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English Workbook 1

third edition

Anne Mitchell

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Australian Curriculum

English Workbook 1

third edition

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Anne Mitchell

Dedication

For my nephews, Thomas, Andrew and Patrick and my niece, Caitlin

With love

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Australian Curriculum: English Year 7

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Language for interaction		
2 Understand how accents, styles of speech and idioms express and create personal and social identities (ACELA1529)	Personal identity Social identity Idiomatic language Idioms from other countries	4 14 22 24
3 Understand how language is used to evaluate texts and how evaluations about a text can be substantiated by reference to the text and other sources (ACELA1782)	Evaluative language Book reviews Assessment task 3.1—Book review Assessment task 3.2—Analytical text response	68 70 72 82
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4 Understand and explain how the text structures and language features of texts become more complex in informative and persuasive texts and identify underlying structures such as taxonomies, cause and effect, and extended metaphors (ACELA1531)	Constructing a persuasive essay (exposition) Persuasive language Assessment task 3.2—Analytical text response Poetic devices	41 44 82 90
5 Understand that the coherence of more complex texts relies on devices that signal text structure and guide readers, for example overviews, initial and concluding paragraphs and topic sentences, indexes or site maps or breadcrumb trails for online texts (ACELA1763)	Constructing a persuasive essay (exposition) Topic sentences Assessment task 2.2—Persuasive essay or speech—plan Assessment task 3.2—Analytical text response	41 42 53 82
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7 Recognise and understand that subordinate clauses embedded within noun groups/phrases are a common feature of written sentence structures and increase the density of information (ACELA1534)	Phrases and clauses Embedded clauses	12 13
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10 Investigate vocabulary typical of extended and more academic texts and the role of abstract nouns, classification, description and generalisation in building specialised knowledge through language (ACELA1537)	Build your vocabulary Assessment task 3.2—Analytical text response Nouns Nominalisation	All units 82 138 141
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Responding to literature		
2 Reflect on ideas and opinions about characters, settings and events in literary texts, identifying areas of agreement and difference with others and justifying a point of view (ACELT1620)	Poem—'Television' Assessment task 3.1—Book review Assessment task 3.2—Analytical text response Assessment task 3.3—Creative text response: group film or play Short stories	63 72 82 93 105
3 Compare the ways that language and images are used to create character, and to influence emotions and opinions in different types of texts (ACELT1621)	Extract from 'Sticks and Stones and Such-like' Extract from *Sally's Story* Extract from *Don't Call Me Ishmael!* Emotional appeals in advertising Images Poem—'Television' Films Extract from screenplay—*Ratatouille* Short stories Descriptive detail—*The Boy Who had Wings*	9 18 10 45 49 63 75 79 105 117

