|  |  |
| --- | --- |
| Year 7 English Booklet 2    **Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**  **Teacher: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |  |

# Summarising a Nonfiction Text

Read the following article published in *The Telegraph* in 2015:

# Junk food kills bacteria that protect against obesity, heart disease and cancer, study finds.

Eating junk food kills good stomach bacteria which protect against obesity, diabetes, cancer, heart disease and inflammatory bowel conditions studies have found. The human gut contains around 3,500 different microbial species, which together make up some three pounds in weight.

Scientists now believe a diet based on a limited range of highly processed foods, rather than those found in a balanced, healthy diet, can wipe out the number of good stomach microbes (stomach flora) by more than a third. The discovery

could explain why some people put on weight while others don’t, despite eating roughly similar amounts of fat, sugar, protein and carbohydrates.

The finding emerged from studies conducted by Tim Spector, professor of genetic epidemiology at King’s College London. He enlisted the help of his

23-year-old genetics student son Tom, who agreed to spend 10 days on a fast- food-only diet of McDonald’s hamburgers, chips, chicken nuggets and Coca Cola.

Tom said: “Before I started my father’s fast food diet there were about 3,500 bacterial species in my gut, dominated by a type called firmicutes. Once on the diet I rapidly lost 1,300 species and my gut was dominated by a group called bacteriodetes. The implication is that the McDonalds diet killed 1,300 of my gut species.”

However, Professor Spector’s findings appear to support existing research which indicates the problem is far more complex than simply eating too much.

Stomach flora also play a key role in warding off potentially harmful microbes - they regulate the metabolism. They produce digestive enzymes, alongside vitamins A and K, which are needed to aid the absorption into the body of important minerals such as calcium and iron. Bacterial imbalances have been linked to increased chances of developing conditions such as colitis and inflammatory bowel disease.

Yet the precise make up of our microbial populations may vary from country to country, and there are even suggestions that obesity may be contagious. Tests conducted by the University of Colorado in the US found that transferring bacteria from an obese human to a mouse led to the animal gaining weight, and lean

mice placed in cages with obese ones also became fat.

Professor Spector said: “Unfortunately, microbes get a bad press, but only a few

of the millions of species are harmful, and many are vitally crucial to our health. Alarmingly, what is emerging is that changes in our gut microbe community, or microbiome, are likely to be responsible for much of our obesity epidemic, with frightening consequences such as diabetes, cancer and heart disease”.

Professor Spector oversees a UK registry of 12,000 twins who are monitored over the course of their lives for the effects of a variety of genetic and environmental factors. The findings are the result of early work carried out by the British Gut Project, of which he is a founding member.

Surprisingly, excluding fat and sugar is less important to a healthy diet than making sure the food we eat is as diverse and natural as possible, Professor Spector said. His advice chimes with studies suggesting that Belgian beer, garlic, coffee, leeks and celery are ideal foods for promoting healthy gut flora.

Professor Spector said: “Fifteen thousand years ago our ancestors regularly ingested around 150 different ingredients in a week. Worryingly, most people nowadays consume fewer than 20 separate food types and many, if not most, are artificially refined. Most processed food products come, depressingly, from just four ingredients: corn, soy, wheat or meat”.

A spokesman for McDonald's said: "We have a wide range of foods available

in our restaurants and McDonald's can be enjoyed as part of a healthy balanced diet. We have also reformulated our ingredients to reduce the amount of salt, fat and sugar and removed trans fats entirely from our menu."

Use the space below to summarise the article in your own words:

# Evaluating Language Choices

Read the following extract taken from a 2011 online article reporting on the treatment of animals in circuses:

“With each repeated blow, the pitchfork makes a sickening thwack as it slams into Anne the elephant's hide. She flinches, at one point even appearing to lose her footing under the weight of a particularly savage strike. The disturbing images come from a secretly shot video which campaigners say lays bare the cruel reality of her life as Britain's last circus elephant.

In secretly shot video, a worker swings a vicious kick into the belly of 58-year-old Anne the elephant. Animal Defenders International planted the device because of concerns about how Anne was being treated at Bobby Roberts's Super Circus. It shows Anne enduring the abuse at the hands of her so called ‘carers’ while shackled in a dingy barn during the circus' winter break.

As well as being repeatedly hit with a pitchfork by one worker employed to feed and look after her, the 58-year-old elephant also appears to be stabbed in the face with the tool's metal prongs during one attack. A total of 48 strikes, including kicks to her body and head, were recorded as she was left chained to the spot by her legs.”

