

YEAR 7 - ENGLISH LANGUAGE REVISION PAPER

Read the text 'Home from Sea' Page 53-55 Skill in English 1 and answer the questions below.

1. This story is set by the sea. The writer does not tell you directly, but which words in the first three sentences allow you to work it out? (1 mark)

2. In this story the writer has used language and structure to hook and interest the reader.

- a) identify three language and structural features from the extract. Explain how it interest and engages the reader. (Total question 2=9 marks)

3. In this story the writer presents:

- the description of place
- thoughts and feelings of the character
- a sense of mystery and suspense

Explore how successfully he does this.

In your answer remember to consider the language he uses.

Include examples from the text to support your answer.

(8 marks)

Read the following extract from 'The Red Room' by H.G Wells and answer the questions given at the end of the passage:

"I can assure you," said I, "that it will take a very tangible ghost to frighten me."
And I stood up before the fire with my glass in my hand.

"It is your own choosing," said the man with the withered arm, and glanced at me askance.

"Eight-and-twenty years," said I, "I have lived, and never a ghost have I seen as yet."

The old woman sat staring hard into the fire, her pale eyes wide open. "Ay," she broke in; "and eight-and-twenty years you have lived and never seen the likes of this house, I reckon. There's a many things to see, when one's still but eight-and twenty."

She swayed her head slowly from side to side. "A many things to see and sorrow for."

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I half suspected the old people were trying to enhance the spiritual terrors of their house by their droning insistence. I put down my empty glass on the table and looked about the room, and caught a glimpse of myself, abbreviated and broadened to an impossible sturdiness, in the queer old mirror at the end of the room. "Well," I said, "if I see anything tonight I shall be so much the wiser. For I come to business with an open mind."

"It's your own choosing," said the man with the withered arm once more.

I heard the sound of a stick and a shambling step on the flags in the passage outside, and the door creaked on its hinges as a second old man entered, more bent, more wrinkled, more aged even than the first. He supported himself by a single crutch, his eyes were covered by a shade, and his lower lip, half averted, hung pale and pink from his decaying yellow teeth. He made straight for an arm-chair on the opposite side of the table, sat down clumsily, and began to cough. The man with the withered arm gave this new-comer a short glance of positive dislike; the old woman took no notice of his arrival, but remained with her eyes fixed steadily on the fire.

"I said – it's your own choosing," said the man with the withered arm, when the coughing had ceased for a while.

"It's my own choosing," I answered.

The man with the shade became aware of my presence for the first time, and threw his head back for a moment and sideways, to see me. I caught a momentary glimpse of his eyes, small and bright and inflamed. Then he began to cough and splutter again.

QUESTIONS

1. Re-read lines 1-2 .What is your impression of the narrator?
2. Find two examples of words or groups of words which help to create a ghostly atmosphere. Explain how you think they do this.
3. Re-read lines 3-29. Identify and explain three language and three structural features.
4. What do the words "dark against the firelight" suggest?
5. How has the writer created a ghostly atmosphere in the story 'The Red Room'?
You may consider the following points:
 - The writer's description of characters
 - The writer's use of language to create a ghostly atmosphere

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Read the given extract and answer the questions that follow.

Suzy and Leah

Jane Yolen

August 5, 1944

Dear Diary,

- 1 Today I walked past *that* place, the one that was in the newspaper, the one all the kids have been talking about. Gosh, is it ugly! A line of rickety wooden buildings just like in the army. And a fence lots higher than my head. With barbed wire¹ on top. How can anyone—
5 even a refugee—live there?

I took two candy bars along, just like everyone said I should. When I held them up, all those kids just swarmed over to the fence, grabbing. Like in a zoo. Except for this one girl, with two dark braids and bangs nearly covering her eyes. She was just standing to one side,

◦ staring at me. It was so creepy. After a minute I looked away. When I looked back, she was gone. I mean gone. Disappeared as if she'd never been.