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4 Discuss aspects of texts, for example their aesthetic and social value, using relevant and appropriate metalanguage (ACELT1803)	Extract from *Don't Call Me Ishmael!* Poem—'Television' Book reviews Assessment task 3.2—Analytical text response The grammar of 'Jabberwocky' Poetic devices Myth—'The Birth of Butterflies' 'Chinese Creation Myth'	10 63 70 82 86 90 98 100
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5 Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches (ACELT1622)	Extract from *Don't Call Me Ishmael!* Book reviews Assessment task 3.1—Book review Extract from screenplay—*Ratatouille* Short stories Plot structure Characterisation Descriptive detail—*The Boy Who had Wings* Setting—*Bridge to Terabithia*; *Walk Twenty, Run Twenty* Narrative voice	10 70 72 79 105 108 114 117 118–19 120
6 Understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)	Films Extract from screenplay—*Ratatouille* Plays Extract from play version of *The Lion, the Witch and the Wardrobe* Narrative poems—'Jabberwocky' Poetic devices Poetry—'Magpies' and 'The Eagle' Haiku	75 79 81 81 84 90 124–5 125
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2 Identify and discuss main ideas, concepts and points of view in spoken texts to evaluate qualities, for example the strength of an argument or the lyrical power of a poetic rendition (ACELY1719)	Opinions Persuasive language Formal oral presentations Poem—'Television' Narrative poems—'Jabberwocky'	34 44 52 63 84
3 Use interaction skills when discussing and presenting ideas and information, selecting body language, voice qualities and other elements, (for example music and sound) to add interest and meaning (ACELY1804)	Informal debate about sport Is reading better than television? Assessment task 3.3—Creative text response: group film or play Assessment task 4.2—Media research and report	38 65 93 131
4 Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to promote a point of view or enable a new way of seeing (ACELY1720)	Formal oral presentations Assessment task 2.2—Persuasive essay or speech Assessment task 3.3—Creative text response: group film or play Assessment task 4.2—Media research and report	52 53 93 131
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6 Use prior knowledge and text processing strategies to interpret a range of types of texts (ACELY1722)	Extract from *Don't Call Me Ishmael!* Poem—'Television' Evaluative language Narrative poems—'Jabberwocky' The grammar of 'Jabberwocky' Identifying parts of speech Myth—'The Birth of Butterflies' 'Chinese Creation Myth' Story—'The Moon Pool' Assessment task 4.2—Media research and report	10 63 68 84 86 87 98 100 109 131
7 Use comprehension strategies to interpret, analyse and synthesise ideas and information, critiquing ideas and issues from a variety of textual sources (ACELY1723)	Extract from *Sally's Story* Homework task—Reading comprehension Poem—'Television' Impact of technology Myth—'The Birth of Butterflies' 'Chinese Creation Myth' Story—'The Moon Pool' Assessment task 4.2—Media research and report Homework task—Reading and vocabulary	18 29 63 66 98 100 109 131 133

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10 Edit for meaning by removing repetition, refining ideas, reordering sentences and adding or substituting words for impact (ACELY1726)	All written exercises and assessment tasks require students to edit their work before it is assessed Unit 5 specifically targets this skill Proofreading practice	All units 136 174
11 Consolidate a personal handwriting style that is legible, fluent and automatic and supports writing for extended periods (ACELY1727)	All work that is completed in the workbook is designed to consolidate a personal handwriting style that is legible and fluent Handwriting exercise	All units 175
12 Use a range of software, including word processing programs, to confidently create, edit and publish written and multimodal texts (ACELY1728)	There are opportunities throughout the workbook for students to use a range of software	All units

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Preface

This is the first in a series of English workbooks for students in the junior and middle years of secondary school. The units are designed so that there is a logical and sequential development of skills and knowledge throughout this workbook, as well as throughout the workbook series. Text extracts within units are from popular fiction for teenagers, with an emphasis on modern Australian texts and texts that address the Cross-Curriculum Priorities. Activities and assessment tasks cater for differentiation in the English classroom. Links to the Australian Curriculum are indicated in the table on previous pages and at the start of each unit.

To the student

As this is a workbook, you are encouraged to record your answers in the spaces provided. Sometimes this is an opportunity to draft your work before you hand up a good copy for assessment. You are encouraged to keep the workbook as an English reference for the future, and for this reason there is a strong emphasis on the development of your English language skills.

To the teacher

English Workbook 1 contains five substantial units of work—the first four are intended to reflect a typical English program in the first year of secondary study, and the final unit focuses on English skills of grammar, spelling and vocabulary, to help students with their work, not only in English but also in all other subjects. The Teacher Book contains answers, suggestions about different approaches and extension activities, and references to online materials. There is a list of weblinks in the digital support material for teachers. You will notice in the table on pages v–ix that the Australian Curriculum content descriptions are numbered, and these numbers correspond to the numbers on the opening page of each unit, indicating the links to the AC. Links to the Cross-Curriculum Priorities and General Capabilities are also indicated in the Teacher Book, as well as references to the assessment requirements in your particular state or territory. Support material for teachers is available free on the Macmillan website, which includes assessment rubrics, the weblinks list and a list of recommended novels for wider reading that are suitable for students at this level.

To access the teacher support material, go to <www.onestopdigital.com.au>.

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UNIT 1

Personal and social identity

The focus of this unit is personal and social identity. You will talk and write about who you are and where you are from. There will be opportunities to get to know the students in your new class and share your thoughts and feelings with them. You will explore the links between language and identity, investigate how language has changed over time and learn about how language can be varied to suit the purpose and audience. The links between this unit and the Australian Curriculum: English are outlined in the boxes below.

