



Test Prep English 5-8

Week 1

Narratives

Name: _____

Objectives

By the end of this class you should be able to:

- ☐ Generate ideas for a narrative using a stimulus
- ☐ Understand the structure of a narrative
- ☐ Create conflict
- ☐ Create hooks for your narrative
- ☐ Verbal reasoning: synonyms and sentence completion

Tutor Comments:

✍ _____

Record any questions about your work/ homework below. Your tutor will address these issues at the start of the next class.

Name: _____ Topic: _____ Week _____

1. _____

2. _____

3. _____

✍ _____

Reflection Slip

Name: _____

Topic: _____

Week _____

Rate this session out of 10.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Rate your performance this week out of 10.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

What is one thing you learnt from this session?

Which area/s do you need clarification with?

What would you like future sessions to cover?

Additional comments:

Homework Set	Tutor (Sighted)	Student Signature	Parent Signature	Tutor (Completed)

- Students and parents sign when homework set is complete

Comments (from parent/ student):

Comments (from tutor):

Weekly Spelling Test

	TEST	CORRECT SPELLING
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		

Extension: Rewrite misspelt words five times below. Write a paragraph using as many of your spelling words as possible.

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1.1. VERBAL REASONING

Synonyms

Which of the following is most similar in meaning to *particular*?

A: special B: simple C: careful D: specific E: none of these

Answer: _____

- There may be more than one possible answer. The most specific answer will be the right one
- Break words you don't know into their parts e.g. *misconception*: *mis* (mistake = wrong, misunderstanding = false understanding), *conception* (concept = idea)
- Use prefixes and suffixes to work out:
 - Word meaning (e.g. *beneficial* – we know 'ben' means good)
 - Word type (e.g. *mutable* must be an adjective; *haphazardly* an adverb)

Verb suffixes	Noun suffixes	Adjective suffixes	Adverb suffixes
's' – runs 'ed' – walked 'en' – soften 'ing' – eating 'ise' or 'ify' [to make or do] – personalise personify 'ate' or 'ite'	'ance' or 'ence' [a state of being or act] – performance, existence 'ant', 'ent', 'er', 'or', 'ian', 'ist' [one who does something] – historian, actor 'ion' or 'tion' [the act of or result of or condition of] – commitment, operation 'ness' [quality of being] – greatness	'able' or 'ible' [able to be] – accessible 'er' or 'est' [more or most] – stronger, strongest 'ive', 'ous', 'y' [having the quality of] – active, devious 'ful' [full of] – careful 'less' [to lack] – careless 'ant' or 'ent' 'ous' or 'ious'	'ly' or 'fully' or 'wise' [in the manner of] – naturally, hopefully, clockwise

- Don't be afraid to circle an answer you don't know the meaning of. Use the process of elimination – if it *has* to be the answer, then it must be.
- If there is more than one possible answer, look at the *word types* (noun, adjective, verb) – synonyms and antonyms always belong to the same word group
- Be aware of words that aren't real e.g. 'uncontinue'

