

NEW AL WUROOD INTERNATIONAL SCHOOL, JEDDAH

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WORKSHEET - 2

FIRST TERM EXAMINATION

SUBJECT: ENGLISH

GRADE: 8

I. Read the following passage and answer the questions that follow.

A metaphor is a poetic device that deals with comparison. It compares similar qualities of two dissimilar objects. With a simple metaphor, one object becomes the other: Love is a rose. Although this does not sound like a particularly rich image, a metaphor can communicate so much about a particular image that poets use them more than any other type of figurative language. The reason for this is that poets compose their poetry to express what they are experiencing emotionally at that moment. Consequently, what the poet imagines love to be may or may not be our perception of love. Therefore, the poet's job is to enable us to experience it, to feel it the same way that the poet does. We should be able to nod in agreement and say, "Yes, that's it! I understand precisely where this person is coming from."

Let's analyze this remarkably unsophisticated metaphor concerning love and the rose to see what it offers. Because the poet uses a comparison with a rose, first we must examine the characteristics of that flower. A rose is spectacular in its beauty, its petals are velvety soft, and its aroma is soothing and pleasing. It's possible to say that a rose is actually a veritable feast to the senses: the visual, the tactile, and the aural [more commonly known as the senses of sight, touch, and sound]. The rose's appearance seems to border on perfection, each petal seemingly symmetrical in form. Isn't this the way one's love should be? A loved one should

be a delight to one's senses and seem perfect. However, there is another dimension added to the comparison by using a rose. Roses have thorns. This is the comprehensive image the poet wants to communicate; otherwise, a daisy or a mum would have been presented to the audience as the ultimate representation of love—but the poet didn't, instead conveying the idea that roses can be treacherous. So can love, the metaphor tells us. When one reaches out with absolute trust to touch the object of his or her affection, ouch, a thorn can cause great harm! "Be care- ful," the metaphor admonishes: Love is a feast to the senses, but it can overwhelm us, and it can also hurt us. It can prick us and cause acute suffering. This is the poet's perception of love—an admonition. What is the point? Just this: It took almost 14 sentences to clarify what a simple metaphor communicates in only five words! That is the artistry and the joy of the simple metaphor.

1. The main idea of this passage is
 - a. poetic devices are necessary for poets.
 - b. poetry must never cater to the senses.
 - c. always use words that create one specific image.
 - d. the metaphor is a great poetic device.

2. It can be inferred that a metaphor is
 - a. a type of figurative language.
 - b. the only poetic device.
 - c. not precise enough.

d. a type of flower in a poem.

3. According to the passage, thorns

a. protect the rose from harm.

b. reduce the ability to love another.

c. add a new element to the image of love.

d. are just more images to compare to a rose.

4. It can be inferred that the true meaning of the love is a rose meta- phor is that

a. love is a true joy.

b. love comes only once in a lifetime.

c. love is never permanent.

d. love is a combination of good and bad experiences.

5. According to the passage, the poet's intention is

a. to release anger.

b. to announce heartache.

c. to enable you to experience the poet's point of view.

d. to reward the senses.

2. Read the following passage and answer the questions that follow.

The composer Wolfgang Amadeus Mozart's remarkable musical talent was apparent even before most children can sing a simple nursery rhyme. Wolfgang's older sister Maria Anna

(who the family called Nannerl) was learning the clavier, an early keyboard instrument, when her three-year-old brother took an interest in playing. As Nannerl later recalled, Wolfgang “often spent much time at the clavier picking out thirds, which he was always striking, and his pleasure showed that it sounded good.” Their father Leopold, an assistant concertmaster at the Salzburg Court, recognized his children’s unique gifts and soon devoted himself to their musical education.

Born in Salzburg, Austria, on January 27, 1756, Wolfgang had composed his first original work by age five. Leopold planned to take Nannerl and Wolfgang on tour to play before the European courts. Their first venture was to nearby Munich where the children played for Maximilian III Joseph, elector of Bavaria. Leopold soon set his sights on the capital of the Hapsburg Empire, Vienna. On their way to Vienna, the family stopped in Linz, where Wolfgang gave his first public concert. By this time, Wolfgang was not only a virtuoso harpsichord player, but he had also mastered the violin. The audience at Linz was stunned by the six-year-old, and word of his genius soon traveled to Vienna. In a much anticipated concert, the Mozart children appeared at the Schonbrunn Palace on October 13, 1762. They utterly charmed the emperor and empress.