LANGUAGE

In this unit you will:

- Talk and write about personal and social identities, and understand how language is a marker of identity
- Explore the meaning and significance of names
- Explore how language has changed over time and how new words come about
- Learn about idiomatic language from Australia and other countries
- Learn about phrases and clauses, and see how sentence structure can be used effectively in a text
- Expand vocabulary and learn spelling

AC Language content descriptions 1, 2, 6 and 7

LITERATURE

In this unit you will:

- Read texts that explore issues to do with personal identity, social interaction and culture
- Create personal reflective pieces that could become sections of an autobiography
- Investigate how language creates identity

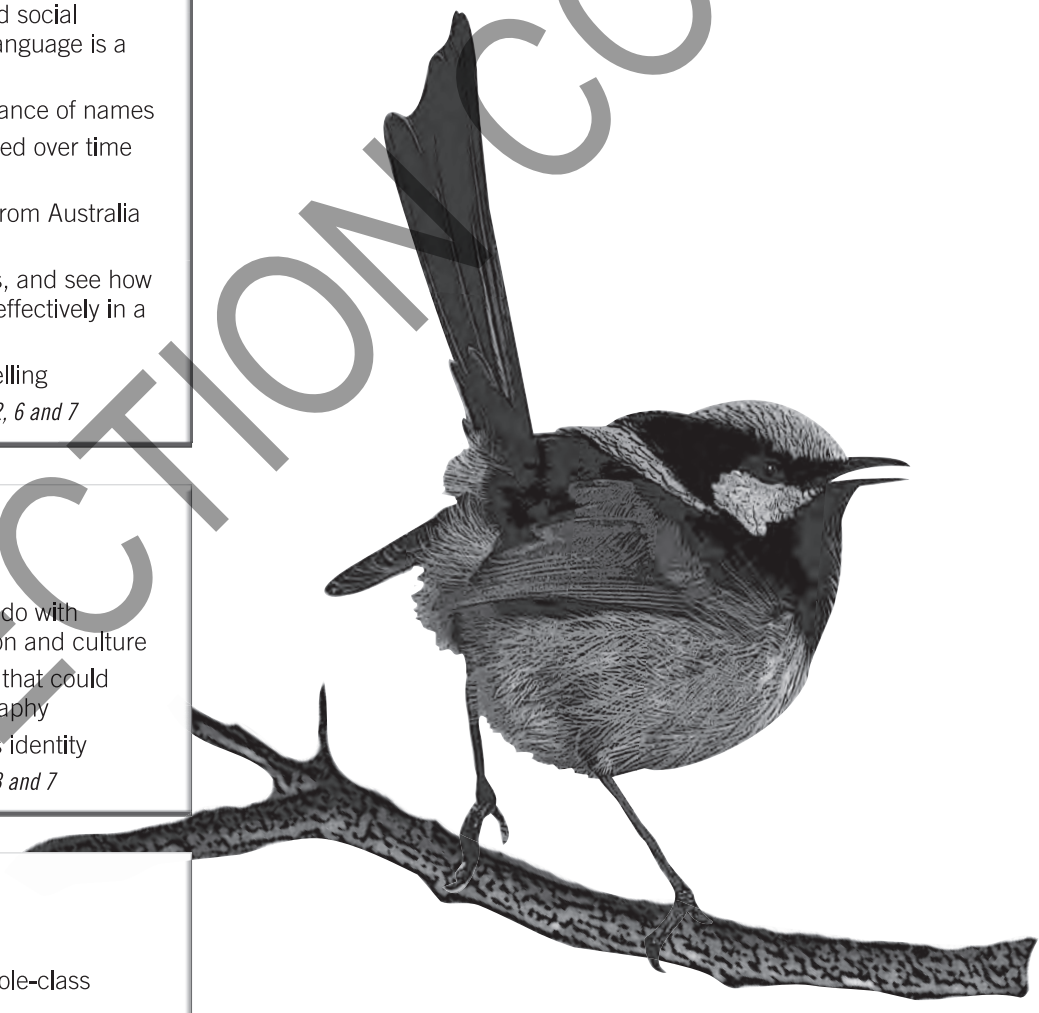
AC Literature content descriptions 1, 3 and 7