1. modest most nearly means

- a. attractive
- b. clever
- c. current
- d. humble

2. custom most nearly means

- a. dessert
- b. habit
- c. ethic
- d. deliver

3. prolong most nearly means

- a. extend
- b. inquire
- c. relax
- d. wait

4. hustle most nearly means

- a. dance
- b. hurry
- c. busy
- d. clean

5. solemn most nearly means

- a. amusing
- b. harmful
- c. speech
- d. serious

6. imply most nearly means

- a. suggest
- b. stab
- c. thick
- d. destroy

7. ramble most nearly means

- a. knot
- b. confuse
- c. wander
- d. wonder

8. beneficial most nearly means

- a. help
- b. advantageous
- c. charity
- d. wise

9. flare most nearly means

- a. judicial
- b. temper
- c. style
- d. blaze

10. negligent most nearly means

- a. pajamas
- b. morbid
- c. careless
- d. dark

11. aloof most nearly means

- a. above
- b. tidy
- c. clever
- d. reserved

12. resolve most nearly means

- a. turn
- b. puzzle
- c. decide
- d. want

13. congregate most nearly means

- a. worship
- b. gather
- c. disturb
- d. hurry

14. utter most nearly means

- a. express
- b. defer
- c. borrow
- d. laugh

15. fearless most nearly means

- a. powerful
- b. cowardly
- c. brave
- d. careful

16. negligible most nearly means

- a. insignificant
- b. arguable
- c. careless
- d. dark

17. placid most nearly means

- a. calm
- b. lazy
- c. solemn
- d. devious

18. rake most nearly means

- a. thin
- b. scoundrel
- c. gentleman
- d. shovel

19. dupe most nearly means

- a. rancher
- b. trick
- c. simpleton
- d. drug

20. stigma most nearly means

- a. stain
- b. trial
- c. difficulty
- d. holiness

Sentence completion

He lost his job because he had a poor relationship with his boss.

If we change the start of the sentence to:

He had a poor relationship with his boss...

What will the ending be?

- A:** because he lost his job. **B:** and he lost his job. **C:** once he lost his job.
D: ever since he lost his job. **E:** None of these.

In this section, you are given a sentence. The sentence ~~has then~~ been re-written, but only the first half of the new sentence has been provided. Choose the best ending so the new sentence tells us the same thing.

- In each sentence, see if you can find the *cause* and the *effect*. Your new sentence should demonstrate the same relationship of cause and effect. For example, in the above sentence, “he had a poor relationship with his boss” was the cause, and “he lost his job” was the effect.” In the rearranged sentence, the relationship is the same. Options A, C and D cannot be correct because “because”, “once” and “ever since” are all expressions of cause (not effect, which is what you’re looking for)
- Another way of organising your thoughts might be to consider chronological order.

Have a go!

They ~~were~~ walking up to the milkbar but we drove straight past them

If we change the start of the sentence to:

As we drove straight past

What will the ending be?

- A:** we were walking up to the milkbar **B:** they are walking up to the milkbar.
C: they were walk up to the milkbar. **D:** they was walking to the milkbar.
E: None of these.

1. ***The virus has killed 18 people. However, you should not be worried.***

If we change the above into a single sentence and begin:

You should not be worried...

What will the best ending be?

- a. whenever the virus kills 18 people.
- b. but the virus has killed 18 people.
- c. even though the virus has killed 18 people.
- d. because the virus has killed 18 people.
- e. None of these.

2. ***In order to succeed in life, we have to work hard.***

If we change the start of the sentence to:

We have to work hard...

What will the ending be?

- a: because we want to succeed in life.
- b: after succeeding in life.
- c: for our lives to be successful.
- d: when succeeding in life.
- e: None of these.

3. ***When she applied for university, she had no idea what she wanted to become.***

If we change the start of the sentence to:

She had no idea what she wanted to become...

What will the ending be?

- a: since applying for university.
- b: because she was applying for university.
- c: while applying for university.
- d: after applying for university.
- e: None of these.

4. ***Kelly would not have missed her flight if she hadn't taken a wrong turn on her way to the airport***

If we change the start of the sentence to:

On her way to the airport

What will the ending be?

- a: Kelly took a wrong turn.
- b: Kelly took a wrong turn and missed her flight.
- c: Kelly missed her flight.
- d: Kelly took a wrong turn on her flight.
- e: None of these.

5. ***The band started to play, so the couples got up to dance***

If we change the start of the sentence to:

The couples began to dance

What will the ending be?

- a: and then the band started playing.
- b: although the band started to play.
- c: after the band begin to play.
- d: once the band began to play.
- e: None of these.

