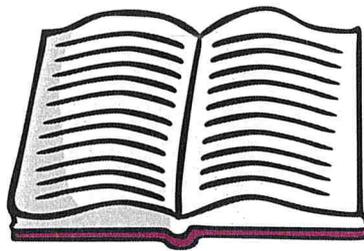




# Year 9

## English Homework Booklet



### Half Term 1

Name: .....

## Student Information for KS3 English Homework



This homework booklet will support with your foundational skills in English:

- Reading
- Writing
- Spelling, grammar and punctuation
- Vocabulary

The booklet contains a mixture of different activities linked to these skills. You are expected to complete 1 activity a week.

You can write in the booklet. For some tasks, you will need paper to write on. For this we have put lined paper at the back of the booklet for you to use.

We will provide you with the answers for each half term's activities the following half term. This means you can self-assess your work and reflect on strengths and areas of improvement.

There is also a reading list attached to help you choose a variety of books from different genres to boost your reading.

We will upload a copy of your reading homework to Satchel should you need to access the work online. You will then need a notebook to write your answers in.

Any questions, don't hesitate to ask your English teacher for support.

Have fun!

The English Team

# READING LIST

Below is a list of some authors and books that you might like to try. Of course, it only contains a few suggestions. There are hundreds of other books out there to try.



One good source for recommendations is a **library**. Ask the librarian for help. Look for reading lists and suggestions that might be there in the library. Look at the books that are on display.

Another place to look is the **internet**. For example, try browsing on amazon.com. Not to buy something, necessarily, but just to get ideas.

- When you look up an author or a book you like, amazon often gives you suggestions near the bottom of the page under headings like 'Customers who bought this book, also bought ...' You can now look up these books. Also, alongside the books there are often 'lists' of similar, relevant books.
- Once you get into these lists, they'll lead to more and more. Keep pursuing things and you'll have a thousand books to read in no time!

## Christopher Paolini

Paolini is a fantasy writer whose works are popular with fans of that genre. *Eragon* is perhaps his best known book.

## Garth Nix

Another fantasy writer, Nix's books are lively and original. *Sabriel* is the first in a trilogy and so a good place to start.

## Dan Brown

Now might be the time to start reading more books that were written for a general adult audience. Make sure that your parents are OK about this! Brown's *The Da Vinci Code* is his most famous – it's a detective thriller about secret societies and a legend that Jesus Christ may have had children.

## Stephen King

Not for the faint-hearted, and definitely one to check with parents first, King's books are the most famous adult horror books of recent years.

## Harper Lee

She only wrote one book, but it's wonderful. *To Kill a Mockingbird* tells the story of a girl and boy growing up in the 1930s in America. It deals with racism especially, but lots more besides. It's funny, clever, emotionally involving, surprising, strange, powerful: everything you would want from a good book.

## Dodie Smith

Smith wrote the book *One Hundred and One Dalmatians* – the one that Disney made the cartoon and the live action film of. However, she also wrote a great book for teenagers called *I Capture the Castle*. In this, a girl describes her eccentric family and what happens when two handsome young men turn up at their home. It's very funny, sweet and clever.

## Ken Kesey

Kesey was an eccentric American, part of the counter-culture of the 1960s. His book *One Flew Over the Cuckoo's Nest* is an inspirational, funny, strange, powerful account of life in an asylum for the criminally insane! It deals with issues of liberty and self-expression.

### Ernest Hemingway

Hemingway was a macho writer. He dealt with masculine pursuits like hunting, fishing, fighting, etc. His prose is tough and dynamic. *The Old Man and the Sea* is a good place to start.

### John Steinbeck

*Of Mice and Men* is a popular GCSE text. *The Grapes of Wrath* is probably his masterpiece. Both books tell an inspirational and moving story about Americans in the 1930s looking for work.

### George Orwell

Orwell was a journalist, whose two most famous novels have become classics. *Animal Farm* shows what happens when a revolution goes wrong by depicting a farm on which the animals take over. *Nineteen Eighty-Four* describes a society that is crushed by a controlling dictatorship. This book features Big Brother.

### Alice Walker

Walker's *The Color Purple* is an important book about the experiences of black American women.

### Bill Bryson

Bryson is a funny writer of non-fiction books. He writes travel books and books about science, but with a real sense of humour.

### Aiden Chambers

He writes interesting, spooky books. Try *Postcards from No Man's Land*.