LITERACY

In this unit you will:

- Participate in pair, group and whole-class discussions
- Discuss how language varies for different purposes and audiences
- Explore the influence of text messaging on written language
- Use comprehension strategies
- Use technology

AC Literacy content descriptions 5, 7, 9 and 12



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Build your vocabulary

The following words are connected with personal and social identity. Use a dictionary to look up the definitions of any words you don't know and then use the words to complete the sentences below.

alienation	ancestry	autobiographical	belonging	characteristics
colloquial	communication	conformity	etymology	extrovert
genetic	idiomatic	introvert	lexicon	multicultural
neologism	onomastics	patronymic	relationships	status

EXERCISE 1

1. _____ language is more appropriate in speech than in writing.
2. _____ refers to the position that a person holds within a particular community.
3. Drawing up a family tree is a great way to trace your _____.
4. A _____ name comes from the father or grandfather's name.
5. _____ is the study of the origins of words.
6. _____ is the study of the meaning of names.
7. New words have been added to the English _____ as a result of technology.
8. Some people pay for a _____ profile, which can predict details about their future health.
9. To be 'flat out like a lizard drinking' is an Australian _____ expression that means to be very busy.
10. If you are an _____ it can take some time for people to get to know you.
11. An _____, on the other hand, is someone who is very outgoing.
12. Those who feel a strong sense of _____ from a group can often become depressed.
13. We all have special _____ that make us different from others.
14. Sally Morgan's _____ novel tells of her discovery of her Aboriginal identity.
15. _____ to a family or community carries with it certain expectations.
16. Our _____ activities included playing world music as we ate different kinds of food.
17. A _____ is a new word or expression.
18. Oral _____ involves listening as well as speaking.
19. Our _____ with others have helped to form our identity.
20. _____ to school rules and expectations is expected of all new students.

There are spelling strategies in Unit 5 to help you learn how to spell these words.

..... /20

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Personal identity

Welcome to your new English class! The next few exercises will help you get to know the members of the class and share information about your personal and social identity.

EXERCISE 2

Complete these details about your personal identity and then share your responses with a partner—preferably someone you don't know. Then the partner should introduce you to the rest of the class, referring to this information.

You might know some of the students in your new class already; others you may not know as well. Use this as an opportunity to learn about a new person—you might find that you have something in common. You might make a new friend.

» Real name:

_____

» Nickname (if relevant):

_____

» Which actor would you want to play you in a film of your life?

_____

» Music/movie/book preferences:

_____

» What is your favourite thing to do for fun?

_____

» What do you want to do when you leave school?

_____

Introductions through the ages

How do we introduce ourselves and make new friends? These days students might introduce themselves in the playground like this:

Kaveen: Hey.

Raf: Hey.

Kaveen: 'sup?

Raf: Not much. You?

Kaveen: *[shrugs]* Not much.

[Pause]

What's ya name, anyway?

Raf: Rafael, but they call me Raf. You?

Kaveen: Kaveen. They call me Kaveen.

Raf: *[laughs]* Yeah, right.

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[Pause]

How's ya day been so far?

Kaveen: Not bad. Only had English so far. Like the English teacher. She's cool. Gave us heaps of homework but.

Raf: Yeah, so did mine ... Hey, wanna go check out the handball? See if we can get a game?

Kaveen: Sure. But I'm starved. Let's get some noodles first.

Raf: OMG, great idea! Seriously starving as well!

In a playground of the 1920s, the conversation might have been more formal. For example:

Kaveen: Hello, there.

Rafael: Hello.

Kaveen: How are you?

Rafael: I'm well. How are you?

Kaveen: I'm fine, thanks. What's your name?

Rafael: I'm Rafael. What's yours?

Kaveen: I'm Kaveen. Pleased to meet you.

[They shake hands]

Rafael: Likewise. How is your day progressing?

Kaveen: Not too badly. I had Latin and Classical Literature this morning. Thankfully the Latin teacher is quite personable, although she did give us a huge amount of homework.