Suzy

August 5, 1944

*My dear Mutti,*²

I have but a single piece of paper to write on. And a broken pencil. But I will write small so I can tell all. I address it to you, *Mutti*, though you are gone from me forever. I write in English, to learn better, because I want to make myself be understood.

Today another girl came. With more sweets. A girl with yellow hair and a false smile. Yonni and Zipporah and Ruth, my friends, all grabbed for the sweets. Like wild animals. Like . . . like prisoners. But we are not wild animals. And we are no longer prisoners. Even though we are still penned in.

I stared at the yellow-haired girl until she was forced to look down. Then I walked away. When I turned to look back, she was gone. Disappeared. As if she had never been.

Leah

September 2, 1944

Dear Diary,

5 I brought the refugee kids oranges today. Can you believe it—they didn't know you're supposed to peel oranges first. One boy tried to eat one like an apple. He made an awful face, but then he ate it anyway. I showed them how to peel oranges with the second one. After I stopped laughing.

◦ Mom says they are going to be coming to school. Of course they'll have to be cleaned up first. Ugh. My hand still feels itchy from where one little boy grabbed it in his. I wonder if he had bugs.

Suzy

September 2, 1944

My dear Mutti,

Today we got cereal in a box. At first I did not know what it was. Before the war we ate such lovely porridge with milk straight from our cows. And eggs fresh from the hen's nest, though you know how I hated that nasty old chicken. How often she pecked me! In the

1. **barbed wire** twisted wire with sharp points all along it, used for fences and barriers.

2. **Mutti** (moo' tē) German equivalent of Mommy.

German camp, it was potato soup—with onions when we were lucky, without either onion or potato when we were not. And after, when I was running from the Nazis, it was stale brown bread, if we could find any. But cereal in a box—*that* is something.

I will not take a sweet from that yellow-haired girl, though. She laughed at Yonni. I will not take another orange fruit.

Leah

September 5, 1944

Dear Diary,

So how are those refugee kids going to learn? Our teachers teach in English. This is America, after all.

I wouldn't want to be one of them. Imagine going to school and not being able to speak English or understand anything that's going on. I can't imagine anything worse.

Suzy

September 5, 1944

My dear Mutti,

The adults of the Americans say we are safe now. And so we must go to their school. But I say no place is safe for us. Did not the Germans say that we were safe in their camps? And there you and baby Natan were killed.

And how could we learn in this American school anyway? I have a little English. But Ruth and Zipporah and the others, though they speak Yiddish³ and Russian and German, they have no English at all. None beyond *thank you* and *please* and *more sweets*. And then there is little Avi. How could he go to this school? He will speak nothing at all. He stopped speaking, they say, when he was hidden away in a cupboard by his grandmother who was taken by the Nazis after she swore there was no child in the house. And he was almost three days in that cupboard without food, without water, without words to comfort him. Is English a safer language than German?

There is barbed wire still between us and the world.

Leah

3. **Yiddish** (yid' ish) *n.* language spoken by eastern European Jews and their descendants. It is written with Hebrew letters and contains words from Hebrew, German, Russian, and Polish.

Read the given advice sheet and answer the questions that follow.

LET THE READER BEWARE

Reid Goldsborough

Tips for Verifying Information on the Internet

- 1 The fact is, the Internet is chock full of rumors, gossip, hoaxes, exaggerations, falsehoods, ruses, and scams. Although the Net can reveal useful, factual information that you'd be hard pressed to find elsewhere, it can also appear to be a gigantic electronic tabloid.¹
- 2 Can you ever trust the Internet? Sure you can. You just need to apply critical thinking in evaluating the information and advice you come across. Here's a six-step approach to doing this.

1. Don't judge a Web site by its appearance.

- 3 Sure, if a Web site looks professional rather than slopped together, chances are greater that the information within it will be accurate and reliable.
- 4 But looks can and do deceive. A flashy site can merely be a marketing front for quack health remedies or an illegal pyramid scheme.