*A student, having read this article, claimed: ‘The writer is clearly trying to shock the reader through their description of Annie the elephant’s treatment.’*

Complete the table below by finding three quotations that **prove** this statement, and explain why. Try to refer to the specific use of language by the writer:

|  |  |
| --- | --- |
| **Quotation from the extract** | **Explanation** |
|  |  |
|  |  |
|  |  |

# Defining Persuasive Language Techniques

Label the definitions below with the appropriate descriptive language keyword taken from the bottom of the page:

|  |  |
| --- | --- |
|  | Language intended to create an emotional response. |
|  | Using adjectives of the highest form to exaggerate or reinforce a point, e.g. biggest, most successful |
|  | Repetition of the same sound at the beginning of two or more words within the same sentences/paragraphs. |
|  | When evidence and detail is given to support a point using realistic language. |
|  | A use of obvious exaggeration for rhetorical effect. |
|  | Expression of a viewpoint or judgment based on one’s own ideas. |
|  | A short account of a particular incident or event related to the topic matter. |
|  | Using words such as ‘we’, ‘us’, ‘me’, ‘you’ and ‘I’ to directly appeal to the audience. |
|  | Directing statements posed as questions to get the audience thinking; no answer is required. |
|  | Repeating certain words or phrases for impact. |

**anecdote**

**expert opinion**

**alliteration**

**superlatives**

**personal pronouns repetition rhetorical question facts/statistics hyperbole emotive language**

# Analysing the Use of Persuasive Language

Read the following speech by a father whose son was killed in a hit and run while trying to protect his neighbourhood from looters and rioters during the 2011 London riots:

I don’t blame the Government, I don’t blame the police, I don’t blame anybody. I’m a Muslim. I believe in divine fate and destiny, and it was his destiny and his fate, and now he’s gone. And may Allah forgive him and bless him.

Tensions are already high in the area. It’s already bad enough what we are seeing on the streets without other people taking the law into their own hands. My family wants time to grieve for my son. People should let the law deal with this.

Today we stand here to plead with all the youth to remain calm, for our communities to stand united. This is not a race issue. The family has received messages of sympathy and support from all parts of society.

I lost my son. Blacks, Asians, Whites – we all live in the same community. Why do we have to kill one another? Why are we doing this? Step forward if you want to lose your sons. Otherwise, calm down and go home – please.

Complete the table below, focusing on the effect of specific quotations taken from this extract. Try to use relevant subject terminology (e.g. language techniques used) in your analysis:

|  |  |
| --- | --- |
| **Quotation** | **Effect of language used and impact on reader** |
| ‘I don’t blame the Government, I don’t blame the police, I  don’t blame anybody.’ |  |
| ‘I lost my son.’ |  |
| ‘Why do we have to kill one another? Why are we doing this?’ |  |
| ‘Step forward if you want to lose your  sons.’ |  |

# Commenting on the Effect of Opening Lines

Read the extracts taken from the opening of various fictional sources. Using the table, comment on the effect of the sentence as an opening line.

|  |  |
| --- | --- |
| **Quote** | **Comment on effect** |
| 1. His children are falling from the sky. |  |
| 2. It was a bright cold day in April, and the clocks were striking thirteen. |  |
| 3. All children, except one, grow up. |  |
| 4. That was one of the hardest jobs I ever took on. |  |
| 5. It was the day my grandmother exploded. |  |

Which of the previous quotes do you believe is the most successful source opening and why?

# Identifying the Effects of Structural Features

Label the definitions below with the appropriate structural technique keyword taken from the bottom of the page:

|  |  |
| --- | --- |
|  | Use of direct speech by one or more characters; can bring the character to ‘life’. |
|  | Telling a story in the time order in which it happens. |
|  | Developing a particular image over a series of sentences or paragraphs to build a stronger picture. |
|  | Used to indicate changes in time, place, topic or person. Can be an introduction or conclusion. |
|  | Repeating words, phrases, images or ideas over parts of a text to connect them together. |
|  | The telling of a story from a point of view – 1st, 2nd or 3rd person. Can be a character or omniscient narrator. |
|  | Changing from the narrative description of small, close- up details to larger ones – or the opposite. |
|  | Changing attention to different things, e.g. description of setting, character thoughts, dialogue, etc. |
|  | Putting information about a character into a particular order, e.g. appearance, behaviour, etc. |
|  | The attitude of a narrator to what they are talking about, e.g. positive, negative, mocking, humorous, etc. |