### Classics

Try:

Charles Dickens

George Eliot

Thomas Hardy

Elizabeth Gaskell

Franz Kafka

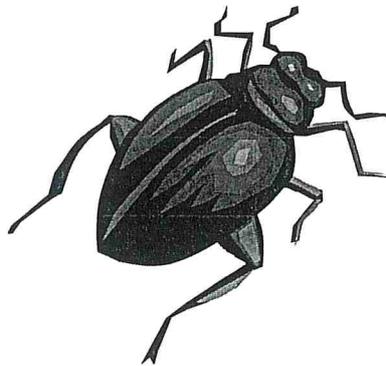
Jane Austen

The Brontë sisters

Joseph Conrad

Sir Walter Scott

Herman Hesse



## VOCABULARY 1: Fill in the Missing Words

These sentences suggest the meaning for a useful, interesting word. Try to think what the missing word might be. Use a thesaurus to help you.

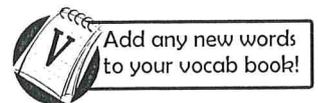
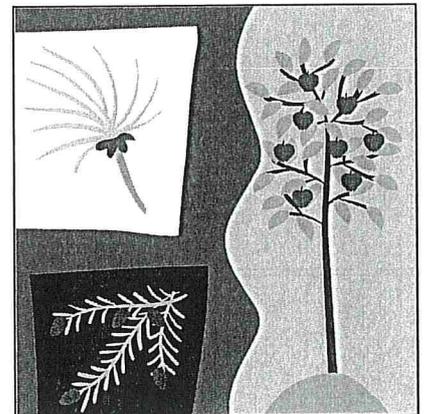
### TASK



Complete these sentences in your English book by adding in the correct missing words. The first letter(s) of each word have been given for you.

- Check your answer in a dictionary to make sure that it is right.
- Ask for help from your family if you are stuck.

1. To have a lot of something is to have an **a**\_\_\_\_\_.
2. To speed up is to **a**\_\_\_\_\_.
3. To collect things is to **acc**\_\_\_\_\_.
4. Something that is real is **ac**\_\_\_\_\_.
5. To speak in favour of something is to **a**\_\_\_\_\_ it.
6. You might **a**\_\_\_\_\_ someone's fears.
7. A poetic technique that involves using words beginning with the same letter is **a**\_\_\_\_\_.
8. Another word for height is **al**\_\_\_\_\_.
9. If something is not clear or could mean two different things it is **am**\_\_\_\_\_.
10. Another word for friendly is **a**\_\_\_\_\_.
11. Another word for old is **an**\_\_\_\_\_.
12. To look forward to something is to **an**\_\_\_\_\_ it.
13. Another word for clothing is **app**\_\_\_\_\_.
14. If something is not natural, it is **ar**\_\_\_\_\_.
15. To hope is to **as**\_\_\_\_\_.
16. To convince someone is to **ass**\_\_\_\_\_ them.
17. If something is easily got, it is **a**\_\_\_\_\_.
18. If something is flavourless, it is **b**\_\_\_\_\_.
19. A disease might be called a **b**\_\_\_\_\_.
20. The study of plants is **b**\_\_\_\_\_.
21. A defensive earthwork is a **b**\_\_\_\_\_.
22. A word for an organised society is a **c**\_\_\_\_\_.
23. Noble, knightly behaviour was called **ch**\_\_\_\_\_.
24. To celebrate the memory of something is to **co**\_\_\_\_\_ it.
25. A society is a **c**\_\_\_\_\_.
26. To talk down on someone is to **c**\_\_\_\_\_ to them.
27. To be friendly is to be **co**\_\_\_\_\_.
28. A horn full of flowers and food is a **c**\_\_\_\_\_.
29. To do something secretly is to do it **c**\_\_\_\_\_.
30. A shade of blue is **c**\_\_\_\_\_.



### EXTENSION

Try to write a story that uses all of the words that you had to find.

## READING 1: *Hard Times*

Read the passage below and complete the task that follows.



This passage is the opening of **Charles Dickens'** (1812-1870) novel about a town in the north of England. Here we see how the school is run on very strict lines. An important local businessman, Thomas Gradgrind, is telling one of the teachers how to teach.

- The difficulty of this passage is: MEDIUM

### Chapter I — The One Thing Needful

'NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!'



The scene was a plain, bare, monotonous vault of a schoolroom, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, — nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, — all helped the emphasis.

'In this life, we want nothing but Facts, sir; nothing but Facts!'

