- a) where the sound of the word
- b) is similar to
- c) the noise being described

e.g.: Splash, hiss, whisper, snap, crackle, pop.

6. **PUN:**

The use of a word suggesting two or more meanings. It is found in rather weak jokes or tabloid headlines.

e.g. Question: *What do you call a scruffy cat that's eaten too much duck?*
Answer: *A duck filled tatty puss.*

Advertisers also employ puns as economical ways of introducing multiple meanings:

e.g. *A great deal in every department.* (Alders Stores advertising campaign.)

Everything we do is driven by you. (Ford Cars advertising campaign.)

Let's make things better. (Phillips electronics company)

7. **RHETORICAL QUESTION:**

Asks a question, but does not expect a reply e.g. *Do you think I am stupid?*

8. **IRONY:**

Suggests the opposite of what is said, e.g.: "Charming!" (Which means it is not charming)

Any difference between what we expect or intend and what happens, or a situation showing such a difference e.g. a paramedic running over somebody on the way to an accident.

Where the audience understands what is being said better than the characters e.g. at the start of the film *Titanic*, the main character thinks he's lucky because he has won tickets.

LITERATURE and ARGUMENT ESSAYS

(for English, History, Geography, and RE) must always have:

1. **AN INTRODUCTION:** what you will write about in one or two sentences.

2. **A MAIN BODY:** in each paragraph of which you:

Point/Answer the question set in the title In a plan, summed up in a single word

Your Answer is the **topic sentence**, which says what the paragraph is about.

Evidence/Quote use evidence Not more than a sentence - a quote, facts or figures perhaps a word or two

Explain *WHY it happened,* Most of the essay
WHAT you think about it,
HOW it made you feel (if appropriate)

3. **A CONCLUSION:** You write briefly what you have decided

Some teachers use PPE (or their own system) which is exactly the same, but stands for Point, Evidence, Explain.

Plan essays by following your teacher's system, write AQE in the margin and write notes using as few words as possible. This helps to catch ideas before they escape. It organises your ideas: each time you answer, quote and explain, underline this section. You have dealt with one set of ideas - so this will be one paragraph. Never attempt to write an argument essay without planning it first.

Do NOT put **PEE/AQE** in your final draft.
It is just to remind you of what you should include.

USING QUOTATION

1. Quotation marks show the actual words of a book, or a poem, or a play.
2. When you quote the actual words, use single quotation marks.
3. Titles of books and poems should be in quotation marks: 'Point Blanc'.
4. Be sure when using quotation you **ALWAYS**:
 - Blend quotation into your essay e.g.: They want to: 'live off the fatta the lan', but ...
 - Use brief quotation e.g. a phrase of three or four words, or even one word.
 - Identify the speaker e.g. Tiny Tim says: 'God bless us ...'
 - Explain what the situation is, e.g. who is speaking and to whom
 - Reduce quotes by placing three dots to show where the words have been left out
 - Make sure that quotations, once reduced in length, still make sense.
 - Separate quotation from any comment by a punctuation mark.
A colon is best e.g. Tiny Tim says: 'God bless us ...'
5. When quoting two or more lines of poetry, never run the lines together, but set them out as they appear on the page.
6. **Facts and figures** must be accurate - check if you need to say where they come from.
7. Sometimes you do not need to quote directly, but only need to present the argument.
REMEMBER – KEEP QUOTATIONS SHORT AND RELEVANT. YOU DO NOT EARN ANY MARKS FOR PROVING YOU CAN COPY! SPEND MOST OF YOU TIME DISCUSSING WHY THE QUOTE YOU HAVE SELECTED IS INTERESTING – THIS IS WHAT EXAMINERS REALLY WANT TO READ.

CONTENT and STYLE

CONTENT: is **either** the Point – Evidence – Explain or Answer-Quote-Explain in argument essays, **or** the plot of a story.

STYLE: is how you express yourself.

In English essays this often has equal importance with content.

Style is:

- Choosing an apt vocabulary,
- avoiding overusing the same words,
- Expressing a personal feeling about a subject that only you can have (this will make your essay different from all others and will help to improve your mark.)
- For those attempting an outstanding achievement it might consist of choosing an appropriate central image for each paragraph or an extended metaphor. You can also use other literary devices such as rhetorical questions.
- It is adding interest to your essay and demonstrating your control of language.

REMEMBER – there are several different styles of writing:

writing to argue, persuade or advise,
and writing to inform, explain or describe.

STORIES (either made up or real narratives)

a) A story is never just a series of events.

b) It has to have **INTEREST** which comes through **CHARACTER** and **SETTING**.

c) You are assessed on your ability to use **language for effect** i.e. how well you describe a person, or an event or capture mood and atmosphere. This is far more important than what happens, which is relatively unimportant.

RULES:

1. Never just start writing.
2. Plan your work briefly.
3. Keep the story simple.
4. Use the **Five Point Plan** below:

Beginning

1. SETTING

You have choices: town/country? Past/present? Weather? Which country?

2. CHARACTER

You have choices: features? Clothes? Personal qualities? Age? Job?

Middle

3. DISTURBANCE

You have choices: what happens out of the ordinary?

4. WHAT HAPPENS NEXT

You have choices: what happens as a result of the disturbance?.

End

5. THE CONCLUSION

You have choices: how do things eventually turn out? Return to normal?

COMPREHENSION

Prepare for comprehensions by reading as great a variety of books and articles as possible. Comprehensions test how much you have read, as well as exam technique.