**dialogue tone/mood narrative shifts**

**narrative voice/perspective**

**paragraphs narrative chronology sequencing changing focus**

**repetition extended imagery**

Comparing Viewpoints

******Resource A

***Henry Mayhew (1812-1887) was a leading social reformer who investigated prisons and the lives of the poor in the nineteenth century.***

**Reformer:** a person who makes changes to something in order to improve it.

***Henry Mayhew visits a prison***

The next moment a stream of some dozen or two prisoners poured from the cells, carrying their coats on their arms, and drew themselves up in two files across the centre corridor. Then we heard the warder cry, "Cleaners, face! - Cooks, face! - Bakers, face!" whereupon the men wheeled round with almost military precision, and retired, some to wash the entrance passages and offices, others to help in the kitchen, and others in the bakehouse.

    By this time (ten minutes past six), the prison was all alive, and humming like a hive with the activity of its inmates. Some of the convicts, clad in their suits of mud-brown cloth, were out in the long corridors sweeping the black asphalt\* pavement till it glistened again as if polished with black-lead. Others, in the narrow galleries above, were on their knees washing the flags of slate that now grew blue-black around them with the water; others, again, in the centre corridor, were hearthstoning\* the steps, and making them as white as slabs of biscuit-china; and others, too, in their cells, cleaning the floors and furniture there. A warder stood watching the work on each of the little mid-air bridges that connect the opposite storeys of every corridor, whilst other officers were distributed throughout the building, so as tocommand the best points for observing the movements of the prisoners.

    Our attendant led us to an elevated part of the building, so that we might have a bird's-eye view of the scene; and assuredly it was a strange sight to look down upon the long arcade-like corridors, that were now half-fogged with the cloud of dust rising from the sweepers' brooms, and witness the bustle and life of that place, which on our entrance seemed as still as so many cloisters; while the commingling of the many different sounds-the rattling of pails, the banging of doors, the scouring of the stones, the rumbling of trucks, the tramping of feet up the metal stairs, all echoing through the long tunnels-added greatly to the peculiarity of the scene.

    The officer now drew our attention to the fact that the hands of the clock were pointing to the time he had mentioned, and that the men who had been at work along one side of the galleries had all finished, and withdrawn. Then began the same succession of noises - like the clicking, as we have said, of so many musket-triggers - indicating the unlocking of the opposite cells; and we could see, whence we stood, the officers hastening along the corridors, unfastening each door, as they went, with greater rapidity than even lamplighters travel from lamp to lamp along a street; and immediately afterwards we beheld a fresh batch of cleaners come out into each gallery, and the sweepers below cross over and begin working under them, whilst the same noises resounded through the building as before.

Resource B (Additional Information)

***Another account of a visit to a prison by Henry Mayhew***

******The next minute we were at the Model Prison, Pentonville … on reaching the gateway once more, we found a group of some two dozen officers waiting to be admitted to the prison.

    The blue light of early dawn was now just beginning to show through the skylights of the long arcades, but hardly had we noticed the cold azure look of the coming day, contrasting, as it did, with the warm yellow light of the gas within, then the corridors began to hum again with the booming of the clock-tower bell, ringing, as usual, at half-past five, to call the officials.

    We walked with the warder down the several corridors, and, as we did so, the officers on duty proceeded to carry the bread and cocoa round to the prisoners who were about to leave that morning for the public works at Portsmouth. And then the halls rang, now with the rattling of the trucks on which the breakfast was being wheeled from cell to cell, and now with the opening and shutting of the little trap in each cell-door, through which the food was given to the prisoner within; the rapid succession of the noises telling you how briskly and dexterously the work was done.

    "You see those clothes, and tables, and chairs outside the cell-doors, there?" said the warder, as he led us along the corridors; "they belong to men who have attempted to break out of other prisons, so we leave them nothing but their bed and bare walls for the night. Now there, at that door, you perceive, are merely the clothes, and shoes, and tools of the prisoner within; he's one of the bricklayers who has worked out in the grounds, so we trust such as him with nothing but the flannel drawers they sleep in from nine at night till sax in the morning. Oh, yes, sir! we are obliged to be very particular here, for the men have tools given them to work with, and therefore we make them put all such articles outside their cell-doors just before they go to bed; but when a man is a notoriously desperate prison- breaker, we don't even allow him so much as a tin can for his soup, for we know that, if we did so, he would probably convert the wire round the rim into a pick-lock, to open his door. Yes, sir, convicts are mostly very ingenious at such things."

