**Cathkin High School**

**English Department**

**S3 Reading and Language Support Booklet**

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**Name:**

**Class:**

**Harry Potter and the Deathly Hallows**

**By JK Rowling**

A handsome manor house grew out of the darkness at the end of the straight

drive, lights glinting in the diamond-paned downstairs windows. Somewhere

in the dark garden beyond the hedge a fountain was playing. Gravel crackled

beneath their feet as Snape and Yaxley sped toward the front door, which

swung inward at their approach, though nobody had visibly opened it.

The hallway was large, dimly light, and sumptuously decorated, with a

magnificent carpet covering most of the stone floor. The eyes of the pale-faced

portraits on the walls followed Snape and Yaxley as they strode past. The two

men halted at a heavy wooden door leading into the next room, hesitated for

the space of a heartbeat, then Snape turned the bronze handle.

The drawing room was full of silent people, sitting at a long and ornate

table. The room’s usual furniture had been pushed carelessly up against the

walls. Illumination came from a roaring fire beneath a handsome marble mantelpiece

surmounted by a gilded mirror. Snape and Yaxley lingered for a moment

on the threshold. As their eyes grew accustomed to the lack of light, they

were drawn upward to the strangest feature of the scene; an apparently unconscious

human figure hanging upside down over the table, revolving slowly as

if suspended by an invisible rope, and reflected in the mirror and in the bare,

polished surface of the table below it. He seemed unable to prevent himself

from glancing upward every minute or so.

“Yaxley, Snape,” said a high, clear voice from the head of the table. “You are

very nearly late.”

The speaker was seated directly in front of the fireplace, so that it was difficult,

at first, for the new arrivals to make out more than his silhouette. As they

drew nearer, however, this face shone through the gloom, hairless, snakelike,

with slits for nostrils and gleaming red eyes whose pupils were vertical. He

was so pale that he seemed to emit a pearly glow.



1. In **paragraph 1** what technique is used to describe the manor house?
2. Why does the author use onomatopoeia in the first paragraph?
3. What does the word ‘sumptuously’ make you think the house is like?
4. How does the author’s description of the paintings on the walls add to the eerie quality of the house in **paragraph 2**?
5. What does the word ‘strode’ tell you about how the men were moving in **paragraph 2**?
6. What does ‘surmounted’ mean in this context?
7. Why did Snape and Yaxley linger at the threshold in **paragraph 3**?
8. Why could they only make out the speaker’s silhouette in **paragraph 5**?
9. Write down four features of the speaker’s face given in paragraph 5.
10. In your own words, what does ‘emit a pearly glow’ mean?

**The Neverending Story**

**By Michael Ende**

The beasts in the Howling Forest were safe in their caves, nests and burrows.

It was midnight, the storm wind was whistling through the tops of the great ancient trees. The towering trunks creaked and groaned. Suddenly a faint light came zigzagging through the woods, stopped here and there, trembling fitfully, flew up into the air, rested on a branch, and a moment later hurried on. It was a glittering sphere about the size of a child’s ball; it moved in long leaps, touched the ground now and then, bounded up again.

But it wasn’t a ball.

It was a will-o’-the-wisp. It had lost its way. And that’s something quite unusual even in Fantastica, because ordinarily will-o’-the-wisps make others lose their way.

Inside this ball of light there was a small, exceedingly active figure, which ran and jumped with all its might. It was neither male nor female, for such distinctions don’t exist among will-o’-the-wisps. In its right hand it carried a tiny white flag, which glittered behind it. This meant it was either a messenger or a flag-of-truce bearer.

You’d think it would have bumped into a tree, leaping like that in the darkness, but there was no danger of that, for will-o’-the-wisps are incredibly nimble and can change directions in the middle of a leap. That explains the zigzagging but in a general sort of way it moved in a definite direction.

Up ahead it saw a clearing in the woods, and there in the light of a campfire sat three figures of different sizes and shapes. A giant, who looked as if the whole of him were made of gray stone, lay stretched out on his belly. He was almost ten feet long. Propped up on one elbow, he was looking into the fire. In his weather-beaten stone face, which seemed strangely small in comparison with his powerful shoulders, his teeth stood out like a row of steel chisels. The will-o’-the wisp recognised him as belonging to the family of rock chewers. These were creatures who lived in a mountain range inconceivably far from Howling Forest-but they not only lived in the mountain range, they also lived on it, for little by little they were eating it up.