1.2. STRUCTURE AND CONFLICT

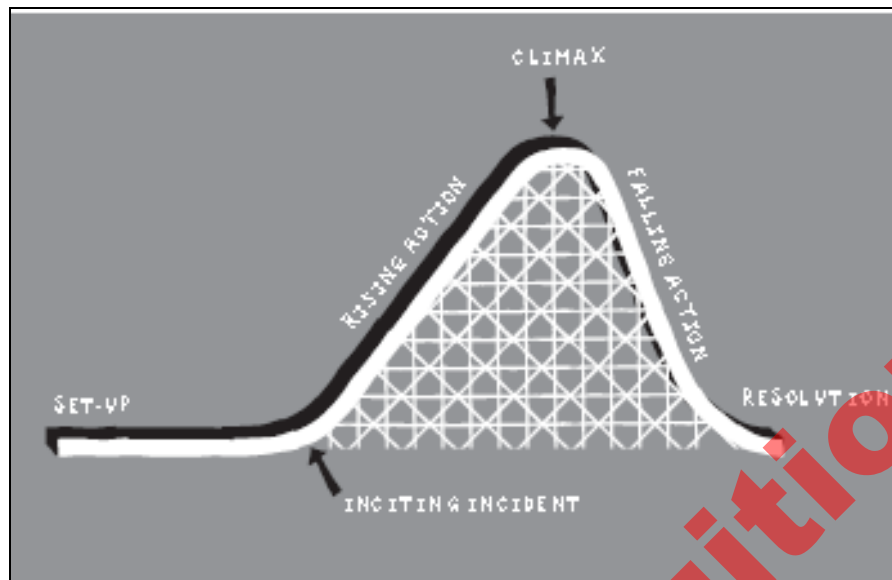
Introduction

Your tutor will show you a series of pictures and read out a number of phrases. For each story prompt, write down an idea for a narrative. For example, if your tutor read out the word “home”, you might choose to write a story about a soldier at war who misses his home, a story of someone who is homeless, or the tale of how a family home was renovated.

Stimulus	Idea

Building Knowledge

The plot of a short story is very much like a roller coaster. It has six separate sections:

**1. The set up (also known as the introduction or orientation):**

This part of the story tells us a bit about the setting, the characters and the situation they are in before jumping into the action.

2. The inciting incident (also known as the conflict or problem):

The problem is the situation that your character must overcome. They are thrown into the action of the story because of the conflict, whether they like it or not.

3. Rising action

This is where you are building suspense after the conflict has arisen. Your character is trying to solve the problem but encounter some problems that make it difficult.

4. The climax

The most exciting part of your story, the climax is designed to make your readers hold their breath in suspense and ask, “what’s going to happen next?”

5. The falling action

This is the fast paced, action packed part of your story. You’re finally speeding down the tracks of the roller coaster with your hands in the air: does the villain get defeated? Does your main character manage to solve their problem? How?

6. Resolution

This is where the reader finds out how things turn out in the very end of the story, after your character does (or doesn’t!) get what they want.

Example:

I creep alongside the wall, my hands skimming the cracks. The cold brick chills my back and occasionally I trip over a stray rock. My teeth are clenched firmly together and I'm desperate not to make a sound, desperate not to cry out as I stumble or at the thought of them finally catching up with me. Under all of this, I'm desperate to escape.

My thoughts weigh heavily on me. Most dominant are my regrets from the day. I don't know what possessed me to tell Mr. Baker about their theft. And to do it so publicly, right in the middle of Main Street! Their faces turned the shade of purple most commonly found on a bruise and if Mr. Baker hadn't been there, wagging his finger as he spoke about 'responsibility' and 'honesty' I'm sure one of them would have throttled me. I'm still amazed I managed to escape: there's something to be said for being invisible after all. Tony dragged his bright blue sneakers along the ground like a bull faced with a red flag.

It's been ten minutes since I last heard my tormentors: their high pitched screams and pounding footsteps. I imagine them returning to the village, disappointed they didn't manage to catch me but already plotting their next attempt at revenge. They'll probably find someone else to harass in the meantime, some poor kid in too short pants and too shiny shoes unfortunate enough to look at them funny or breathe too loudly. I feel sorry for this hypothetical kid, but not sorry enough that I'd put myself in his place.

The door is my only hope. I pull my phone out of my pocket and shine it on the lock holding the doors together. One of my bobby pins acts as a key and as I jam it into the lock I say a silent prayer.

The lock takes ages to pick, seemingly hours of poking and twisting. Once I let slip a whispered curse. The word penetrates the quiet of the night as effectively as if I'd shouted it down a loudspeaker. If I'm being honest my hand shakes a little, which doesn't help, but eventually the lock gives way and falls to the ground with a soft thud. I slowly push open the door, wincing at the loud creak it makes.