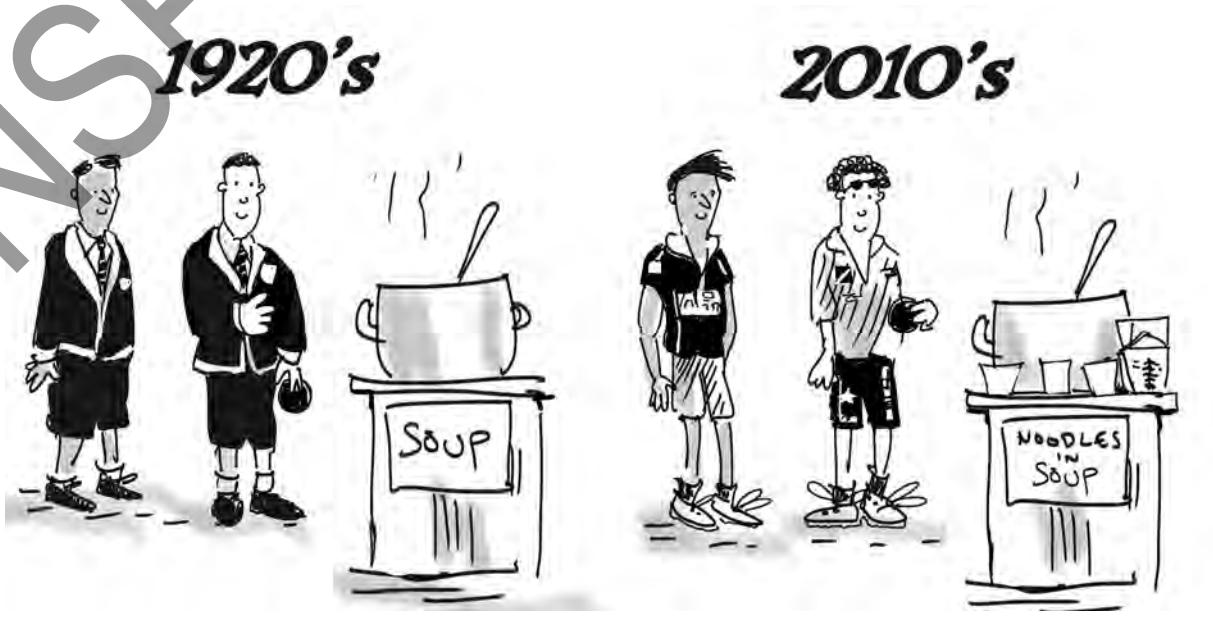
Rafael: Yes, that's the case for me too, I'm afraid. Anyway, shall we enjoy the rest of recess with a game of handball?

Kaveen: Certainly! ! Let's challenge those sharks!

Rafael: A grand idea!

Kaveen: Should we have something to eat first? They are serving soup today.

Rafael: A top suggestion! I'm so hungry I could eat a horse! Come on. Let's go.



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EXERCISE 3

With a partner, write a short dialogue for two students who are meeting each other for the first time. Then perform it for the class.

Your dialogue should be similar to the examples above, but the two students can be from any place and time. Here are some suggestions:

» prehistoric times
» an Australian city in the 22nd century
» rural Australia in the early 20th century
» modern times in a different country; for example, Vietnam, Indonesia, Italy or Lebanon
» ancient Greece, ancient Egypt or ancient Persia
» Vikings on a longship bound for Northern England in 750 AD (CE).

You may need to do some research. If you have a webcam relationship with another school, you could ask about greetings and introductions in *their* playground.

Write your script here, but try to memorise your lines for the performance.

'Introductions' dialogue

» Time and place:

» Characters:

» Script:

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Names

Names are an important aspect of our identity, connecting us with our family and culture. Our name is how others can identify us and it is linked to our reputation. It can make us famous or, unfortunately, infamous.

Our *first name* (also known as our *given name* or *Christian name*) is the name given to us at birth and our *surname* (also known as our *last name*) is our *family name*. In some cultures, such as in Chinese culture, the family name is written first. According to legend, the Chinese were the first known people to use surnames.