Prose Passages or Extracts

Approaching the passage.

1. Quickly read through the whole passage. Do not worry about understanding every word.
2. After the first quick read through of the passage, read the questions carefully. Think which are the **Key Words** in the question, then re-read the passage.
3. Read the passage again noting where you will find your answers.

Look out for:

BIAS: which presents information that fits in with a particular point of view.

- It uses selected facts and opinions, and is not balanced, giving one side of the story.
- It has a powerful effect on readers, as it often appears very convincing, usually persuading the reader to agree with the writer's point of view.
- The narrator of a story may only tell you good or bad things about a person or event.
- A leaflet arguing that a local beauty spot should be protected will only tell you one side of the story. They may make opinions sound like facts.

FACTS: can be checked and proved, measured or looked up e.g. *The London Eye is opposite the Houses of Parliament. She was 16 years old.*

OPINIONS: are what someone believes e.g. *Dartford is the most beautiful place in the world.*

Fiction deals with 'made up' events, such as stories. Novel and short story writers, unlike information writers, **show** rather than **tell** their readers what is going on. To get the most out of a passage, readers need to be detectives. This is also why extracts from fiction are often used for comprehension. Remember:

- You pick up clues from details such as a character's appearance, expressions and behaviour. You need to ask what these say about the person.
- Decide how the characters feel about each other from what they say or think and how they treat each other.
- Think about what the author's choice of words says about a place or a person.
- Can you always trust what the narrator tells you?

TYPES OF COMPREHENSION QUESTION

SATs test **information retrieval**. This requires you to collect information and to write it in your own words and as briefly as possible. Some questions will require quotation to support your point. The **key words** for these questions are often: EXPLAIN, WHY.

- Remember to use quotation marks with the exact words of a passage.
- Never repeat yourself: explain the reason for the quote. Never "translate" it, i.e. just repeat it in a different way. Always be sure to explain it by giving reasons.

POETRY

Poetry can often come up in the SATs exam. You must know your figures of speech especially for this kind of question. Remember that groups of lines or blocks of poetry are called stanzas or verses.

Approaching Poetry

Think about what the poem says - Ask yourself what the title tells you.

If the poem has punctuation, read it sentence by sentence and work out what is going on.

If there is no punctuation, read the poem aloud (in your head in an exam) and stop where you have to pause for it to make sense. Look back at what you have read and work out what it is about.

If a poem seems very complicated you may need to:

- change the word order
- put the sentences in a different order until they make sense.

Finding the ideas

ask yourself questions such as:

- what is the poet really looking at?
- is it something outside him or herself?
- is it something inside him or herself?
- what is he or she trying to make me think about?

Look at the way the poem is written

Once you have a fairly clear idea of what the poet is saying, think about:
how the poet has chosen to write the poem
how these choices affect the poem.

Look for:

- any details, words, phrases or lines which stand out - why is this and what is the effect?
- any patterns - rhymes, rhythms or repetitions - what difference do these make?
- how the poem is set out e.g. is it a concrete poem (does it look like what it describes?)

If you go revise this guide regularly, you will recognise figures of speech in a poem, but beware! You must **explain why** they have been used. Always Quote and then explain.

Feeling, mood or impression of a poem.

the overall mood - is it happy, sad, brooding, thoughtful etc. - the effect it has on you?
the tone it is written in - is it humorous, ironic, bitter, resigned etc. - how the poet felt?

Lines and stanzas or verses

- Are they long and slow to read? - Does this make it seem sad, lazy, stately?
- Are they short and quick? - Does this make it seem rushed, happy, humorous?

Rhythm

- Is there a regular beat? Does this remind you of e.g. the waves on a beach?
- Is it quick or slow? Does this affect how you read the poem and what you make of it?

READING MEDIA TEXTS

PRINTED TEXTS – NEWSPAPERS AND MAGAZINES

1. HEADING - the bigger the heading the more noticeable it will be. **Explain:**

- How it grabs attention.
- Why it makes you want to read on.

2. APPEARANCE: words stand out by using different fonts, capitals, bold, underlining, columns, colour, shading, frames, etc. **Explain:**

- why attention is drawn to each highlighted feature.

3. ILLUSTRATIONS: are photographs, drawings and diagrams. **Explain:**

- **size** The bigger an illustration, the more noticeable it is.
- **position** on the page. The top is seen first, having more impact and importance.
- What the picture **shows** and draws your attention to.

4. TEXT: The choice of **words** and **details** are very important. **Explain:**

- what is said
- how it is said. (Does it use figures of speech – if so why and to what effect?)
-

5. ORDER in which information is given. Look at how it is brought to our attention.

Explain:

- where it is,
- how the information fits together,
- how the information builds up its impact.

ADVERTISEMENTS	
Advertisements are media texts which sell something. Look for these five things:	
1	ADVERTISER Look for a logo, name, address, or a well-known slogan or image.
2	PURPOSE An advertisement might try to make you buy, do, or believe something.
3	MESSAGE is what the advertisement says. The message could be about the product - (<i>‘These are the best’</i>), or what the product will do - (<i>‘This will make you desirable’</i>).
4	APPEAL Most adverts appeal to the desire to be popular or to win, worries or fears, respect for experts or a sense of humour. Adverts suggest that their product will give readers what they are looking for.
5	AUDIENCE the people the advert tries to reach. What can you work out about, for example: their age, interests, life-style, wealth, background, etc.?