1. What technique does the writer in **paragraph 2** to describe the weather? Write down an example.
2. Why do you think the writer uses this technique?
3. What technique does the writer use in the phrase “**creaked and groaned”?**
4. **Look at paragraph 3**. Why does the writer make this paragraph a single short sentences?
5. Write down the **phrase** the writer uses in **paragraph 2** to show the faint light was moving unpredictably?
6. Why was the will-o’-the- wisp moving in all directions? **(paragraph 4**).
7. **Paragraph 5**. In your own words, describe, what was inside the ball of light and what it was doing?
8. **Paragraph 7. In your own words,** write down **three** physical facts about the giant.
9. What technique does the writer use in the same paragraph to describe the giant’s teeth? Write down the example.
10. **Look at the passage as a whole**. **Write down three pieces of evidence** which suggest this extract is from the fantasy genre.

**A Series of Unfortunate Events**

**Lemony Snicket**

If you are interested in stories with happy endings you would be better off reading some other book. In this book, not only is there no happy ending, there is no happy beginning and very few happy things in the middle. This is because not very many happy things happened in the lives of the three Baudelaire youngsters.

Violet, Klaus and Sunny Baudelaire were intelligent children, and they were charming and resourceful and had pleasant facial features, but they were extremely unlucky, and most everything that happened to them was rife with misfortune, misery and despair. I am sorry to tell you this but that is how the story goes.

Their misfortune began one day at Briny Beach. The three Baudelaire children lived with their parents in an enormous mansion at the heart of a dirty and busy city, and occasionally their parents gave them permission to take a rickety trolley-the word “rickety” means “unsteady” or “likely to collapse”-alone, to the seashore, where they would spend the day as a sort of vacation as long as they were home for dinner.

This particular morning it was gray and cloudy, which didn't bother the Baudelaire youngsters one bit. When it was hot and sunny, Briny Beach was crowded with tourists and it was impossible to find a good place to lay one's blanket. On grey and cloudy days, the Baudelaires had the beach to themselves to do what they liked.

Violet Baudelaire, the eldest, liked to skip rocks. Like most fourteen-year-olds, she was right-handed, so the rocks skipped farther across the murky water when Violet used her right hand than when she used her left. As she skipped rocks, she was looking out at the horizon and thinking about an invention she wanted to build. Anyone who knew Violet well could tell she was thinking hard, because her long hair was tied up in a ribbon to keep it out of her eyes. Violet had a real knack for inventing and building strange devices, so her brain was often filled with images of pulleys, levers, and gears, and she never wanted to be distracted by something as trivial as her hair. This morning she was thinking about how to construct a device that could retrieve a rock after you had skipped it into the ocean.

Klaus Baudelaire, the middle child, and the only boy, liked to examine creatures in tidepools. Klaus was a little older than twelve and wore glasses, which made him look intelligent. He was intelligent. The Baudelaire parents had an enormous library in their mansion, a room filled with thousands of books on nearly every subject. Being only twelve, Klaus of course had not read all of the books in the Baudelaire library, but he had read a great many of them and had retained a lot of the information from his readings. He knew how to tell an alligator from a crocodile. He knew who killed Julius Caesar. And he knew much about the tiny, slimy animals found at Briny Beach, which he was examining now.

* 1. **According to paragraph 1**, what warning does the narrator send the reader at the start of the story?
	2. Why will this story be different to any ones the reader has read already?
	3. Write down three qualities of the Baudelaire children in your own words.
	4. **Look at paragraph 2**. Why does the author say the children are unlucky?
	5. **In your own words,** describe the city where the children live.
	6. **Look at paragraph 3 again.** Explain why the writer uses dashes here.
	7. **In your own words,** why did it not bother the Baudelaire children that the beach was cloudy and grey?
	8. Select two other examples from the passage where the writer adopts **a conversational tone.**
	9. Write down a **verb** from paragraph 6 that shows Klaus is able to remember lots of information from books.
	10. Write down two interesting facts Klaus has read in books **from the final paragraph**.