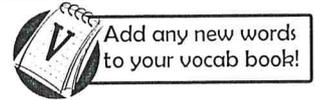
The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

### Chapter II — Murdering The Innocents

THOMAS GRADGRIND, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir — peremptorily Thomas — Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all supposititious, non-existent persons), but into the head of Thomas Gradgrind - no, sir!

## TASK

Answer at least one question in each section. Answer questions at different levels if you wish.



### SELECT AND RETRIEVE

- LEVEL 4: What kind of teaching does Gradgrind favour?
- LEVEL 5: Select one simile from the passage.
- LEVEL 6: Explain the effect of one simile or metaphor.
- LEVEL 7: Select the key phrase that describes Gradgrind. Why did you choose it?

### INFER AND DEDUCE

- LEVEL 4: What would life be like at this school?
- LEVEL 5: What kind of man is Gradgrind?
- LEVEL 6: What is Dickens' attitude to Gradgrind?
- LEVEL 7: Why did Dickens write this passage?

### STRUCTURE

- LEVEL 4: Why does Dickens begin with Gradgrind's speech?
- LEVEL 5: Why does Dickens not mention Gradgrind's name at first?
- LEVEL 6: Why does Dickens start a second chapter where he does?
- LEVEL 7: How can you tell that this is the start of a book?

### LANGUAGE

- LEVEL 4: Why does Dickens use so much repetition in the passage?
- LEVEL 5: How does Dickens describe Gradgrind?
- LEVEL 6: Explain five examples of Dickens' powerful language from the passage.
- LEVEL 7: Which techniques does Dickens use? To what effect?

### OVERALL EFFECT

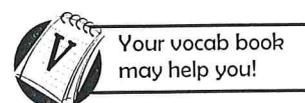
- LEVEL 4: How do you respond to this passage?
- LEVEL 5: What does Dickens want his readers to feel or think?
- LEVEL 6: What is Dickens' message?
- LEVEL 7: What do you think will happen in the rest of the book?

### EXTENSION

- a) Write your own description of a school – set it now.
- b) Write an article outlining your views on education.
- c) Read the rest of *Hard Times*.

# WRITING TASK 1

- TASK:** Write a leaflet advising Year 9 students how to do well in their assessments.
- AUDIENCE:** 14 year olds – so make it lively, relevant, funny, etc.
- FORM:** Leaflet – use headings, images, captions, bullet points.
- PURPOSE:** To inform and advise – make it clear.



## ASSESSMENT CRITERIA

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### LEVEL THREE

- Simple sentences will be correct.
- Some full stops will be used.
- There may be some blocks of text separated from other parts.
- There will be basic content words.

### LEVEL FOUR

- Some long sentences will be used.
- A few commas will be included.
- There may be an opening paragraph and some other sections.
- The vocabulary will be more expressive and refer to details.

### LEVEL FIVE

- A variety of sentences will be used: long and short.
- Commas will be used to divide different clauses.
- There will be subheadings, separate sections and paragraphs.
- There will be a variety of words to depict the key skills.

### LEVEL SIX

- Longer sentence structures will be used accurately.
- Commas will be used effectively.
- Paragraphs and sections will start with link words.
- The vocabulary will be strong and funny.

### LEVEL SEVEN

- A full range of sentence types and structures will be included.
- Commas will be used to create interesting effects.
- There will be lots of variety in paragraphs, boxes, subsections, etc.
- Vocabulary will include sophisticated terminology.

## SECTION 4: SPELLING

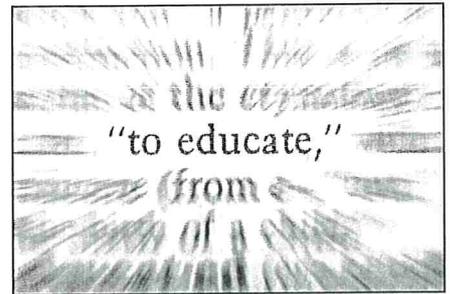
*Spelling can continue to be a problem for students in Year 9. It need not be.*

### TASK

Answer the following questions in your English book. Then read the responses below.

#### QUESTIONS

1. How many spelling mistakes did you make in your last piece of English work? Look back at last year's work if necessary.
2. What kinds of mistake do you generally make?
3. Are the mistakes just slips or do you not know how to spell the words?
4. Are you good at spelling?
5. Is English a very difficult language to get spellings right in?
6. Why are some people better than others at spelling?
7. Will my spell checker sort out my problems for me?
8. Isn't it just too boring to work on spellings?
9. What do you need to do?
10. How will you be able to measure progress?