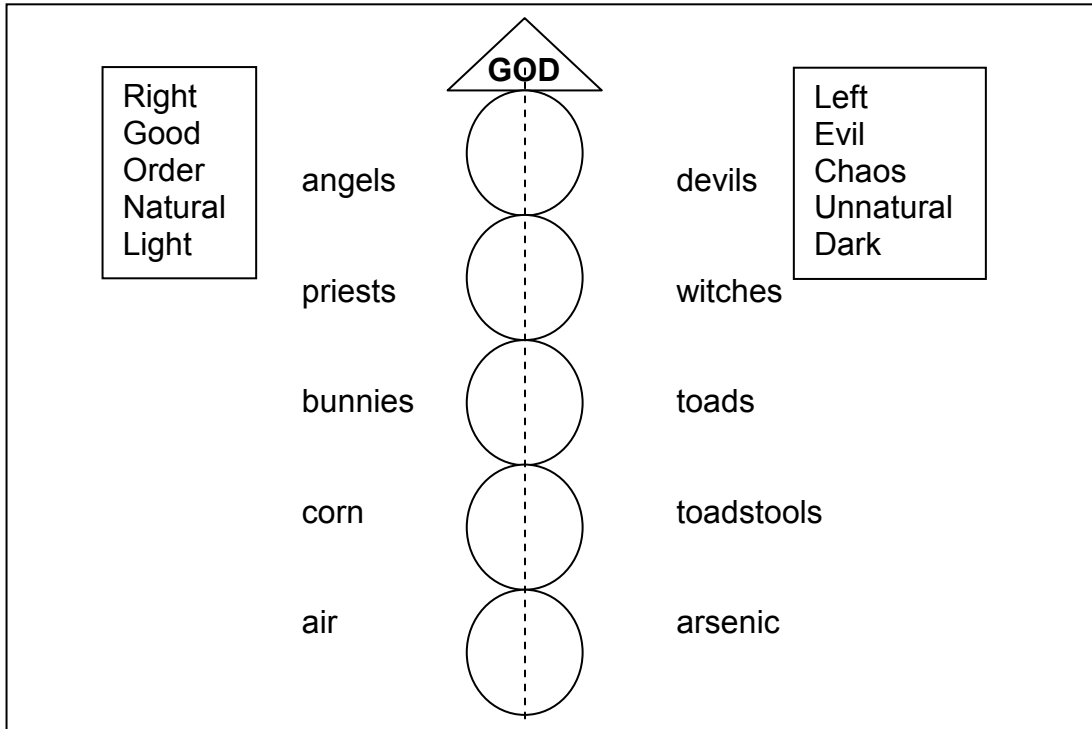
MOVING IMAGE – FILM, TV AND POP VIDEOS	
High Angle Shot	We look down, making characters appear small and weak
Low Angle Shot	We look up, making characters appear large and powerful
Close Up Shot	Shows emotions as only the head is seen
Establishing Shot	Shows where the scene is set: creates mood and expectations
Point of View	Shows what the character sees, so it is as if we are in their place

REMEMBER
<p>You Point-Evidence-Explain/Answer, Quote and then Explain a media text. Quotation will be a description of part of the media text. Do not use quotation marks unless you quote the words of a media text.</p>

UNDERSTANDING IDEAS IN SHAKESPEARE'S PLAYS

Shakespeare wrote about human behaviour and feelings, using very rich language; his words are full of double meanings, metaphors and similes, and his plays have a lot of humour in them.

He wrote plays that were part of a tradition. Part of this tradition was the belief in *The Great Chain of Being*. This was a rank order of the Universe (a league table) showing how all of creation was linked. The following is a simplification of a complicated system that explained "God's Providence" or why things were as they were.



This was the **Natural Order**. One part depended on another. If this order were ignored or changed, disorder would result.

God's universe was divided between good and evil and there was a constant battle between the two. The diagram explaining this order and shows key words associated with good and evil, order and disorder.

PATTERNS IN SHAKESPEARE:

Authority Figure: tries to keep order – is a good person.

Vice Figure: tries to create disorder – is a bad person.

Shakespeare's plays also explore the human nature behind these ideas – or why people act as they do.

Life was short, and death was all around them, many dying young. People believed in God and were concerned with leading good lives to avoid Hell. The plays were designed to entertain, but were meant to be moral and thought-provoking to appeal to a wide audience.

There was also a battle within individuals: between **reason** which they had in common with angels, and **passions**, which they had in common with animals.

Events could be further complicated by **Fate** over which there was no control.

National Curriculum Levels

The following give some indication of what is expected in order to achieve the various levels at KS3.

Level 5 and 6 are considered to be average for the end of KS3.

Written English (En3)	
Level	Descriptor
1/2	Your reader understands most of what you have written. You try to use sentences, full-stops and capital letters and you try hard to spell words correctly.
3	Your work is readable. You can write in sentences but sometimes forget, separating sentences with commas instead of full stops, or write in note form. Simple words can be misspelt. You forget to put in paragraphs. You should try to put more detail into your work.
4	You can write in sentences but sometimes you separate them with commas instead of full stops. You can use appropriate vocabulary. Spelling is usually accurate but sometimes you confuse simple words like there, their and they're. Your work is of sufficient length and your handwriting is easy to read.
5	Your writing is interesting, well organised and your vocabulary is varied. Your handwriting is clear. You usually spell difficult words correctly and you mostly use commas, speech marks, and paragraphs accurately.
6	Your writing is imaginative and keeps the reader's interest. Your vocabulary is wide and you use paragraphs and punctuation, including apostrophes, accurately. Your spelling is correct most of the time.
7	You organise your ideas well. Punctuation, paragraphing and spelling are accurate almost without exception. Handwriting is clear and your work is well presented. You develop your ideas well and write confidently with an awareness of style.