2. Try to find out who's behind the information.

- 5 If you're looking at a Web site, check if the author or creator is identified. See if there are links to a page listing professional credentials² or affiliations.³ Be very skeptical if no authorship information is provided.
- 6 If you're looking at a message in a Usenet newsgroup or Internet mailing list, see if the author has included a signature—a short, often biographical, description that's automatically appended to the end of messages. Many people include their credentials in their signature or point to their home page, where they provide biographical information.

3. Try to determine the reason the information was posted.

- 7 Among those who create Web sites are publishing companies, professional and trade organizations, government agencies, nonprofit

1. **tabloid** (tab'loid) *n.* newspaper with many pictures and often sensationalized stories

2. **credentials** (kri den' shelz) *n.* information that indicates position or authority

3. **affiliations** (ə fil' ē ā shenz) *n.* organizational membership

organizations, for-profit companies, educational institutions, individual researchers, political and advocacy groups, and hobbyists.

8 Each has its own agenda—sometimes explicit, sometimes hidden. Unearth the agenda and keep it in mind when evaluating the information presented.

9 Similarly, look behind and between the words posted in Usenet and mailing list discussions. Is the author trying to promote his or her own ends, or be helpful? You can often do both, but not always.

4. Look for the date the information was created or modified.

i Unless you're doing historical research, current information is usually more valid and useful than older material.

ii If the Web site doesn't provide a "last updated" message or otherwise date its content, check out some of its links. If more than a couple are no longer working, the information at the site may no longer be up to date either.

5. Try to verify the same information elsewhere.

12 This is particularly important if the information is at odds with your previous understanding or if you intend to use it for critical purposes such as an important health, family, or business decision.

13 Ideally, you should confirm the information with at least two other sources. Librarians and information scientists call this the "principle of triangulation of data." Spending a bit of time validating the material, through the Internet or at a local library, can be well worth the investment.

6. Try to find out how others feel about the reliability and professionalism of the Web site you're looking at.

14 There are a number of sites that list only sites that have been evaluated by editors or that offer evaluations of other sites. Here are five such sites.

15 With any information you come across on the Net, the watchword is "Caveat lector"—Let the reader beware.

16 If you'd like to delve further into the issue of information credibility on the Internet, there are Web sites out there that let you do just that. Here are four good ones.

Selective Listings

About

<http://www.about.com>

Consumer World

<http://www.consumerworld.com/pages/internet.html>

dmoz

<http://dmoz.org>

LookSmart

<http://www.looksmart.com>

Web-Today

<http://www.web-today.net>

Evaluating Internet Information

<http://www.library.mcgill.ca/isearch/isearch6.htm>

Evaluating Quality on the Net

<http://www.sosig.ac.uk/desire/internet-detective.html>

Thinking Critically About World Wide Web Resources

<http://www.library.ucla.edu/libraries/college/instruct/web/critical.htm>

Internet Source Validation Project

<http://www.stemnet.nf.ca/Curriculum/Validate/validate.html>

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NON FICTION

Read Text 1 and Text 2 and answer the following questions :

1. From lines 1-5, identify any two phrases which tell us the kind of place in which Leah lived.
2. In text 1, the writer has used language and structure to interest and engage the reader about Suzy's impressions of the refugees. Identify two language and two structural features from the extract and explain with suitable textual evidence.

TEXT 2

1. From lines 1-4, identify two reasons given by the writer to make the reader understand that the Internet is not wholly reliable.
2. What is the writer referring to when he says 'but looks can and do deceive'? Explain with the help of textual evidence.
3. This extract presents:
 - information about the internet
 - tips for the careful reader
 - varied forms of informationExplore how successfully the writer does this by giving your opinion on how well each one is presented?
Include examples from the text to support your answer.
4. The **TWO** text show how **both** writers have a common purpose for writing the texts. What **similarities** are there between the two narrators message that they in these extracts?
Use evidence from both texts to support your answer. **(6 marks)**