**Bridge to Teribithea**

**By Katherine Paterson**

Ba-room, ba-room, ba-room, baripity, baripity, baripity, baripity — Good. His dad had the pick-up going. He could get up now. Jess slid out of bed and into his overalls. He didn't worry about a shirt because once he began running he would be hot as popping grease even if the morning air was chill, or shoes because the bottoms of his feet were by now as tough as his worn out sneakers.

‘Where you going, Jess?' May Belle lifted herself up sleepily from the double bed where she and Joyce Ann slept.

'Sh.' He warned. The walls were thin. Momma would be mad as flies in a fruit jar if they woke her up this time of day. He patted May Belle's hair and yanked the twisted sheet up to her small chin. 'Just over the cow field,' he whispered. May Belle smiled and snuggled down under the sheet.

'Gonna run?'

 'Maybe.'

Of course he was going to run. He had gotten up early every day all summer to run. He figured if he worked at it — and Lord, had he worked — he could be the fastest runner in the fifth grade when school opened up. He had to be the fastest — not one of the fastest or next to the fastest, but the fastest. The very best.

He tiptoed out of the house. The place was so rattly that it screeched whenever you put your foot down, but Jess had found that if you tiptoed, it gave only a low moan, and he could usually get outdoors without waking Momma or Ellie or Brenda or Joyce Ann. May Belle was another matter. She was going on seven, and she worshipped him, which was OK sometimes. When you were the only boy smashed between four sisters, and the older two had despised you ever since you stopped letting them dress you up and wheel you around in their rusty old doll carriage, and the littlest one cried if you looked at her cross—eyed, it was nice to have somebody who worshipped you. Even if it got unhandy sometimes.



1. **According to paragraph 1**, give a reason why Jess didn’t worry about his shirt.
2. What technique does the writer use in the opening line to imitate dad’s pick-up?
3. Why do you think the writer uses this technique?
4. What technique does the writer use in the phrase “**as hot as popping grease**” Why do you think this is effective?
5. **Look at paragraph 3**. Write down the phrase the writer uses to show how momma would react to being woken up.
6. **Look at paragraph 6**. What reason does Jess give for practising his running?
7. Throughout this paragraph the writer adopts two special techniques to show Jess’s determination at running. Write down the two techniques.
8. **Look at paragraph 7**. Write down two examples of personification from this paragraph which are used to describe the house.
9. Read the final paragraph again. **In your own words** describe Jess’s relationship with May Belle.
10. **In your own words** describe Jess’s relationship with the two older sisters.

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| **Word** | **Definition** | **Synonyms** |
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**Vocabulary Challenge!**



**Man of the Millennium**

At the turn of the century, Shakespeare was named “Man of the Millennium” in a British poll. In the States that year, sassy and smart Shakespeare in Love won several academy awards.

The calendar pages turned and turned. Now 13 years later, Will -as we affectionately like to call him - is still strutting his stuff on stages around the globe. His actors still battle blizzards and swoon in balcony scenes poking fun at each other and dying. He is still hotter than George Clooney. Hotter than Brad Pitt. David Tennant positively sizzled as Hamlet at the Stratford Globe.

Yet his world was vastly different from ours today. There was no X-Factor or One Direction. He used a quill pen instead of an I-pad. He had never heard of Aids and Cancer, though thousands perished pitilessly from the plague outside his London home. In his day there were no I-pod shuffles and he penned on parchment by candlelight. There were no Emily Blunts or Gwyneth Paltrows to play Viola or Cleopatra. All the female roles were boys in pretty dresses.

So why is Will Shakey such a dominant figure on the world stage? Quite simply - and no thanks to Simon Cowell - he still has the x-factor. It is the timeless stuff of life and death in his writing that we recognise as familiar. His aging, raging fathers and weeping strong-willed mothers are not unlike our own. And his star-crossed lovers are like the ones who broke our hearts only yesterday. We know these people and then realise, with a start, that Shakespeare knows us.