Answer – Quote – Explain essays (En2)	
Level	Descriptor
1/2	You simply re-tell the story without giving any explanation
3	You select relevant parts of the story, but do not give any explanation.
4	You re-tell some of the story and do not always use quotation. Quotation is too long or not fully explained or not relevant. You may have missed part of the question.
5	You write in some detail but your answers are not always fully explained. You offer an opinion on a number of points but these are not always supported with quotation. There is some re-telling of the story.
6	You focus on all aspects of the task in some detail. You use quotation appropriately to support your ideas and can offer a sustained explanation. You show knowledge of the text and attempt to explain character, plot and the writer's choice of language.
7	You have clearly understood the text and the task. You make detailed explanation and show close reference to the text at key points. You offer explanation of the language and are able to relate it to the characters' situation, thoughts and feelings and other relevant details of the text. In plays you talk about the impact on the audience. There is a well-developed personal response to the text supporting ideas with well-selected quotations.

Spoken English - Formal Talks	
Level	Descriptor
1/2	You speak so that you are heard, but use non standard English. You read from notes throughout, or often lack fluency, your talk being only partly appropriate.
3	You speak with increasing confidence but show little audience awareness, or have little eye contact. The talk only partly meets the assignment demands. You are increasingly aware of Standard English but are halting on occasions.
4	You are often clear, fluent, and well-paced. You often make eye contact, and the subject often interests. There is reasonable preparation, assignment demands are often met and there is almost no non Standard English.
5	You are mostly clear, fluent, and well-paced. There is adequate eye contact. The subject mostly interests. There is almost adequate preparation, and you mostly meet the assignment demands with little or no non Standard English.
6	You introduce your subject, are clear, fluent, making sufficient eye contact. You explain or describe in detail, use Standard English throughout, and bring the talk to a conclusion within the time limit. You have researched the subject, meeting the assignment demands.
7	You use a fitting opening, correctly employ humour, or re-create a scene or event. You use a varied tone, expressive vocabulary, are confident, and purposeful in your delivery. You have clearly made good use of research, using facts, to argue, or persuade, with an original presentation. The talk is comprehensive, with an effective close.

Spoken English - Discussion	
Level	Descriptor
1/2	You listen, making occasional (often single-word) contributions. There is some appropriate, clear communication in Standard English.
3	You often listen closely, speak clearly, are aware of Standard English, responding with some order, but often with single word contributions.
4	You listen carefully, producing some relevant “developed” contributions with some clear understanding. You use some non standard English.
5	You listen carefully, using very little non standard English, with a largely appropriate delivery. Your contributions are relevant with some development showing some clear understanding.
6	You listen closely, respond with understanding, with mostly significant contributions You add to, or question in discussion, being appropriately supportive. You competently use Standard English.
7	You listen sensitively, develop, challenge, reflect, or interpret. You introduce new ideas, with a range of vocabulary, tackling challenging subjects.

Oral Work:

- Is every bit as important as written work.
- It is a part of the Teacher Assessment awarded at the end of Key Stage 3.
- It is awarded a separate grade at Key Stage 4, in addition to providing a considerable percentage of the coursework marks.
- Pupils who do well in the oral coursework have a better chance of doing well overall.
- The Key Stage 3 course naturally leads on to the requirements at Key Stage 4.

RESEARCHING AND REPORTING FOR ORALS

This oral assessment is very important:

- You receive a grade for your oral work.
- It goes towards the *Teacher Assessment* you receive at the end of Key Stage 3.
- You need to put as much into this as into a written assignment.

TASK

- You will **research** a subject and then **report** it to the class.
- There must be a balance of FACTS and their EXPLANATION.

PROCESS:

Choose a research area: Pick two or three subjects, not just one. One may not turn out to be suitable e.g. because of insufficient information.

1 RESEARCH: use different sources, not just one:

- the school library
- the public library
- information books, CD ROMS
- newspapers, and magazines.
- TV and Radio news broadcasts, and TV documentaries.

2 DECIDE: which is FACT and OPINION and RUMOUR. (How are these different?) Be aware of BIAS: some have a "human interest" approach, others are political etc.

3 DIGEST the information: Use your own words (except for quotes) and phrases, not complete sentences.

4 SET A QUESTION that you need to answer e.g. is school uniform a good thing?

5 ORGANISE IDEAS, and explain the facts you have found:

Answer the question you have set yourself,

Quote the facts you have found and

Explain what these facts mean and suggest might happen, for example:

A school uniform is good

Q badge, and tie unique to a school

E easy to spot pupils on a trip, identify intruders in school.....

6 DEVELOP IDEAS as fully as you would in a Literature or Argument essay. Then:

7 TRANSFER FACTS and KEY WORDS onto a card (or half a sheet of exercise book paper)

8 PRACTISE using:

- A tape-recorder - make sure your voice is clear and not too fast or too slow
- A watch - make sure you keep within the time limits you have been given.
- A mirror - make eye-contact or it is a reading, not a talk.