Following this success, Leopold was inundated with invitations for the children to play, for a fee. Leopold seized the opportunity and booked as many concerts as possible at courts throughout Europe. A concert could last three hours, and the children played at least two per a day. Today, Leopold might be considered the worst kind of stage parent, but at the time, it was not uncommon for prodigies to make extensive concert tours. Even so, it was an exhausting schedule for a child who was just past the age of needing an afternoon nap.

1. A good title for this passage would be
 - a. Classical Music in the Eighteenth Century: An Overview.
 - b. Stage Parents: A Historical Perspective.
 - c. Mozart: The Early Life of a Musical Prodigy.
 - d. Mozart: The Short Career of a Musical Genius.

2. According to the passage, Wolfgang became interested in music because
 - a. his father thought it would be profitable.
 - b. he had a natural talent.
 - c. he saw his sister learning to play an instrument.
 - d. he came from a musical family.

3. What was the consequence of Wolfgang's first public appearance?
 - a. He charmed the emperor and empress of Hapsburg.
 - b. Word of Wolfgang's genius spread to the capital.
 - c. Leopold set his sights on Vienna.
 - d. Invitations for the miracle children to play poured in.

4. Each of the following statements about Wolfgang Mozart is directly supported by the passage except
 - a. Mozart's father, Leopold, was instrumental in shaping his career.

- b. Maria Anna was a talented musician in her own right.
 - c. Wolfgang's childhood was devoted to his musical career.
 - d. Wolfgang preferred the violin to other instruments.
5. According to the passage, during Wolfgang's early years, child prodigies were
- a. few and far between.
 - b. accustomed to extensive concert tours.
 - c. expected to spend at least six hours per a day practicing their music.
 - d. expected to play for courts throughout Europe.
6. Based on information found in the passage, Mozart can best be described as
- a. a child prodigy.
 - b. a workaholic.
 - c. the greatest composer of the eighteenth century.
 - d. a victim of his father's ambition.

Gerund and Infinitive

Fill in the correct form: Gerund or Infinitive(with or without "TO")

1. Do you expect me _____ it to you a second time?(EXPLAIN)
2. Everyone in the village came to see them _____.(LEAVE)

3. It doesn't take that much time _____ your room properly. **(TIDY)**
4. We have never had such a famous person _____ in this hotel. **(STAY)**
5. I don't recommend _____ through the city centre during rush hour. There's too much traffic. **(DRIVE)**
6. I can imagine lots of people _____ him very much. **(NOT LIKE)**
7. The company promised _____ the furniture by the end of March. **(DELIVER)**
8. You must remember _____ through your pockets before you put the jacket into the washing machine. **(LOOK)**
9. He did not pretend _____ his nervousness in front of the camera. **(HIDE)**
10. When I saw that lovely hat, I couldn't resist _____ it. **(BUY)**
11. Please stop _____ and listen to me for a moment. **(TALK)**
12. I caught him _____ at me in a very strange way. **(LOOK)**
13. He has a good chance of _____ what he set out to _____. **(DO, DO)**
14. The sight of those two silly boys made us _____. **(LAUGH)**
15. The policeman denied _____ questioned the suspect without his lawyer present. **(HAVE)**
16. I made up my mind _____ her. **(TRUST)**
17. My parents used _____ to the cinema on Saturday evenings. Now they prefer _____ at home. **(LIKE, GO, STAY)**

STEPS OF A BASIC ESSAY

I. **Introduction** (*establishes the paper's topic*)

- A. Opening statements (*Sentences containing some general comments about the subject at hand*)
- B. Thesis Statement (*1-2 sentences saying what the paper is about and how it will be broken down. Whatever points are specified here will be reiterated in the Body in the *same order*.*)

EX: Teenage drivers have the highest rate of accidents than any other group of drivers. Due to their lack of judgment, lack of experience, and unwarranted aggression, the high insurance premiums of teenage drivers are more than justified.

II. **Body** (*describes the paper's main points*)

- A. First Topic (*not the strongest point*)
 - 1. Write one or two paragraphs (dependent on paper length) discussing the first idea in detail. In the same section, back up each paragraph with research, facts, examples, an anecdote (a short personal story), or some type of descriptive justification.
 - 2. The last sentence in this section should be a transitional one. Try to make a statement that sums up the last paragraph, while also introducing the new topic.

EX: Not only do teen drivers' decisions show a marked lack of judgment, but they also show a problematic lack of experience.

B. Second Topic (*also not the strongest point*)

- 1. Write one or two paragraphs discussing the 2nd idea in detail.
- 2. In the same section, back up the ideas with research, facts, examples, an anecdote, or some type of descriptive justification.