#### RESPONSES

1. Everyone's spelling issues are different. It is important to look at the number of errors you are making. If it is only one per paragraph, then that's not bad at all. If there are more mistakes, then you need to think hard about what you can do to avoid errors.
2. Look for patterns of mistakes. See the next page for more advice on this. You need to be clear about the kinds of words that cause you problems, so that you can work on them.
3. Could you correct the mistake without looking it up? This would mean that you have a pretty good idea how to spell the word. It might be that you were rushing your work and wrote something different from what you meant to write. If you could not correct the mistake yourself, then you need to spend time learning that spelling.
4. You might make very few errors with spelling. Great. However, do be careful that you do not limit your vocabulary to simple words that you can always spell straight off. It is better to experiment with vocabulary and risk making a few mistakes rather than writing only simplistic pieces.
5. There is a bit of a myth that says that English is really weird and that there is no pattern to English spellings. The truth is: English has got some variety in it, because it is a mixture of French, Anglo-Saxon, Danish and a few other languages too. However, the strangeness is not that extreme. Most spellings are predictable and follow basic rules. So don't get too hung up about how hard it is.
6. No-one can be sure. What is clear is that people who work on spellings improve; people who do nothing about spelling, stay at the same level.
7. Not entirely. Spell checkers on computers only find certain mistakes. If you use the wrong spelling, but happen to spell a different word from the one you intended, it won't notice. Also, you have to look at the spell checker's suggestions, not just ignore them all!
8. Sometimes hard work is the only answer. The pay off is that you get to feel much better about your work in general.
9. and 10. See the next page.

## SENTENCE OPENINGS

A key feature of successful writing is the use of a variety of sentence openers. Poor writing tends to use the same word at the start of each sentence. Try to avoid this!

- One thing that markers look for in your writing is: A variety of sentence openings.



Use connectives at the start of sentences.

Examples: However, ...; Similarly, ...; Therefore ...; etc.

Try starting sentences with these words: If ...; When ...; After ...

Try using participles: Having ...; Entering the room ...; Noticing his friend ...

## TASK

Rewrite the paragraph below in your English book. It has far too much repetition at the start of the sentences.

- Rewrite the paragraph, changing the sentence openings.
- Add a connective as the first word in a sentence.
- Combine sentences if that will help.
- Use words like 'If', 'When' and 'After' as the first word.
- Use participles (-ing words) as the first word.
- Use connectives at the start of sentences.
- How else can you start the sentences?

Pele was a great footballer. Pele knew it from an early age. Pele was born in Brazil. Pele played for Brazil. He played at the 1958 World Cup Finals. He played very well. He was only 17. He showed amazing ball control. He was strong. He was imaginative. He could foresee situations. He could predict what his opponents would do. He had speed and stamina. He was in the World Cup winning team that year. He scored twice in the final. He played again in 1962. He was even better. He only played in the early matches. He was injured. He was due to play for Brazil in 1966. He was injured again. He did not make an impact in the tournament. He had to watch his team fail to win the cup. He came back in 1970. He played in one of the greatest football teams ever. He was in the Brazil team that won the cup. He scored a goal in the final. He retired from the Brazil team after that. He played some games in America. He played with George Best. He thought George Best was the greatest footballer ever. Pele was the greatest really. He scored over 1,000 goals.



## EXTENSION

- Design a poster explaining how to vary sentence openings.

## READING 2: *The Mill on the Floss*

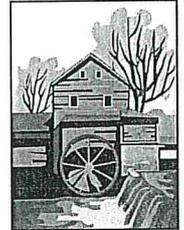
Read the passage below and complete the task that follows.



This is the first chapter of a novel by **George Eliot** (1819-1880). Eliot was a woman writer who took a male pseudonym, partly because books by men were taken more seriously then. Here she sets the scene for her novel. It is set in a small midlands town on the River Floss.

- The difficulty of this passage is: MEDIUM

A WIDE plain, where the broadening Floss hurries on between its green banks to the sea, and the loving tide, rushing to meet it, checks its passage with an impetuous embrace. On this mighty tide the black ships – laden with the fresh-scented fir-planks, with rounded sacks of oil-bearing seed, or with the dark glitter of coal – are borne along to the town of St Ogg's, which shows its aged, fluted red roofs and the broad gables of its wharves between the low wooded hill and the river brink, tingeing the water with a soft purple hue under the transient glance of this February sun. Far away on each hand stretch the rich pastures and the patches of dark earth, made ready for the seed of broad-leaved green crops, or touched already with the tint of the tender-bladed autumn-sown corn. There is a remnant still of the last year's golden clusters of bee-hive ricks rising at intervals beyond the hedgerows; and everywhere the hedge-rows are studded with trees: the distant ships seem to be lifting their masts and stretching their red-brown sails close among the branches of the spreading ash. Just by the red-roofed town the tributary Ripple flows with a lively current into the Floss. How lovely the little river is with its dark, changing wavelets! It seems to me like a living companion while I wander along the bank and listen to its low placid voice, as to the voice of one who is deaf and loving. I remember those large dipping willows ... I remember the stone bridge ...