I've never been inside the grounds of the old school before. The building is covered with vines, crumbling under years of abandonment. With my phone to guide my way, I follow the path up to the school. I study the path intently. Cracked rocks. Sprigs of grass. Mounds of dirt.

A pair of bright blue sneakers.

Genre

The word "genre" is French for "kind". Books are classified into different genres; each have different characteristics.

Genre	Features

Level 1 Practice Questions

Creating conflict

Now it is time to figure out *what your characters are going to do*. **Most stories are ultimately about the same thing—the journey a protagonist goes on to get what he or she wants.** Whether his or her goal is to get the girl or cure cancer, the journey is never easy, and your character will encounter setbacks along the way. Though they're painful for your protagonist, these obstacles are what will make your novel exciting to read.

Imagine a story about Jim who wants a sandwich more than anything in the world. How boring would the story be if all Jim had to do was walk from his bedroom to the kitchen, make a sandwich, and then eat it? That story is so uneventful it can be told in one sentence. But what if Jim is seriously afraid of the dark, the power is out in his house, and he has to walk down a dark hallway to get to the kitchen? And, once there, he has to fight his bratty younger sister, Emily, for the last slice of roast beef.

External Conflict

The external conflict is the one between a protagonist and antagonist. In the above story, the protagonist *Jim* has a goal (*to eat a sandwich*), but a motivated antagonist *Emily* has her own agenda (*to also eat a sandwich*). The struggle between Jim and Emily over the last slice of roast beef is the external conflict in this story.

Internal Conflict

The internal conflicts are the fears and insecurities that a protagonist has to overcome in order to get what he or she wants. In the story above, Jim has to overcome his fear of the dark in order to get the sandwich he wants so badly.

You should try to answer the following questions to help you plan a narrative:

1. Protagonist

a. More than anything in the world, my protagonist wants _____

b. But he/she is afraid of _____

c. And his/her greatest weakness is _____

d. If my protagonist does not overcome his/her fears/weaknesses, _____

2. Physical antagonist

a. More than anything in the world, my antagonist wants _____

b. My antagonist's 'problem' with the protagonist is _____

c. My antagonist's greatest weakness is _____

d. If my protagonist does not battle against this antagonist, it will eventually _____

e. My protagonist is battling this antagonist by _____

3. Abstract antagonist

a. If my protagonist does not battle against this antagonist, it will eventually _____

b. My protagonist is battling this antagonist by _____

Now have a go at planning your narrative as a class:



Level 2 Practice Questions**Titles**

An effective title must meet one or more of the following criteria:

- It should accurately predict the contents or focus (main idea) of the piece.
- It should set limits on the topic.
- It should communicate the dominant impression the writer wants the story to make.
- It should grab the readers' attention.

You may like to:

- Use wordplay that sets up a contrast: Good Times for Me; Bad Times for You.
- Use words in an unexpected way: I'm a Frayed Knot: Lessons on Bullying from a Messy-Haired Shoe String
- Use alliteration: Fewer Fried Foods For Franklin High School
- Use a phrase or an oft repeated word that captures the essence of the essay: My Essay Deserves a Better Title

Avoid the following:

- Questions: Why do People Still Use Questions as Titles after I Tell Them Not to?
- Titles with an article followed by a noun or verb: The Essay, A Teacher, The Bus

What are some good titles for the story you planned today?

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Hooks and leads

One of the most important parts of a narrative is the 'hook' or 'lead' – the first sentence, the part of the story that is going to 'hook' your readers in.

You can start at the:

1. Beginning

The beginning or set-up of your novel needs to introduce your characters and your conflicts. Starting a narrative at the very beginning is a great way to ease your readers in. So many stories and fairy tales begin this way, that your readers will feel right at home in your story almost immediately.

Leaving was all Marrissa could think about. Fallbrook would drive any teenage girl crazy. It was the kind of place where nothing ever really happened and, certainly, nothing ever changed.

2. The conflict

The inciting incident, as you know, is the moment that changes your protagonist's life and launches the story's adventure. Starting with this moment sucks your readers into your story, and leaves them wondering what will happen next.

When she woke up later that afternoon with a splitting headache, Marrissa could only remember two things: one, someone dressed in an unfamiliar uniform had broken into her home; and two, that person had not been alone.