Questions

1. **Look at paragraphs 1 and 2.** Using your own words as far as possible, summarise why Shakespeare is still famous. (4)
2. What tone is adopted in paragraph **2**? How does he achieve it? Give two pieces of evidence in your answer. (2)
3. **Look at paragraph 3**. Explain three differences and one similarity between Shakespeare’s world and our own. (4)
4. What is the purpose of italics in the first line of the **fourth paragraph**?(2)
5. **Look at the final paragraph.** Explain how the writer uses sentence structure to create a comic tone. (2)
6. **Look at the final paragraph**. Explain how the writer uses word choice to illustrate that the actors are all about life and death. (2)
7. **Consider the article as a whole**. What are the main points the writer makes about the appeal of Shakespeare. Answer in your own words as far as possible. (4)

**Barack Obama**

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He has a devilish wicked lopsided little half-smile, does Mr Barack Obama, and the instincts in his face want him to use it. Just as well, really, because it pulls him back into the realm of humanity, and without it we might be in danger of trading hallelujahs and tugging his frayed hem.

“He’s *not* the president,” reprimands the copper keeping crowds at bay outside the House of Commons, “Yes he is!” wails a fat white sunburned American. “He’s my president! Let me throoooough!”

There was something utterly messianic about the visit yesterday to London of what polls increasingly have down as the United States’ president-elect. Not least the mortals gathering to be sprinkled with stardust, PMs and PMs in-waiting among them.

(Observer, 2008)

1. What does the word ‘devilish’ suggest about Barack Obama?

2. Explain why his ‘instincts’ want him to use it.

3. What is ‘the realm of humanity’?

4. What does the author suggest might happen if he didn’t smile?

5. Who or what is Barack Obama being compared to at the end of the first paragraph?

6. Why is the word ‘not’ in italics?

7. What is the effect of the word ‘copper’?

8. How does the writer makes the sunburned American seem comical in paragraph 2?

9. Explain what is meant by ‘utterly messianic’.

10. Who are the ‘mortals’ and why are they there?

**Travel Writing**

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The sun shone brightly on the tumbling waters of the River Naver. Rather too brightly for my liking. It was great weather for the Scottish Tourist Board, bad weather for fishermen – *very* bad weather for fishermen. There was nothing for it. I flipped the top off a bottle of beer and let the golden, lightly bitter, gently malted liquor course down my throat. Okay, okay, that sounds like a commercial, but that’s how it happened.

As the name suggests you’ll find the Black Isle Brewery on the Black Isle, a curious and delightful place just north of Inverness.

It is rich, rolling farmland, green and wooded. And tucked down a narrow lane is the cluster of cow sheds and barns that houses David Gladwin’s brewhouse, bottling plant, shop and office. I get the feeling that Gladwin is definitely a glass half-full kind of guy.

(Guardian Weekend Magazine)

1. What seems unusual about the start of the article?

2. Explain why the writer says this.

3. Why is the word ‘*very*’ in italics?

4. What does the word ‘flipped’ suggest about the writer’s attitude?

5. What is the effect of the adjectives used to describe the beer?

6. How does the tone change at the end of this paragraph?

7. Explain how he feels about the Black Isle.

8. What does the description of where the brewery is make the reader feel about it?

9. What is meant by ‘glass half-full kind of guy’?

10. What technique is the writer using at the end of the extract?

**The Runner**



Run this long and of course it’s going to be exhausting. But at this point being tired wasn’t a big issue. By this time exhaustion was the status quo. My muscles silently accepted this exhaustion as a historical inevitability. I had been transformed into a being on autopilot whose sole purpose was to rhythmically swing his arms back and forth, move his legs forward one step at a time.

I didn’t think about anything, I didn’t feel anything. I realised all of a sudden, that even physical pain had all but vanished. Or maybe it was shoved into some unseen corner, like some ugly furniture you can’t get rid of.

…Even so, when I reached the finish line, I felt very happy. I’m always happy when I reach the finish line of a long-distance race, but this time it struck me hard. I pumped my right fist into the air.

For the first time in half a day I sat down and wiped off my sweat, drank some water, tugged off my shoes, and, as the sun went down, stretched my ankles.