3. The last sentence in this section should be a transitional one as well. Try to make a statement that sums up the last paragraph, while also introducing the new topic.

EX: Obviously, since the new driver's lack of experience is such an important factor, high insurance rates are warranted in reflecting that. Similarly, overt aggression is also a contributing point in expensive monthly premiums.

C. Third Topic (*this should be your strongest point or argument*)

1. Write one or two paragraphs discussing the 3rd idea in detail.
2. In the same section, back up the ideas with research, facts, examples, an anecdote, or some type of descriptive justification.
3. The last sentence in this section should be a transitional one as well. Try to make a statement that sums up the last paragraph, while also hinting that the paper is coming to a conclusion or ending.

EX: Clearly, the unwarranted aggression of the new driver is another justifiable reason for the high monthly rates.

III. Conclusion (*wraps up the paper*)

- A. Summarizing Statements (*1-2 sentences rehashing the main points of the paper. Do not ever introduce new thoughts into the concluding paragraph.*)
- B. Reiteration of the Thesis (*1-2 sentences restating the thesis in different words than used in the first paragraph*)
- C. Final Thought (*1 sentence that leaves the reader with your final thought that applies to the topic*)

EX: The new driver should be held accountable for his/her actions. Therefore, high teenage insurance rates are justifiable since experience, judgment, and aggression are common factors found in young drivers. While at first glance insurance rates for new drivers may seem overly exorbitant, these rates merely reflect the serious challenges that come with being a new driver.

The links below offer additional information.

FIVE PARAGRAPH ESSAY
http://grammar.ccc.commnet.edu/grammar/five_par.htm In-depth lesson about developing a five-paragraph essay.

<http://leo.stcloudstate.edu/acadwrite/intro.html> Visual lesson about de

veloping an introduction.

THESIS STATEMENTS

<http://grammar.ccc.commnet.edu/grammar/composition/thesis.htm> In-depth lesson about building a thesis statement.

<http://leo.stcloudstate.edu/acadwrite/thesisstatement.html> Brief information only.

http://owl.english.purdue.edu/handouts/general/gl_thesis.html Detailed information with links to other research paper information.

http://www.smccd.net/accounts/sevas/esl/classnotes/focus_topic.asp Visual process for developing a thesis statement and how to narrow ideas.

THE BOY IN THE STRIPED PYJAMAS

Summary per chapter

Chapter 1 When nine-year-old Bruno comes home from school one day, he is surprised to find the maid, Maria, packing up all his belongings. He tries to remember if he has done anything "particularly naughty" in the past few days that would warrant him being sent away as a punishment. He asks his mother, "a tall woman with long red hair that she bundle[s] into a sort of net behind her head," what is going on. He is somewhat relieved to notice that her things are being packed, too, by Lars the Butler.

Chapter 2 To Bruno's extreme disappointment, everything about the family's new residence is the exact opposite of the beloved home in Berlin. The new house is the only building standing in "an empty, desolate place," and it is small, having only three stories instead of five. All of the bedrooms are crammed together on the top floor, the servants sleep in the basement, and the ground floor contains a kitchen, a dining room, and an office for Father, which Bruno assumes is governed by the same stern restrictions as the office back in Berlin.

Chapter 3 Bruno's sister, Gretel, at age twelve, is three years older than him. He is "a little scared of her"; from as far back as he can remember, she has made it clear that she is in charge. Gretel has always been a challenge to her other family members—Bruno thinks of her as The Hopeless Case, and he has heard his parents refer to her as "Trouble From Day One."

Chapter 4 Directly below Bruno's window is a small, well-tended garden with pavement surrounding it and a wooden bench highlighted by a plaque. Further out, however, the

scenery changes drastically, and it is this sight that so astonishes Gretel when she looks out of the window. About twenty feet past the garden and the bench is a huge fence topped with bales of barbed wire extending as far as the eye can see. The ground beyond the fence is barren, and there are dozens of low huts and large, square buildings with smoke stacks.

Chapter 5 Bruno reflects upon his final morning in Berlin. The house had looked empty, "not like their real home at all." Father had already left the city a few days earlier, and Bruno remembers that his mother had been very nervous. With tears in her eyes, she had said abstractedly: "We should never have let the Fury come to dinner...some people and their determination to get ahead!"

Chapter 6 Out of boredom a few days later, Bruno is lying on his bed staring at the ceiling when he notices the paint above his head is cracked and peeling. This observation only adds to his unhappiness with his new home. He decides petulantly that he "hate[s] it all...absolutely everything." At this point, Maria the maid walks in carrying a stack of laundered clothes. Bruno attempts to strike up a conversation with her, asking her if she is as dissatisfied with their new living arrangements as he is.