3. Middle

"*In media res*" (pronounced en med-ee-ya rez) is Latin for "in the middle of things." It literally means starting your story right in the middle of the action, and then filling in the rest—explaining who the characters are and what got them into the mess they're in. A lot of suspense, mystery, and action stories begin *in media res*. It's a great way to draw readers in and to make sure they stick around for all the details.

Marrissa stood face to face with General Fernandez—his fists clenched at his sides and an unforgiving look on his face. Marrissa wished she were back at home. Unfortunately, there was no home for her to return to.

4. The end

This one is a bit tricky, but well worth a try! You basically reveal the ending to your readers, but leave just enough mystery and intrigue to keep them reading. Then you can either work backwards to reveal just how that ending came about or jump to any other point of your narrative and continue.

Though Marrissa's home would never be the same after the war, she was glad to finally be back in Fallbrook. The burnt homes and storefronts, though barely recognisable, symbolised the end of one era, and the beginning of the next.

Techniques that will hook your readers:

1. Dialogue

"Hurry or you'll be late!" called my mother from the bottom of the stairs. "Today of all days you want to be on time." If I had only know what that day would bring, I would have stayed in bed.

2. A question

Have you ever had a day when you wished you had stayed in bed? As I rushed to catch the bus on what seemed to be a perfectly normal day I had no idea what was ahead of me.

3. A description of setting or character

The sun was warm on my back as I raced toward the waiting yellow school bus. As I nestled into the worn leather seat I was greeted by the friendly voices of other excited children. The look on my face was one of confidence and contentment. With a jerk the bus rumbled down the road and I was on my way into one of the worst days of my life.

4. A reflection

Shock has been known to kill ten year olds. It can cause their brains to explode and their heart to stop dead still. These facts raced through my mind as I stood dumbfounded in front of my fourth grade classmates. I wish I had stayed in bed!

5. An event or action

“Bzzzzzz!” The sound of my alarm clock droned in my ears as I struggled to come awake. With a start I sat straight up in my bed. This was my big day and I had to be on time.

Have a go at writing three different hooks for the story you planned today:

1.

2.

3.

Extension**15-minute writing exercise :**

Rewrite your favourite fairy tale in a different genre

OR

Use the following pictures as a prompt for a narrative



Handwriting practice lines for the narrative.

HOMework

Question 1

Read the following passage to answer the questions.

Passage 1

Of course, the smile is more than a chemical reaction, a series of muscular contractions or a mechanism. It is a highly sophisticated concept, an expression of emotions, a mode of communication, a beacon of desire, a ritual — an occasion, in other words, of intense psychological, anthropological and social interest, the product of acute observation, cognition and interpretation. In the West, the smile is also embedded in the Romantic tradition of poetry. There, it is constantly deployed as an expression of love and celebrated for its capacity to radiate beauty from the face of the wearer. The poets thus endowed it with the power to attract and fascinate, to stimulate desire. Indeed, most adults would have some idea of what Wordsworth meant when he described the smile of his beloved as shining 'through his very heart' as, indeed, they would know something of the distress of having the same familiar smile of love withheld or cut off.

Passage 2

The easiest way to give permission is to smile. It's the simplest front porch known to man. According to Irving Goffman, the father of social psychology, 'a smile is the number one indicator that conversation is desirable'. And it might sound incredibly obvious, but you'd be amazed how many people don't understand the value of smiling as it pertains to giving permission.

Question 1

In Passage 1, the smile is best understood as

- a. a reflex facial expression.
- b. an expression that enhances beauty.
- c. an expression indicating amusement.
- d. a complex expression that conveys meaning.

Question 2

Both Passage 1 and Passage 2 agree that the smile is

- a. an expression of emotion.
- b. a form of communication.
- c. an instinctive human reaction.
- d. an unavoidable aspect of conversation.

Question 3

Which one of the following pairs of words best describes how the smile is depicted in Passages 1 and 2?

- | | Passage 1 | Passage 2 |
|----|---------------|-------------|
| a. | multi-faceted | practical |
| b. | over-used | unnatural |
| c. | automatic | fascinating |
| d. | involuntary | superficial |

Read the following passage to answer the questions.