Practise several times so you are confident and use notes well i.e. not too much.

ASSESSMENT FOCUSES

These are used to decide what level your work will be awarded.

- You need to know what these are so your work achieves the level it deserves.
- These are especially important in examinations, and preparing for them.

READING (comprehension):

- AF1. use a range of ways, including accurate reading between the lines, to find meaning;
- AF2. understand, describe, select or retrieve (get) information, events or ideas from texts and use quotation;
- AF3. Infer (work out) or deduce (reason from evidence) or interpret (explain the meaning of) hidden information, or events;
- AF4. recognise and comment on the way texts are put together, including grammar and presentation;
- AF5. recognise and explain use of language, including use of grammar at word and sentence level;
- AF6. recognise and explain writers' purposes and points of view, and how it creates an effect on the reader;
- AF7 understand a text's social, cultural, historical background and their literary tradition (e.g. why it was written, when it was written and what has been said about it).

WRITING:

- AF1. write imaginative, interesting and thoughtful texts;
- AF2. write texts which appropriate to task, reader and purpose;
- AF3. organise and write effectively, sequencing and structuring information, ideas and events;
- AF4. use paragraphs and use cohesion (links) within and between paragraphs;
- AF5. vary sentences for clarity (to make things clear), and effect;
- AF6. write accurately, using a variety of sentences;
- AF7. select appropriate and effective vocabulary;
- AF8. use correct spelling.

These can provide you with ideas for the targets you need to set yourself so that your work is constantly improving.

IMPROVING YOUR PERFORMANCE

The following suggest how to improve your work.

READING (comprehension):

from level 4 to level 5

- select suitable quotation to support ideas; (AF2)
- understand the need for a beginning a middle and an end, e.g. openings, link to endings; (AF4)
- explain how e.g. suspense (waiting for something to happen) is created. (AF6)

from level 5 to level 6

- understand hidden meanings; (AF3)
- explain the ideas created by figurative language; (AF5)
- recognise writers' purposes, ideas and attitudes and explain your understanding of them. (AF6)

from level 6 to level 7

- recognise and explain how texts are put together to create particular effects; (AF4)
Answer, Quote and Explain fully; (AF5)
- explain how the writer's style shows their attitude or point of view. Explain if it works. (AF6)

WRITING

from level 4 to level 5

- keep to the same narrator (I or he or she) throughout; (AF2)
- use paragraphs to develop main ideas by including detail and comment, or AQE; (AF3)
- use conjunctions or connectives (although, until) to link or compare ideas and events within sentences; (AF5)
- use a formal style (not a chatty, informal style) for narration; (AF5)
- use sentences accurately: not confusing commas for full-stops. (AF6)

from level 5 to level 6

- keep up a chosen viewpoint, moving between objective and subjective perspectives appropriately; (AF2)
- use on a range of figurative language (rhetorical questions, repetition of words and phrases) to keep the reader interested; (AF2)
- use a variety of links such as topic sentences (the answer in AQE essays), to make links within and between paragraphs; (AF4)
- use varied sentences to make your writing interesting; (AF5)
- use direct and indirect speech accurately, managing changes between them. (AF6)

from level 6 to level 7

- use variety to interest and challenge the reader; (AF2)
- use a range of figurative and descriptive language to convey viewpoint effectively; (AF2)
- provide clear links within and between paragraphs, incorporating appropriate comment or explanation; (AF4)
- vary clause and sentence structures (complex and simple sentences) for emphasis and effect; (AF5)
- use a wide range of punctuation to achieve clarity, control the development of ideas, and guide readers' responses. (AF5)

The English SATs

At the Leigh students sit their English SATs at the end of Year 8. There are three different papers in the English SATs. All students sit all three. The exams are held at the beginning of May.

The exams consist of:

Reading Paper

1hr and 15 minutes

You are allowed 15 minutes to read the booklet; you cannot write or look at the question paper during this time. When the reading time is up you will be instructed by the teacher to begin writing. You will have 1 hour to answer the questions.

The reading booklet contains three texts. You will have a separate booklet in which to write the answers. There are approximately 15 – 16 questions to answer. They will range from answers that require you to identify a word or two, to questions that require a longer written answer using PEE or AQE

By the side of each question will be the number of marks awarded. This links to the number of points you must make in your answer.

There are several different ways the questions may be presented:

- Charts to complete
- Tick boxes
- Matching information
- Sequencing information
- Questions with several parts
- Questions on words in the texts
- Explanations

You must read the questions carefully!

Writing paper

1hr and 15 minutes

Two tasks: a longer writing task (on which you should spend 45 minutes), and a shorter writing task (on which you should spend 30 minutes). You will not be given any guidance about time from the teachers so you will need to organise your time yourself.

What types of tasks might you be asked to complete?

Writing to persuade, argue, advise

- A speech
- A campaign leaflet
- A newspaper/magazine article
- A letter giving opinions or arguing a case

Writing to inform, explain, describe

- News report
- Eyewitness account
- Travel writing
- Information leaflet/guide
- Biography

Shakespeare paper

45 minutes

One task. The question will be based upon the key scenes from a Shakespeare play. The play and the chosen scenes change each year.

You will be given a booklet in the exam that will contain your key scenes. You will only be expected to quote from these in your answer. You will need to know the whole of the play and it may be necessary to refer to events outside of the key scenes to answer the question.