Many names have a meaning. For example, Deniz means 'sea', Lucy means 'light', Hassan means 'good', Anne means 'God's grace' (and it is also the Turkish word for 'mother'), Thomas means 'twin' and Harsha means 'happiness'.

Surnames have meanings, too. Many surnames are *patronymic*, which means they are derived from the father's name. For example, surnames that begin with Mac, O', bin, or Fitz mean 'son of'. Some surnames come from names of jobs, such as Baker and Farmer; some come from names of colours, such as Black, Green and Gray; and some are drawn from the natural world or place names, such as Toledano, Aktepe, Chen, Wood and Hill.

Some surnames have endings that indicate that the child is either male or female. For example, Icelandic singer and actress Björk's full name is Björk Guðmundsdóttir, meaning that she is the daughter of a man called Guðmund. If she had been born a boy, her name would be Björk Guðmundsson.

The study of names is called 'onomastics' and the study of word meanings is called 'etymology'.

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EXERCISE 4

Research the meaning and origin of your name. Ask your parents or research sites about onomastics, etymology or the history of names on the internet.

Record your findings below and then share this information with your classmates.

1. Who chose your first name? Why were you given that name?

_____

_____

2. What does your first name mean?

_____

3. What is the meaning and origin of your family name?

_____

_____

_____

4. Is there anything else that is interesting or unusual about your name? Explain.

_____

_____

_____

EXERCISE 5

Here are some words and phrases that include the word 'name'. Write down what they mean. Do some research if you need to.

1. To be a name-dropper _____

_____

2. To name all the state capitals of Australia _____

3. A namesake _____

4. To name the day of your wedding _____

5. I don't have a dollar to my name _____

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6. A person's Name Day _____

_____

7. A woman's maiden name _____

_____

_____

8. Sticks and stones may break my bones, but names will never hurt me. _____

_____

9. All the big names in show business _____

10. Surrender your weapons in the name of the law! _____

_____

..... /10

Sunil or Neil?

Some names are difficult for others to pronounce. In his story 'Sticks and Stones and Such-like', Sunil Badami tells of the difficulties he encountered at primary school because others couldn't pronounce his name. Sunil decided to change his name to 'Neil', much to his mother's horror.

Here are some extracts from the story:

> But the one thing that always got under my skin was my own name. **Sunil**. My mother and Indian relatives pronounce it '**Soo**-neel'; my own broad accent makes it '**Sir**-neil'.
>
> SUN-ill, SOON-ull, SAN-eel, I've heard 'em all. 'Sunil? Like *senile*?' Or that old playground favourite: 'Sunil? Like banana *peel*?' If I had a dollar for every time, how many rupees would that make?'
>
> *[Sunil decides to westernise his name.]*
>
> *Neil*. I liked it: it sounded like an astronaut's name. It sounded grown-up. We'd just started cursive writing at school, and I'd practise my new name for hours. Neil. Neil Badami. My name's Badami. Neil Badami. *The Neilster*. I told people to call me Neil, and nobody laughed like they did when I told them my real—I mean, my other—name. Neil seemed to fit their mouths better, and I could feel their approval at the effort I was making to fit in.
>
> *[Sunil is pleased with his new name … until his mother finds out what he has done.]*
>
> She flicked her wrist in that contemptuous way only Indians can. 'Neil is what you do in temple to gods. You want to Neil for everyone else, too? Sunil is best name ever! Sunil is name I always wanted my first-born son to have. And you? Who are you? *What* are you? You should be proud!'
>
> *[Sunil's mother convinces him to be proud of his name, and he is … until years later, when he discovers what his name really means. You will have to read the story to find out! See your teacher for more information.]*
>
> Sunil Badami, 'Sticks and Stones and Such-like'

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EXERCISE 6

Answer the questions below and then discuss your answers with your classmates.

1. Do other people have difficulty pronouncing your name? Explain.

2. Have you changed your name like Sunil, or do you know anyone who has? Explain.

3. Do you think it is a good idea to change your name so other people can pronounce it? Why/why not?

4. How does Badami create the authentic 'voice' of his mother?

5. Sunil says that because he changed his name '[he] could feel their approval at the effort [he] was making to fit in'. What other things do children do to 'fit in'?

Don't Call Me Ishmael!