**Ladder to a PERFECT SQuAd**

1. Use the question to form your statement.
2. Select quotations judiciously, ensuring they support (are evidence) your statement.
3. Explain how this quotation supports your statement. Identify the technique(s) used by the writer and to what effect. What does it show? How does it make the reader feel?
4. Develop your answer by zooming in to an individual word or phrase from your selected quotation. Aim to provide an additional idea. E.g. ‘this could also suggest…’
5. Check your answer. Does it answer the question? Have you referred to key words in the question? Do you identify the writer’s method and the effect of its use on the reader?



**You’re safe! Great job!**

**STATEMENT**

**DEVELOPMENT**

**ANALYSIS**

**QUOTATION**

**CHECK!**

**Lesson One:**

Carefully read through Source A, ***Henry Mayhew Visits a Prison.***

**Question 1:**

Read again paragraphs **1 and 2** (lines 1-18) list four things that you learn about the prisoners

List your findings using a direct quotation or paraphrase (putting the information into your own words).

1.

2.

3.

4.

**Question 2:**

Read again paragraphs **2 to 4.**

**Task 1:** Go through and highlight any description of the condition of the prison. This could be the appearance of the prison but also the behaviour of the guards and prisoners.

**Question:** How does the writer use language to describe the conditions of the criminal prisons of London?

Use the following list of language techniques to help you. Aim for 2 SQuAD paragraphs.

Visual Imagery (sight)

Auditory Imagery (hear)

Olfactory Imagery (smell)

Tactile Imagery (touch)

Adjectives

Adverbs

Dynamic verbs - *‘Dynamic’ is an adjective which means something is moving or changing. This means that the verb****describes an action****rather than a state. Dynamic verbs are sometimes known as ‘action verbs.’ ‘Joe****is chasing****the bus.’*

Personification

Animalistic Imagery

Hyperbole

Stative verbs - *Stative verbs express a state/condition rather than an action. They usually relate to thoughts, emotions, relationships, senses, states of being and measurements.  ‘Paul****feels****rotten today. He****has****a bad cold.’*

Motif - a dominant or recurring idea, image or pattern.

*Model answer.*

Example: ‘then the corridors began to hum again’

Mayhew’s use of **personification** to describe the conditions of the prison. His description brings the corridors to life and reflects the working conditions of the men in the prisons. The **auditory imagery** ‘then the corridors began to hum again’ shows that the men are busily working, demonstrating that the prisoners conform to the rules and working conditions of the prison. In addition, the reference to ‘humming’ creates **visual and animalistic imagery** of bees working together in a hive. This suggests that the men stick together in order to work effectively and avoid any possible punishment at the hand of the guards.

**Question 3:**

Using the **whole source**, how does Mayhew **structure** his text to influence the reader’s opinion of the criminal prisons of London?

Use the following table to help you. Aim for 2 SQuAD paragraphs.

|  |  |  |  |
| --- | --- | --- | --- |
| **Sentence Stems…**  The extract begins with…  At the beginning, the writer…  The writer changes the focus…  The focus is changed to…  As the extract develops…  At the end of the text…  The ending links with the opening sentence…  The ending reminds the reader…  The writer also uses…  The use of dialogue/repetition/ punctuation/zooming in, etc… | **Structural devices**   * Order of events (beginning, middle, end) * Change in focus * Repetition * First sentence * Last sentence * Patterns * Perspective change * Juxtaposition * Tense changes * Punctuation * Foreshadowing * Zoom in/Zoom out | **Sentence Stems**  **(Effects)**  **This:**   * shows * conveys * portrays * implies * communicates * insinuates * creates * highlights * Displays * Alludes * Hints * Expresses | **Sentence Stems**  **(reader)**  **This makes the reader…**   * ask themselves * wonder * question * agree * sympathise * assume * remember * believe   **This makes the reader feel…**   * shocked * amused * disgusted * outraged * confused * puzzled * sadness * melancholy * frustration * fury |

**Question 4:**

‘The criminal prisons of London are sinister and insanitary. The prisoners are equated to animals and stripped of their human identity.’

To what extent do you agree with this statement?

Use Resource A and B, ***Henry Mayhew Visits a Prison, Another account of Visiting a Prison*** and ***Victorian Prisons Background*** to help you form your opinion.