The term 'blockbuster' in regard to movies often has negative connotations. Film critics often use the term as a somewhat derogatory label for those overinflated productions that rely more on special effects rather than dialogue or characters, and that seem to be recycled stories that distract rather than engage the audience. They are noisy, unsubtle and unsophisticated productions that, according to these same critics, signal the death of cinema art and mark the triumph of the corporate concerns about how much money the film has made, which is how its success is defined. But just because a film is labeled a 'blockbuster' doesn't necessarily mean it is bad. A good blockbuster can sweep you away, taking you places you might never go, showing you things you could never do. It brings you into new worlds, totally mesmerising you, filling you with anxiety, joy, laughter, relief. And it is not just you who experiences this. It is the communal pleasure of the audience that becomes important, the old-fashioned notion that 'going to the movies' can still be an exciting experience for us all.

Question 4

According to the writer, the actual term 'blockbuster' is mostly used when describing a film's

- a. artistic merit.
- b. appeal to every generation.
- c. ability to generate controversy.
- d. design and commercial success.

Question 5

According to the writer, critics of blockbuster movies dismiss these movies because they are

- a. too disturbing.
- b. generally distasteful.
- c. misleading and biased.
- d. unoriginal and superficial.

Question 6

The writer views blockbuster movies as

- a. potentially gratifying.
- b. fundamentally flawed.
- c. unconventionally artistic.
- d. appropriately denounced.

Question 7

Besides escapism, another reason given for the appeal of some blockbuster movies is their

- a. widespread influence.
- b. technical simplicity.
- c. unusual themes.
- d. shared impact

Read the following passage to answer the questions.

The Simpsons subverts and critiques traditional sitcom notions such as the ‘warm moment,’ wherein everyone embraces, all problems are (re)solved and we learn a valuable moral lesson. This is most emphatically displayed in the episode titled ‘Blood Feud,’ in which Bart donates blood to save the life of Homer’s boss, Mr. Burns. Hoping to ingratiate himself, and thereby receive a generous reward, Homer forces Bart to donate. When the family receives nothing more than a ‘thank you,’ Homer dashes off a sarcastic note, thus reaping the ire of Mr. Burns, who immediately decides to have Homer killed. But Burns has a change of heart and decides to give the Simpsons a gift after all: a stone head, an ancient Olmec Indian carving so large it completely fills their living room. With the Simpsons gathered round the head, staring at it, eating dinner on trays, this episode denies us closure and any sense of a lesson by selfconsciously ending with a debate on the moral of the show:

Marge: The moral of this story is ‘A good deed is its own reward.’

Bart: Hey, we got a reward. The head is cool!

Marge: Well, then, I guess the moral is ‘No good deed goes unrewarded.’

Homer: Wait a minute. If I hadn’t written that nasty letter, we wouldn’t have gotten anything.

Marge: Well, I guess the moral is ‘The squeaky wheel gets the grease.’

Lisa: Perhaps there is no moral to this story.

Homer: Exactly. It’s just a bunch of stuff that happened.

Question 8

The writer suggests the episode ends ‘self-consciously’ because

- a. it is a warm moment.
- b. there is debate about a moral.
- c. a range of things have happened.
- d. it is not ‘just a bunch of stuff that happened’.

Question 9

Homer’s comment in line 4 of the conversation

- a. supports Marge’s second moral.
- b. contradicts Marge’s second moral.
- c. shows he does not understand what she means.
- d. shows he would like to have done things differently.

Question 10

Marge’s third moral suggests that

- a. Homer was rewarded because he was sarcastic.
- b. Bart was rewarded because he did the right thing.
- c. Bart would have got a better gift if he had been polite.
- d. Homer would have got a better gift if he had been polite.

Question 2

Complete the narrative topic you did not write about in class today

Lined area for writing the narrative topic.

Question 3

How many words can you find using the letters PCTIERYOH? Can you find the nine letter word?

Date: / /

LOOK ③ - SAY ④ - CHUNK "re mark a ble" - COVER ⑤ - WRITE ⑥ - CHECK ✓

PRE - TEST	WORDS	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5
Scores:						

Mistakes (Questions to redo)

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