Don't Call Me Ishmael! is a novel by Australian writer Michael Gerard Bauer. It is about a 14-year-old boy called Ishmael Leseur, the narrator of the story, who is teased in Year 7 because of his unusual name. Unlike Sunil, Ishmael does not change his name in order to fit in. The story is about how Ishmael ultimately accepts his name and stands up to the bully in Year 9.

> Of course, there wouldn't even be any Ishmael Leseur's Syndrome if it weren't for Herman Melville. He's the real culprit.
>
> That's right. The simple fact is, that if around one hundred and fifty years ago Herman Melville hadn't written his novel about Captain Ahab and his mad quest for the white whale Moby Dick, then Ron Leseur (my father) would never have studied it at university in American Literature A with Carrol McCann (my mother). And if Herman Melville had never written *Moby Dick* and my parents hadn't studied it, then seven years later when they were married and expecting their first child (me), my father would never have dressed up as Captain Ahab just because my mother said she looked like a whale, since there wouldn't have been any Captain Ahab for him to dress up as, or any white whale for him to make a joke about, and therefore he would never have made Mum laugh so much that yours truly would be squeezed out screaming into the world before I was ready *and* (this is the

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crucial point) he would never have uttered the name Ishmael in a million years because he wouldn't have known that Ishmael was the name of the narrator and hero of the novel *Moby Dick* because Herman Melville would never have written it for my father to have read it and found that out and my mother wouldn't have laughed at it even if for some bizarre reason my father *had* mentioned the name Ishmael, because it wouldn't have made any sense to her any more seeing as how she wouldn't have read the book because there would have been no book to read since Melville wouldn't have written it. And if it hadn't been my terrible fate to end up as Ishmael Leseur then none of the disasters of my life would have happened and today I would be a happy normal teenager like everyone else my age.

It's as simple as that.

Michael Gerard Bauer, *Don't Call Me Ishmael!*

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EXERCISE 7

Discuss the following questions with your classmates.

1. How does Ishmael feel about his name? Use the following phrase as a quote in your answer: 'terrible fate'.

2. Look at the long, complex fifth sentence of the extract ('And if Herman Melville ... written it.'). Notice that there are no full stops and very few commas to separate all the ideas. Why do you think the author decided to do this?

3. Look at the final short sentence. How does this contribute to the humour of the extract?

For more information about punctuation, see Unit 5.

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Phrases and clauses

You may have heard of phrases and clauses. These groups of words build up information to form more interesting and complex sentences. To refresh your memory:

A **phrase** is a group of words that does not contain a verb. Phrases often begin with prepositions and they cannot stand alone—they need to be part of a sentence to convey meaningful information.

Phrases give information about time and place, people and things, reason (because …) and condition (if …). For example:

» around one hundred and fifty years ago
» at university
» for the white whale
» of my life
» because of a mistake
» if necessary.

Verbs tell about processes, such as doing, being, having, thinking and feeling. Prepositions are small words that indicate relationships, such as 'in', 'on', 'to', 'above'.

EXERCISE 8

Underline the phrases in the following sentences.

1. Ishmael is the name of the narrator.
2. Captain Ahab searched for the white whale.
3. Pedro and Isabel studied the text at university.
4. He dressed up as Captain Ahab.
5. His mother laughed at his father.
6. The bully teased him because of his name.
7. If necessary, he will change his name.
8. He would never have uttered that name in a million years.
9. Ishmael confronts the bully in Year 9.
10. On the last day of school Ishmael receives some good news.

..... /10

Unlike a phrase, a **clause** contains a verb. Some clauses can make sense on their own, because they are like short sentences. These are called main clauses or independent clauses. Other clauses need the rest of the sentence to make sense. These are called subordinate clauses. For example:

» **His father dressed up as Captain Ahab** (main clause) because his mother said / she looked like a whale. (two subordinate clauses)

Another example:

» If Herman Melville had never written Moby Dick (subordinate clause) and his parents had never studied it (subordinate clause) then **seven years later** when they were married (subordinate clause) **his father would never have dressed up as Captain Ahab**. (main clause)

One of the subordinate clauses in this sentence (when they were married) is placed within the main clause (in bold type). Do you see how the main clause could stand alone and make sense, but the subordinate clauses (all underlined) could not?