**Expand your Vocabulary!**

**Sinister**

*giving the impression that something harmful or evil is happening or will happen.*

Synonyms: menacing, threatening, ominous, alarming

**Insanitary**

*so dirty or germ-ridden as to be a danger to health.*

Synonyms: unhygienic, filthy, contaminated, unwholesome

**Victorian Prisons: Background**

Victorians were worried about the rising crime rate: offences went up from about 5,000 per year in 1800 to about 20,000 per year in 1840. They were firm believers in punishment for criminals but faced a problem: what should the punishment be?

There were prisons, but they were mostly small, old and badly-run. Common punishments included transportation – sending the offender to America, Australia or Van Diemen’s Land (Tasmania) – or execution: hundreds of offences carried the death penalty.

By the 1830s people were having doubts about both these punishments. The answer was prison: lots of new prisons were built and old ones extended.

The Victorians also had clear ideas about what these prisons should be like. They should be unpleasant places, to deter people from committing crimes. Once inside, prisoners had to be made to face up to their own faults, by keeping them in silence and making them do hard, boring work. Walking a treadwheel or picking oakum (separating strands of rope) were the most common forms of hard labour.

Prisons at this time were often in old buildings, such as castles. They tended to be damp, unhealthy, insanitary and over-crowded. All kinds of prisoners were mixed in together, as at Coldbath Fields: men, women, children; the insane; serious criminals and petty criminals; people awaiting trial; and debtors. Each prison was run by the gaoler in his own way. He made up the rules. If you could pay, you could buy extra privileges, such as private rooms, better food, more visitors, keeping pets, letters going in and out, and books to read. If you could not, the basic fare was grim. You even had to pay the gaoler to be let out when your sentence was finished.

Law and order was a major issue in Victorian Britain. Victorians were worried about the huge new cities that had grown up following the Industrial Revolution – how were the masses to be kept under control? They were worried about rising crime. They could see that transporting convicts to Australia was not the answer and by the 1830s Australia was complaining that they did not want to be the dumping-ground for Britain’s criminals.

The answer was to reform the police and to build more prisons. Between 1842 and 1877, 90 prisons were built or added to. It was a massive building programme, costing millions of pounds. You can see the big extension to Coldbath Fields prison in Source 1. Many Victorian prisons are still in use today.

People wanted to reform prison for different reasons. Christian reformers felt that prisoners were God’s creatures and deserved to be treated decently. Rational reformers believed that the purpose of prison was to punish and reform, not to kill prisoners with disease or teach them how to be better criminals.

There was more to Victorian plans than just bigger and better buildings. In the 1840s a system of rules called ‘The Separate System’ was tried. This was based on the belief that convicted criminals had to face up to themselves. Accordingly, they were kept on their own in their cells most of the time. When they were let out, to go to chapel or for exercise, they sat in special seats or wore special masks so that they couldn’t even see, let alone talk to, another prisoner. Not surprisingly, many went mad under this system.

By the 1860s opinion had changed, believing that many criminals were habitual criminals and nothing would change them. They just had to be scared enough by prison never to offend again. The purpose of the silent system was to break convicts’ wills by being kept in total silence and by long, pointless hard labour. The Silent System is associated with the Prisons Act 1865 and the Assistant Director of Prisons, Sir Edmund du Cane, who promised the public that prisoners would get ‘Hard Labour, Hard Fare and Hard Board’.

**Section B, Non-Fiction Writing:**

Using Source A to help you, write a **speech** in the role of a reformer like Mayhew, offering your **viewpoint** on the **conditions of 19th century prisons.**

**Include:**

1. Rhetorical Devices

* *A rhetorical device, persuasive device, or stylistic device is a technique that an author or speaker uses to convey to the listener or reader a meaning with the goal of persuading them.*

1. Your Opinion
2. Suggestions to be made for a 21st century prison

|  |
| --- |
| **Rhetorical Devices:** Use this as a tick list to ensure you have used a range of techniques to achieve your purpose (to persuade/inform). |
| Repetition  Rhetorical Question  Exaggeration (Hyperbole)  First Person ‘I’  Direct Address (Second Person – you!)  Emotive Language/Imagery  Anecdote (a story to exemplify)  Facts  Opinions (disguised as facts e.g. ‘It **is** the worst thing you will ever see.’)  Inclusive Language (we, us, our)  Imagery: Sight (visual), Tactile (touch), Olfactory (smell), Gustatory (taste), Auditory (hear).  Tripling  Ethos (character, are you trustworthy, reliable?)  Pathos (appealing to the audiences’ emotions)  Logos (referring to logic and reason) |

**Past and Present Tenses of Verbs**

**Past tense**

Now the African Magician had disguised himself as a rich merchant, and as he walked slowly through the darkening streets, he saw that, as in other cities, there were many boys who played about in the streets ad marketplace. They ran in and out among the merchants, as they were shutting up their stalls and shops.