(Haruki Murakami *Observer Sport Magazine*)

1. Why is the extract written in the first person?

2. Why is the word ‘exhaustion’ repeated in the first paragraph?

3. What does the word ‘transformed’ suggest?

4. Why does the writer now describe himself as a ‘being’?

5. What is the effect of him comparing his pain to ‘furniture’?

6. What technique is the writer using when he does this?

7. What do the three dots at the start of paragraph 2 tell you?

8. How is the reader made aware that his reaction to finishing

 is different this time?

9. Why is the way he tells us how long it has taken effective?

10. What does the word ‘tugged’ suggest about how the writer feels?

**Big Brother**

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The comedown from *Big Brother* is dark and difficult and full of woes. Once you’ve emerged from the house to a car park of boos and bright lights and posed for the papers with a member of a long forgotten boy band, things start to get tricky.

You find yourself pouting for cameras that aren’t there. You forget that there isn’t a team of soundmen behind your mirrors. You can’t go back to your old job modelling cars and your agent can’t find you any work.

You need to try and wangle a presenting job before allowing yourself to be photographed with a football player.

Repent tearfully, expensively, and reappear, wearing much less make-up, as a lovable yet controversial talk-show host. Catchphrase? ‘Reality TV kills.' Job done.

(Eva Wiseman *Observer Magazine*)

1. What does the writer mean by a ‘comedown’?

2. Why does she refer to the reader as ‘you’ throughout the article?

3. What are the ‘bright lights’ the writer refers to in paragraph 1?

4. Why is the boy band member referred to as ‘long forgotten’?

5. What is suggested by the word ‘pouting’ in paragraph 2?

6. Explain what point the writer is making in this paragraph.

7. Why would need to ‘wangle’ a presenting job?

8. Who is the article directed at? Explain your reasons.

9. Why does the writer advise you to ‘wear much less make-up’ in the final part of the article?

10. What kind of tone is the writer using throughout?

**Gardens**

Picture a garden. Step into it. Stroll around. What do you see? Perhaps a riot of tumbling terraces, a cheerful blast of a blooming border or an explosive vegetable patch. Or maybe you are just reminded of a muddy lawn and cracked concrete patio.

Whatever you are imagining, it is likely that to one side stands a house.

You are picturing a garden as most people see one – an extension of a home, a landscaped setting to live in, a private space cultivated for the primary pleasure of the occupant.

But some people have a different definition of gardening. I am one of them. I do not wait for permission to become a gardener but dig wherever I see potential. I, and thousands like me, step out from home to garden land we do not own. The attacks are happening all around us and on every scale – from solo missions to spectacular campaigns by organised and politically charged cells.

(Richard Reynolds *G2*)

1. What is the writer trying to do in the first few sentences?

2. Where would you be more likely to hear these kind of instructions?

3. How does the second part of the opening paragraph contrast with the first?

4. What is the effect of the words ‘private space’?

5. What is meant by ‘primary pleasure’?

6. How does the writer see himself as different?

7. Explain what is meant by the ‘potential’ he sees.

8. How does the imagery of ‘thousands like me’ affect our view of what he is doing?

9. Why does he describe these events as ‘attacks’?

10. What is the effect of the final sentence?

**New Science**

It sounds like something from a B-movie. Scientists working to avert global catastrophe invent a terrible technical instrument that could affect the fundamental way the planet operates. The question is not whether they should use it, but whether they have a choice. In both academic and privately funded laboratories, such techniques are being considered, mostly in response to global warming.

One of the biggest worries is that such tinkering could produce complicated outcomes. Hopefully we’re not in B-movie territory yet.

“The simplest thing is to stop putting in the gases that cause the warming,” says one leading scientist. When it comes to preventing the conditions that might make governments take this kind of thing seriously, we all have our hands on the climate dial.

(Dan Bradbury *Technology Guardian*)

1. How is the opening sentence effective?

2. What does the reference to a B-movie suggest?

3. Why is the word ‘terrible’ effective?

4. What is the main cause of the problem?

5. How are the two kinds of laboratories different?

6. Why do you think he uses the word ‘tinkering’ in paragraph 2?

7. Explain what you think might be meant by ‘complicated outcomes’.

8. How does the writer reassure us that things are not as bad as they could be?

9. What is offered as the easiest way of preventing this problem?

10. In your own words explain the last sentence.

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**Restaurant Review**



For the following confession, I can only throw myself on your mercy. For 37 whole minutes I had stood outside Jamie’s Italian, grinning insanely at diners on the other side of the window in a futile bid to force them out, and the queue had moved all of two inches.