Q: What do you call Santa's helpers?
A: Subordinate clauses

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EXERCISE 9

For more exercises on phrases and clauses see Unit 5.

Underline the subordinate clauses in the following sentences. Remember—a subordinate clause must contain a verb, and it cannot make sense on its own.

1. He was born before he was ready.
2. If he had not been given a strange name, his life would have been better.
3. Unless Ishmael stands up to Barry, Barry will continue to bully the younger students.
4. Ishmael felt very happy when he received the letter from Kelly.
5. Seven years later, when they were married, his father dressed up as Captain Ahab.
6. He could be happy if he had a different name.
7. If you don't like your name, what can you do about it?
8. Moby Dick begins with the line 'Call me Ishmael', which explains how the narrator got his name.

..... /8

Embedded clauses

embedded: found within

Embedded clauses add extra information to clauses. Like subordinate clauses, they cannot stand alone. They usually begin with one of the following words: 'who', 'whose', 'which', 'that'. For example:

» Netballers and soccer players, **who play as part of a team**, learn how to cooperate with other members of their team.

» Omega 3 fatty acids, **which can be found in fish oil**, have many health benefits, so people who eat a lot of fish **receive those benefits**.

EXERCISE 10

Underline the embedded clauses in the following sentences.

1. The student, whose work was published in the magazine, was praised at the assembly.
2. The film that you told me about the other day is no longer showing at the cinema.
3. Brunswick, which is a northern suburb of Melbourne, has a multicultural population.
4. Herman Melville, who was a 19th-century American writer, is most famous for *Moby Dick*.
5. *Don't Call Me Ishmael!* was short-listed for the Children's Book of the Year Award: Older Readers in 2007, but the award was won by Margo Lanagan, who wrote *Red Spikes*.
6. We praised the girl who won 'Best Speaker' in the debate.
7. The dress that Princess Kate wore for her wedding was displayed in the museum.
8. The teacher said that the student who completed all the work on time would win a reward.
9. The restaurant, which won the award for 'Restaurant of the Year', is in Mildura.
10. After we had completed the survival course, which was not easy, we sat around the campfire and talked about the experience.

..... /10

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Assessment task 1.1– Introducing ... ME!

Write a short essay introducing yourself to your teacher. Include details about yourself that your teacher might not know; say something about your academic strengths and weaknesses; and include information about your family and cultural background. Use the following plan for body paragraphs, or design your own. This piece might become part of your autobiography.

INTRODUCING

Body paragraph 1

- Personal me—appearance and personality
- My ambitions and dreams
- What makes me unique

Body paragraph 2

- Me as a student—my academic strengths and weaknesses
- What I like and dislike about the subject English
- My goals for this year in English

Body paragraph 3

- Social me—my family and my cultural background
- The things that identify me as belonging to this group
- The cultural activities that I participate in with my family and/or community
- How I feel about my family and cultural ties

Social identity

Your social identity is influenced by your connections with family, culture and community.

Some people were born overseas or have parents or grandparents who were born overseas, and they may feel stronger ties to that country than to Australia. Those who have English, Scottish or Irish ancestry that goes back generations, or those with an Aboriginal or Torres Strait Islander background, may have a strong Australian social identity stemming from these connections.

Social identity is connected to the language we speak in different situations, our behaviour, how we dress, what food we prefer, and so on. All of this is influenced by our family.

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EXERCISE 11

Record your answers to the following questions and then discuss them with your classmates.

1. Where were you born? _____
2. Where were your parents born? _____
3. Where were your grandparents born? _____
4. How far back can you trace your ancestry? _____
5. Find out how many different cultures or language groups are represented in your class and list them here. _____

_____

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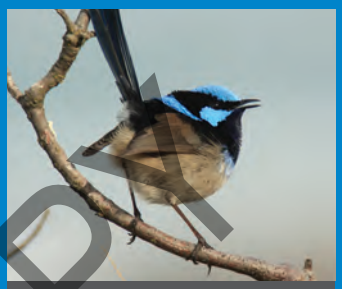

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