**The paragraph turned into Present tense: underline all the verb changes**

Now the African Magician disguises himself as a rich merchant, and as he walks slowly through the darkening streets, he sees that, as in other cities, there are many boys who play about in the streets and marketplace. They run in and out among the merchants, as they are shutting up their stalls and shops

**Now write this next paragraph turned into Present tense**

Past tense: Next day, the Magician went again to the market, in a different disguise, as he watched he saw a poorly dressed boy who seemed to be a sort of leader. The merchants clearly thought he was a nuisance, because they kept chasing him away from their stalls. The Magician called a much younger boy to him, and gave him a piece of money, and asked about this young fellow. The younger boy told him that the lad’s name was Aladdin, that his father had been a tailor named Mustafa, and that Aladdin himself was a wild sort of boy, who had never been willing to learn a trade.

**Past and Future Tenses of Verbs**

**Past tense**

The boy told the Magician, "Aladdin has never done any work, so he and his mother are very poor.” Next day, the Magician, again richly dressed, came again to the market-place and soon saw Aladdin “Child!” called out the Magician. “Wasn’t your father Mustafa the tailor?” “Yes, sir,” replied Aladdin,” But he died three years ago.” “What? My poor brother dead!” cried the Magician, pretending he was very sad. “Dear Nephew, you looked so like your dear father, that I knew you at once!” Then he gave Aladdin money, and told him to give it to his mother, and that the Magician was going to visit them the next day.

**The paragraph turned into Future tense:**

The boy will tell the Magician, “Aladdin will never do any work, so he and his mother will be very poor”

Next day, the Magician, again richly dressed, will come again to the marketplace and soon see Aladdin.

“Child!” the Magician will call out, “Would your father be Mustafa the tailor?”

“Yes sir,” Aladdin will reply.” But he will be dead after three years.”

“What! My poor brother dead!” the Magician will cry, and he will pretend that he will be very sad. “Dear Nephew, you will look so like your dear father, that I could know you at once.” Then he will give Aladdin a handful of money, and will tell him to give to his mother and the Magician will visit them the next day.

**Turn this paragraph into future tense:**

Aladdin was very surprised, and ran straight back to his mother, but sad to say, he gave her only half the money, and kept the rest for himself. “My Uncle, the rich merchant, has come!” he told her. “He has sent you this money and said he would be coming to supper with us tomorrow.” His mother was very surprised, because she could not remember that her brother had ever spoken of having a rich brother.

**Fronted Adverbials**

**A Fronted Adverbial** goes at the beginning of a sentence:

It describes the verb in the sentence. It can describe **where** and **how**.

e.g. The slug was moving slowly down the pathway = Slowly, the slug was moving down the pathway

**Adverbials of Time**, also known Time Connectives, can be used at the beginning of the sentence to avoid starting with the same monotonous sentence beginnings.

e.g. I’m going to the zoo today = Today, I’m going to the zoo.

Rearrange the following sentences so that they being with a fronted adverbial. **Notice where a comma is used.**

The Martians surrounded the soldiers in the common.

I’m certain that I saw the woman in the graveyard again today.

The maze began to shut in the blink of an eye and I was trapped.

We waited patiently for the professor to arrive to the lesson.

She could see The Other Mother everywhere she looked.

**Write 2 more examples of your own**

**Apostrophes**

**There are two uses for the apostrophe:**

**Omission** and **Possession**

Isn’t= is not

**These are examples of omission using an apostrophe**

Can’t = cannot

You’re = you are

**Match the long forms and the contractions below**

We have Haven’t

Simon’s Will not

Mustn’t I would

Have not Man-of-War

I’d Dare not

Man o’war Simon is

Daren’t Must not

Won’t We’ve

**Write a paragraph about a summer’s day using at least 4 of the contractions from the list.**

**When we place a ‘s after a noun, it means that it belongs to that noun. If a noun already ends in an s, then you add ’ after it to show possession.**

This is Phoebe’s pencil case.

Have you seen Mr. Jones’ board pen?

**Place the possessive apostrophes in the correct place to make the objects belong**

1. The doctors stethoscope.
2. Mrs. Williams garden.
3. The cricket players bat.
4. Harrys mums lasagne is the best I’ve ever had.
5. Has anyone seen the dogs lead?

**Write a paragraph about a day at school using at least 4 nouns with possessive apostrophes.**