To gain the highest possible marks you must:

- Plan your work carefully
- Refer to both key scenes with equal weight
- Only quote from the key scenes (use PEE or AQE)

Target areas for assessment are:

- Ideas, themes and issues
- Character and motivation
- Language of the text
- The text in performance

What must students do to get the best results?

- Identify areas of improvement and spend time practising techniques to improve them.
- Make sure you know how to effectively use paragraphs, quotations and complex sentences. Learn at least one new word every week – and use it. This will improve your vocabulary.
- Learn a collection of connective phrases e.g.: *This suggests.... However..... On the other hand.... It would appear.....* etc
- Read decent books, newspapers and factual books.
- Make a personal spelling list of words you find difficult to spell – and learn them.
- Complete any practice papers you might have and ask your teacher very nicely if they will look over your answers!
- Work on writing to a set time – practice makes perfect.
- Ask if you don't understand something!

Spelling list

The following list of spellings was compiled by a number of secondary schools which all identified the following words as commonly misspelled among this age group.

accommodation	evidence	possession
actually	explanation	potential
alcohol	February	preparation
although	fierce	prioritise
analyse/analysis	forty	process
argument	fulfil	proportion
assessment	furthermore	proposition
atmosphere	guard	questionnaire
audible	happened	queue
audience	health	reaction
autumn	height	receive
beautiful	imaginary	reference
beginning	improvise	relief
believe	industrial	remember
beneath	interesting	research
buried	interrupt	resources
business	issue	safety
caught	jealous	Saturday
chocolate	knowledge	secondary
climb	listening	separate
column	lonely	sequence
concentration	lovely	shoulder
conclusion	marriage	sincerely
conscience	material	skilful
conscious	meanwhile	soldier
consequence	miscellaneous	stomach
continuous	mischief	straight
creation	modern	strategy
daughter	moreover	strength
decide/decision	murmur	success
definite	necessary	surely
design	nervous	surprise
development	original	survey
diamond	outrageous	technique
diary	parallel	technology
disappear	participation	texture
disappoint	pattern	tomorrow
embarrass	peaceful	unfortunately
energy	people	Wednesday
engagement	performance	weight
enquire	permanent	weird
environment	persuade/persuasion	women
evaluation	physical	

Common homophones and confusions

a lot/allot	choose/chose	quiet/quite
advise/advice	cloth/clothe	sites/sights
affect/effect	conscience/conscious	source/sauce
allowed/aloud	course/coarse	threw/through
bought/brought	our/are	to/too/two
braking/breaking	practise/practice	

Subject spelling lists

These lists of subject spellings were compiled by a number of secondary school departments. They identified the words listed below as being words that were often needed and often spelled incorrectly.

Art

abstract	easel	landscape
acrylic	exhibition	palette
charcoal	foreground	pastel
collage	frieze	perspective
collection	gallery	portrait
colour	highlight	sketch
crosshatch	illusion	spectrum
dimension	impasto	
display	kiln	

D and T

aesthetic	hygiene	presentation
brief	ingredient	production
carbohydrate	innovation	protein
component	knife/knives	recipe
design	linen	sew
diet	machine	specification
disassemble	manufacture	technology
evaluation	mineral	tension
fabric	natural	textile
fibre	nutrition	vitamin
flour	polyester	
flowchart	portfolio	

Drama

applause	freeze	rehearse/rehearsal
character/characteristics	improvise	role
costume	inspire	scene/scenario
curtain	lighting	script
director	movement	share
dramatise	perform/performance	spotlight
entrance	playwright	stage
exit	position	theatre/theatrical

English

advertise/advertisement	figurative	preposition
alliteration	genre	resolution
apostrophe	grammar	rhyme
atmosphere	imagery	scene
chorus	metaphor	simile
clause	myth	soliloquy
cliché	narrative/narrator	subordinate
comma	onomatopoeia	suffix
comparison	pamphlet	synonym
conjunction	paragraph	tabloid
consonant	personification	vocabulary
dialogue	playwright	vowel
exclamation	plural	
expression	prefix	

Geography

abroad	function	poverty
amenity	globe	provision
atlas	habitat	region/regional
authority	infrastructure	rural
climate	international	settlement
contour	landscape	situation
country	latitude	tourist/tourism
county	location	transport/transportation
desert	longitude	urban
employment	nation/national	wealth
erosion	physical	weather
estuary	pollution	

History

agriculture/agricultural	defence	politics/political
bias	disease	priest
castle	document	propaganda
cathedral	dynasty	Protestant
Catholic	economy/economical	rebel/rebellion
chronology/chronological	emigration	reign
citizen	government	religious
civilisation	immigrant	republic
colony/colonisation	imperial/imperialism	revolt/revolution
conflict	independence	siege
constitution/constitutional	invasion	source
contradict/contradiction	motive	trade
current	parliament	traitor

ICT

binary	hardware	network
byte	icon	output
cable	input	password
cartridge	interactive	preview
CD-ROM	interface	processor
computer	internet	program
connect/connection	justify	scanner
cursor	keyboard	sensor
data/database	megabyte	server
delete	memory	software
disk	modem	spreadsheet
document	module	virus
electronic	monitor	
graphic	multimedia	

Notes:

Library

alphabet/alphabetical	encyclopaedia	novel
anthology	extract	photocopy
article	fantasy	publisher
author	genre	relevant/relevance
catalogue	glossary	romance
classification	index	section
content	irrelevant/irrelevance	series
copyright	librarian	system
dictionary	magazine	thesaurus
editor	non-fiction	