And this is Dorlcote Mill. I must stand a minute or two here on the bridge and look at it, though the clouds are threatening, and it is far on in the afternoon. Even in this leafless time of departing February it is pleasant to look at – perhaps the chill damp season adds a charm to the trimly-kept comfortable dwelling-house, as old as the elms and chestnuts that shelter it from the northern blast. The stream is brim full now, and lies high in this little withy plantation, and half drowns the grassy fringe of the croft in front of the house. As I look at the full stream, the vivid grass, the delicate bright-green powder softening the outline of the great trunks and branches that gleam from under the bare purple boughs, I am in love with moistness, and envy the white ducks that are dipping their heads far into the water here among the withes – unmindful of the awkward appearance they make in the drier world above.

The rush of the water and the booming of the mill bring a dreamy deafness which seems to heighten the peacefulness of the scene. They are like a great curtain of sound, shutting one out from the world beyond. And now there is the thunder of the huge covered waggon coming home with sacks of grain. That honest waggoner is thinking of his dinner, getting sadly dry in the oven at this late hour; but he will not touch it till he has fed his horses, – the strong, submissive, meek-eyed beasts, who, I fancy, are looking mild reproach at him from between their blinkers, that he should crack his whip at them in that awful manner, as if they needed that hint! See how they stretch their shoulders, up the slope towards the bridge, with all the more energy because they are so near home. Look at their grand shaggy feet that seem to grasp the firm earth, at the patient strength of their necks bowed under the heavy collar, at the mighty muscles of their struggling haunches! I should like well to hear them neigh over their hard-earned feed of corn, and see them, with their moist necks freed from the harness, dipping their eager nostrils into the muddy pond. Now they are on the bridge, and down they go again at a swifter pace and the arch of the covered waggon disappears at the turning behind the trees.

Now I can turn my eyes towards the mill again and watch the unresting wheel sending out its diamond jets of water. That little girl is watching it too: she has been standing on just the same spot at the edge of the water ever since I paused on the bridge. And that queer white cur with the brown ear seems to be leaping and barking in ineffectual remonstrance with the wheel; perhaps he is jealous because his playfellow in the beaver bonnet is so rapt in its movement. It is time the little playfellow went in, I think; and there is a very bright fire to tempt her: the red light shines out under the deepening grey of the sky. It is time too for me to leave off resting my arms on the cold stone of this bridge....

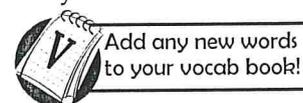
Ah, my arms are really benumbed. I have been pressing my elbows on the arms of my chair and dreaming that I was standing on the bridge in front of Dorlcote Mill as it looked one February afternoon many years ago. Before I dozed off, I was going to tell you what Mr and Mrs Tulliver were talking about as they sat by the bright fire in the left-hand parlour on that very afternoon I have been dreaming of.

## TASK

Answer **at least one** question in each section. Answer questions at different levels if you wish.

### SELECT AND RETRIEVE

- LEVEL 4: What is the name of the town?  
LEVEL 5: What is the name of the mill?  
LEVEL 6: Where is the narrator whilst she tells this part of the story?  
LEVEL 7: What mood does this passage evoke? How?



### INFER AND DEDUCE

- LEVEL 4: How can you tell that the narrator knows the place well?  
LEVEL 5: What does the narrator feel about the place?  
LEVEL 6: What do you think the story will be about?  
LEVEL 7: Why does the narrator mention the young girl with the dog?

### STRUCTURE

- LEVEL 4: How can you tell this is the start of the book?  
LEVEL 5: Why does Eliot start the book like this?  
LEVEL 6: What expectations does this section create?  
LEVEL 7: How does Eliot use shifts in verb tenses and time and place here?

### LANGUAGE

- LEVEL 4: Select one strongly descriptive sentence from the passage.  
LEVEL 5: How does Eliot describe the place?  
LEVEL 6: How does Eliot create a mood?  
LEVEL 7: Which techniques does Eliot use? To what effect?