Call it selfish if you must, but faced with another hour or more before getting a seat, I blew my cover and was led inside to wait at the bar, where my friends found me staring catatonically at a TV screen showing chefs making fresh pasta.

All in all then, the experience wasn’t fully authentic. But neither is this restaurant, which stands beside a place known locally as “vomit alley” and is rather more town than gown. Jamie Oliver has a real love for Italian cuisine, but there is something unItalian about the idea of serving hordes as quickly as possible, albeit with enthusiastic charm, to keep that queue trickling along.

(Matthew Norman)

1. How does the opening sentence grab the reader’s attention?

2. What is the effect of this?

3. Why does the writer tell us exactly how long he waited?

4. Why was he trying to force the diners out?

5. What is meant by ‘blew my cover’?

6. Why does he mention what was on television?

7. How does he feel while watching it?

8. Explain why he felt it was ‘unItalian’.

9. What image does the word ‘hordes’ make you think of?

10. How is the last part of the article linked to the start?

**Gardening Leave**

In the lucrative world of private banking, establishing close relationships with the “right sort” is all important. And as a senior private banker Edward Goodchild is used to long hours where the work-life balance is heavily skewed towards work.

But recently Goodchild screeched to a halt to spend three months on gardening leave, free to do whatever he wished. It is a quaint euphemism that conjures up images of businessmen tending roses. In practice the term describes the period of enforced but fully paid leave that professionals are placed on when they move to a competitor or made redundant.

During their time “in the garden” they cannot undertake any other work. They are marched unceremoniously out of the office the minute their departure is announced to prevent them poaching clients, accessing sensitive strategic information or to prevent them wiping files and causing damage.

(Adapted from Melissa Vinney *Guardian Work*)

1. What does the writer mean by ‘lucrative’?

2. What does the word ‘private’ suggest about this world?

3. Who is meant by the “right sort”?

4. Why is his work-life balance not as it should be?

5. Explain why the image ‘screeched to a halt’ is effective.

6. What is meant by the word ‘euphemism’?

7. Why is “in the garden” placed in speech marks?

8. What words tell the reader that this is not always what the employee wants to do?

9. What is meant by ‘poaching clients’?

10. Why would someone want to wipe files or cause damage?

**Holiday Snaps**

Politicians on holiday never quite look at ease. Relaxing is not what statesmen are supposed to do. That has been part of the sport for photographers ever since early experiments in the holiday photo-opportunity emerged at the start of the 20th century.

Summer holidays were easier in the not-so-good old days when everyone knew where they stood. Aristocratic politicians retired to their estates to fish, shoot or idle in August. They gave the game away by allowing themselves to be photographed for grainy black and white TV, a concession to popular curiosity that would lead to paparazzi snaps within a generation.

There was always a market for holiday photos and politicians have usually obliged, partly hoping to polish their image, partly in the hope of being left alone. But the arrival of 24/7 mass media and intrusive technology have exponentially raised the game.

(Michael White *G2*)

1. What image of politicians is presented in the first line?

2. How does this convey the writer’s attitude towards them?

3. Why is the word ‘statesmen’ effective?

4. What does the description of this as ‘sport’ tell you about the photographers’ attitude?

5. How does the writer show he prefers the present to the past?

6. What does ‘aristocratic’ tell you about these politicians?

7. Why are the pictures described as ‘grainy’?

8. What has happened because of these early pictures?

9. Why does the writer think politicians allow themselves to be photographed?

10. Explain what is meant by ‘24/7 mass media’.

**Tricks & Techniques**

**A reminder**

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Make sure you know, can spot and comment on the effect of the following techniques:

**Simile** – a comparison using the words ‘as’ or ‘like’

**Metaphor** – a comparison when one thing is said to be another

**Alliteration**- the repetition of a letter sound within a group of words

**Onomatopoeia** – a sound word.

**Personification** – when an inanimate object is given human characteristics or qualities.