Mathematics

addition	equation	quadrilateral
adjacent	fraction	questionnaire
alternate	graph	radius
angle	guess	ratio
amount	horizontal	recurring
approximately	isosceles	reflect/reflection
average	kilogram	regular/irregular
axis/axes	kilometre	rhombus
calculate	litre	rotate/rotation
centimetre	measure	square
circumference	metre	subtraction
corresponding	minus	symmetry/ symmetrical
co-ordinate	multiply/ multiplication	tonne
decimal	negative	triangle/triangular
degree	numerator	vertex/vertices
denominator	parallel/parallelogram	vertical
diameter	percentage	volume
digit	perimeter	weight
divide/division	perpendicular	
equilateral	positive	
estimate		

Music

choir	melody	scale
chord	minim	score
chromatic	minor	semibreve
composition/conductor	musician	synchronise
crotchet	octave	syncopation
dynamics	orchestra/orchestral	tempo
harmony	ostinato	ternary
instrument/instrumental	percussion	timbre
interval	pitch	triad
lyric	quaver	vocal
major	rhythm	

Notes:

PE

active/activity	injury	qualify
agile/agility	league	relay
athletic/athlete	medicine	squad
bicep	mobile/mobility	tactic
exercise	muscle	tournament
field	personal	triceps
gym/gymnastic	pitch	
hamstring	quadriceps	

PSHE

able/ability	effort	racism/racist
achieve/achievement	emotion/emotional	reality
addict/addiction	encourage/	relationship
approve/approval	encouragement	represent/
communication	gender	representative
control	generous/generosity	reward
dependent/dependency	involve/involvement	sanction
discipline	prefer/preference	sexism/sexist
discussion	pressure	stereotype

RE

baptism	Hindu/Hinduism	prophet
Bible/biblical	hymn	religious/religion
Buddhist/Buddhism	immoral/immorality	shrine
burial	Islam	sign
celebrate/celebration	Israel	Sikh/Sikhism
ceremony	Judaism/Jewish	special
Christian	marriage	spirit/spiritual
commandment	miracle	symbol
commitment	moral/morality	synagogue
creation	Muslim	temple
disciple	parable	wedding
faith	pilgrim/pilgrimage	worship
festival	pray/prayer	
funeral	prejudice	

Science

absorb	exchange	organism
acid	freeze	oxygen
alkaline	frequency	particles
amphibian	friction	predator
apparatus	function	pressure
chemical	growth	reproduce
circulate/circulation	hazard	respire/respiration
combustion	insect	solution
condensation	laboratory	temperature
cycle	liquid	thermometer
digest/digestion	mammal	vertebrate
element	method	vessel
evaporation	nutrient	

Books for teenagers

This is a short list of some of the books* available for teenagers; they are a mixture of adventure, thrillers, fantasy and teenage life. A good website to browse is www.amazon.co.uk. The site has different categories; you could try 'teenage fiction' or 'young adult fiction' or 'awards', and see what's on offer!

Carnegie Book Award short-lists

2005

Mal Peet *Tamar*
Frank Cottrell Boyce *Framed*
David Almond *Clay*
Geraldine McCaughrean *The White Darkness*
Ian Mark *Turbulence*

2004

Anne Cassidy *Looking for JJ* (& Whitbread winner 2004)
Gennifer Choldenko *Al Capone Does My Shirts*
Frank Cottrell *Millions* (winner)
Sharon Creech *Heartbeat*
Eva Ibbotson *The Star of Kazan*

2003

David Almond *The Fire Eaters*
Jennifer Donnelly *A gathering Light*
Mark Haddon *The Curious Incident of the Dog in the Night-time* (winner)
Elizabeth Laird *The Garbage King*
Michael Morpurgo *Private Peaceful* (Whitbread short-list)
Linda Newbery *Sisterland*

2002

Kevin Brooks *Martyn Pig*
Sharon Creech *Roby Holler* (winner)
Anne Fine *Up on Cloud Nine*
Alan Gibbons *The Edge*
Lian Hearn *Across the Nightingale Floor*
Linda Newberry *The Shell House*
Marcus Sedgewick *The Dark Horse*

2001

Terry Pratchett *The Amazing Maurice and his Educated Rodents* (winner)

Whitbread Children's Award short lists

2005

Hilary McKay *Permanent Rose*
Kate Thompson *The New Policeman*

2004

Geraldine McCaughrean *Not the End of the World* (winner)
Anne Cassidy *Looking for JJ* (Carnegie short-list)
Meg Rosoff *How I Live Now*
Ann Turnbull *No Shame, No Fear*

2003

David Almond *The Fire Eaters* (winner)
Catherine Fisher *The Oracle*
Michael Morpurgo *Private Peaceful* (Carnegie short-list 2003)
Jeanne Willis *Naked Without a Hat*

2002

Hilary McKay *Saffy's Angels* (winner)
Julie Bertanga *Exodus*
Celia Rees *Sorceress*
Philip Reeve *Mortal Engines*

2001

Philip Pullman *The Amber Spyglass* (winner)
Eoin Colfer *Artemis Fowl*
Eva Ibbotson *Journey to the River Sea*
Terry Jones *The Lady and the Squire*