### OVERALL EFFECT

- LEVEL 4: What is your response to the passage?  
LEVEL 5: What does Eliot want us to feel and think?  
LEVEL 6: What kind of book is this going to be?  
LEVEL 7: How does Eliot use the narrative voice here?

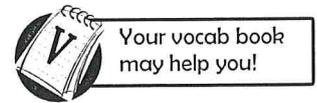


## EXTENSION

- a) Write your own description of a place you know well.
- b) Research and write a feature article about how the memory works.
- c) Read the rest of *The Mill on the Floss*.

## WRITING TASK 2

- TASK:** Write a letter to a friend advising them how to cope with bullying.
- AUDIENCE:** A friend who is your age but who is unhappy about being bullied.
- FORM:** Letter – make it quite formal in layout: just to show you can do it.
- PURPOSE:** To advise – make it supportive, friendly, clear.



### ASSESSMENT CRITERIA

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#### LEVEL THREE

- Simple sentences will be correct.
- Some full stops will be used.
- There may be a sense of an opening and conclusion.
- The vocabulary will include obvious references to bullying.

#### LEVEL FOUR

- Some long sentences will be used.
- A few commas will be included.
- There may be an opening paragraph that sets out key points.
- The vocabulary may include references to feelings.

#### LEVEL FIVE

- A variety of sentences will be used: long and short.
- Commas will be used to divide different clauses.
- Paragraphs will be used to show changes in topic.
- Interesting vocabulary about personal perceptions will be included.

#### LEVEL SIX

- Longer sentence structures will be used accurately.
- Commas will be used effectively.
- Paragraphs will focus on opinions and emotions.
- Vocabulary will be supportive, helpful and personal.

#### LEVEL SEVEN

- A full range of sentence types and structures will be included.
- Commas will be used to create interesting effects.
- Paragraphs will be structured to create expectations and make things clear.
- Impressive vocabulary about people, relationships and ideas will be used.

## CONNECTIVES

You need to use a range of connective words in your writing. These words make precise links within and between sentences. They also make precise links within and between paragraphs.

- One thing that markers look for in your writing is: A range of connectives.



There are connective words and connective phrases. A connective can come at the start of a paragraph. A connective can come at the start of or in the middle of a sentence. Each connective word or phrase implies a particular type of connection.

### TASK A

Below is a set of categories of different types of connective. Following this is a list of connectives. Draw a table in your English book showing which connective goes in which category.

#### Categories

- alternative interpretation
- cohesion
- logic
- discrimination
- exploration
- structure and sequence
- qualification
- sensitivity
- development

In conclusion...  
 Doubtlessly, ...  
 It must be...  
 Finally, ...  
 A lot of people seem to think...  
 To begin with...  
 Undeniably, ...  
 The most important reasons are...  
 In addition, ...  
 Looking at it in this way...  
 This is also true of...  
 Despite...  
 To sum up...  
 Subsequently,...  
 All this adds up to...  
 Contradictorily...  
 On the other hand...  
 Also...  
 Moreover, ...  
 Not only...but also...  
 Alternatively, ...  
 Unarguably, ...  
 If you think..., then you must also...

It could be...  
 Indisputably, ...  
 Conclusively, ...  
 Even if...  
 Bearing this in mind...  
 People may disagree...  
 In order to be consistent...  
 As a result...  
 Secondly,...  
 Therefore...  
 Firstly,...  
 Thus...  
 Consequently,...  
 ..., so....  
 It is often said that...  
 This could mean...  
 It may be...  
 This suggests...  
 Perhaps...  
 Possibly...  
 It seems to me that...  
 If...  
 Someone who thought differently might say...  
 On the face of it...  
 Most people would agree...

Unquestionably,...  
 Likewise...  
 ..., because...  
 Similarly,...  
 Another meaning could be that...  
 Just as...  
 In the same way...  
 The usual opinion is...  
 Equally...  
 Although...  
 ..., but...  
 Nevertheless,...  
 Not many people would deny...  
 Whereas...  
 Whilst...  
 However,...  
 A different way of looking at this...  
 Logic dictates that...  
 Some people may think...  
 You must concede that...  
 It is hard to ignore the fact...  
 It would be hypocritical to say...

### TASK B

Do some research: Find out about boxer Mohammad Ali. Write an encyclopaedia entry about him.

- Try to use as many of the above connectives as you can.
- Remember to use the task as a chance to practise your handwriting too.