Boys and girls

Douglas Adams *Hitchiker's Guide to the Galaxy*
Richard Adams *Watership Down*
Clive Barker *Abarat*
(JM Barrie *Peter Pan*)
Michael Cadnum *Breaking the fall*
Eoin Colfer *Artemis Fowl* series
Roald Dahl *Skin and other stories*
LM Elliott *Under a War Torn Sky*
JM Faulkner *Moonfleet*
Alan Garner *The Owl Service*
William Hobbs *Far North*
Nick Hornby *About a Boy*
Lesley Howarth *Carwash*
Brian Jacques Several titles
C Jinks *Pagan's Crusade*
Charles Kingsley *Westward Ho!*
Rudyard Kipling *The Jungle Book; Just-So stories*
David Klass *You Don't Know Me*
Rhiannon Lassiter *Hex; Shadows*
Ursula LeGuin *Wizard of Earthsea* series, *A Very Long Way From Anywhere..*
DJ McHale *Pendragon* series
Cliff McNish *The Doomspell Trilogy*
William Nicholson *Wind on Fire* series
Garth Nix *Sabriel etc. (Abhorsen trilogy); Shade's Children*
Robert O'Brien *Z for Zachariah* (SF)
Christopher Paolini *Eragon* series
Terry Pratchett *A Hat Full Of Sky* and many more!
Philip Pullman *His Dark Materials*
Howard Pyle *Adventures of Robin Hood*
Philip Reeve *Mortal Engines*
JK Rowling (of course) *The Harry Potter* books
J Sempe *Le petit Nicolas a des enuis*
W Shetterly *Dogland*
RL Stevenson *Treasure Island*
Sean Stuart *Nobody's Son*
Rosemary Sutcliffe *The Eagle of the Ninth* and others
Robert Swindells *Stone Cold*
Mildred Taylor *Thunder Hear My Cry*
Mark Twain *Huckleberry Finn; Adventures of Tom Sawyer*
Jules Verne *Twenty Thousand Leagues Under the Sea*

Boys

Dan Abnett *Ravenor* (series)
Lloyd Alexander *Westmark*
ME Allen *Branded*
R Ballantyne *The Coral Island*
John Buchan *The Thirty Nine Steps*
Melvin Burgess *Junk; Bloodtide,*
Robert Cormier *Heroes,*
Richmal Compton *Just William* series
JM Faulkner *Moonfleet*
Leon Garfield *various titles*
Lois Griffin *Killing Mr Griffin*
Morris Gleitzman *Bumface*
Jaap Ter Haar *The Ice Road*
HR Haggard *King Solomon's Mines*
Nigel Hinton *Buddy, Collision Course, Out of the Darkness*
SE Hinton *Rumblefish*
Nick Hornby *Fever Pitch*
Anthony Horowitz *Stormbreaker* and all Alex Rider books

Pete Johnson *The Protectors; Ten Hours To Live*
 Ben Lebert *Crazy*
 Jack London *The Call Of The Wild*
 J Marsden *The Dead of the Night*
 B Naidoo *No Turning Back*
 KM Peyton *Prove Yourself a Hero*
 Celia Rees *Pirates!*
 J Sempe *Le petit Nicolas a des enuis*
 W Shetterly *Dogland*
 John Singleton *Skinny B, Skaz and Me*
 W Sleator *The Boy Who Couldn't Die*
 Sean Stuart *Nobody's Son*
 Roland Smith *Thunder cave*
 Robert Swindells *Brother in the Land*
 RG Trease *Bows against the Barons*
 Henry Treece *The Legion of the Eagle*
 James Watson *Talking in Whispers*
 Robert Westall *Echoes of War; Wheatstone Pond*
 Richard Wright *Rite of Passage*
 Benjamin Zephaniah *Face; Refugee Boy; Gangsta Rap*

Girls

James Alridge *The Girl from the sea*
 Nina Bawden *Carrie's war*
 Judy Blume *Are you there God?*
 Sheila Burnford *The Incredible Journey*
 Meg Cabot *Twilight* and lots of others
 Kate Cann *Breaking up*
 Melvin Burgess *Loving April*
 Beverley Cleary *Fifteen*
 RD Blackmore *Lorna Doone*
 Lois Duncan *Gallows Hill*
 Bette Green *Summer of my German Soldier*
 Cathy Hopkins *Mates, dates and – the series*
 HM Hoover *This Time of Darkness*
 Madeleine L'Engle *Troubling a Star*
 Stephen Levenkron *Best Little Girl in the World*
 Pamela Life *A New Life*
 G McCaughrean *A Pack of Lies; Not the End of the World* (Whitbread 2004 winner)
 Margaret Maly *Changing Over*
 Robin McKinley *The Hero and the Crown*
 Tamora Pierce *Trickster's Queen*
 James Pope *Spin the Bottle*
 Yvonne Coppard *Quick, Great! You've just ruined the rest of my life.*
 Celia Rees *Witchchild; Sorceress* (Whitbread short-list 2002)
 Rosie Rushton *What a Week!*
 Winnie Salamon *Facetime*
 Catherine Sefton *The Cast Off; The Kidnapping of Suzie Q*
 Anna Sewell *Black Beauty*
 Dyan Sheldon *Confessions of a Teenage Drama Queen*
 A Turnbull *No Shame, No Fear* (Whitbread winner 2004); *Freedom Tree*
 Terry Umphenour *Across a Broken Sky*
 Laura Ingalls Wilder *Little House on the Prairie*
 Jacqueline Woodson *If You Come Softly*

*Please note that this is a very selective list – please let us know if there are any other books you think ought to be included!