Chapter 7 After several weeks at Out-With, Bruno concludes that he had better find a way to keep himself occupied or else he will surely lose his mind. One Saturday, when neither Mother nor Father is at home, he decides to make a swing in a large oak tree a good distance from the house. For this project, Bruno will need a rope and a tyre. He finds some rope in the basement of the house, but to secure a tyre he will have to ask Lieutenant Kotler.

Chapter 8 Bruno misses his paternal grandparents terribly. Grandfather, who is retired from his job running a restaurant, is seventy-three years old and, in Bruno's estimation, is "just about the oldest man in the world." Grandmother, in contrast, is sixty-two; to Bruno, she "never seem[s] old." Grandmother has long, red hair and green eyes because of Irish blood somewhere in her family. She loves to have parties and is an accomplished singer; one of her favorite pieces to perform is *La Vie en Rose*.

Chapter 9 As time passes, Bruno's memories of home start to fade and he begins to adjust to his life at Out-With. Things remain pretty much the same: Gretel is "less than friendly" to him as usual and the soldiers go into and out of Father's office for meetings every day. The servants continue with their jobs, and Lieutenant Kotler still acts as if he owns the place; when Father is not there, he spends his time flirting with Gretel or "whispering alone in rooms with Mother."

Chapter 10 Bruno walks along the fence for the better part of an hour. He does not see anyone or any opening that will allow him to cross over to the other side. Just when he is about to turn back, he spies a boy sitting in the dirt on the other side of the fence,

"minding his own business, waiting to be discovered." Cautiously, Bruno approaches him and says hello. The boy is smaller than Bruno and wears the same striped pajamas as all the other people who live beyond the fence. When he hears Bruno's voice, he looks up.

Chapter 11 This chapter goes back to describe an evening in Berlin several months earlier, when the Fury comes to Bruno's house and everything changes. Father returns home one day in "a state of great excitement" and announces that the Fury has invited himself to dinner on Thursday, two days from now, because he has something of great importance to discuss with Father. Bruno asks, "Who's the Fury?" Father responds by telling him he is pronouncing the name wrong and proceeds to pronounce it correctly for him.

Chapter 12 Bruno has asked Shmuel why there are so many people on his side of the fence and what they are doing there; Shmuel reflects upon his past in searching for an answer. He recalls that before he came there, he had lived with his parents and brother in a small flat in Cracow. Shmuel's father had been a watchmaker and had given him a beautiful watch that was taken away by the soldiers. Shmuel's idyllic life began to unravel when his mother made an armband with a star on it for each member of the family, and they had to wear it whenever they left the house.

Chapter 13 Every afternoon, after his lessons are finished, Bruno takes the long walk along the fence and spends time talking to his new friend, Shmuel. One day as he is filling his pockets with food from the kitchen for his daily excursion, he notices the piles of vegetables waiting for Pavel to peel and is reminded of a question that has been bothering him. In confidence, Bruno asks Maria why Pavel told him he was a doctor on the day he fell from the swing. Maria is startled and at first lies, but she is clearly troubled.

Chapter 14 Bruno continues to meet Shmuel by the fence in the afternoons. He asks every day if he can come over to Shmuel's side so they can play together, but Shmuel says: I don't know why you're so anxious to come across here.... It's not very nice. Bruno complains the difficulties of his own living conditions and even expresses envy over the advantages he thinks Shmuel has over him, which shows that he has absolutely no understanding of what life is like on the other side of the fence.

Chapter 15 Father's birthday is coming up, and Mother is planning a party for him with Lieutenant Kotler's help. Repulsed by the soldier's presence, Bruno decides to make a list of all the reasons why he hates him. The lieutenant never smiles, and Gretel flirts with him shamelessly. Also, when Father is away, the young soldier is always around the house with Mother, acting "as if he [is] in charge." Sometimes he is there when Bruno goes to bed and is back before he gets up again in the morning. One time Bruno saw Lieutenant Kotler shoot a dog that was barking outside.

Chapter 16 Almost a year has passed since Bruno and his family moved to Out-With. Grandmother dies, and the family must return to Berlin for her funeral. Bruno had missed his home acutely when they first had to relocate, but in the intervening time his memories of life in Berlin have slowly faded, and the two days they spend back home are very sad. Father is particularly remorseful because he and Grandmother had fought before she died and never made it up.

Chapter 17 In the weeks after the discovery of lice in the children's hair, Mother's unhappiness with life at Out-With becomes increasingly noticeable. Bruno understands her situation perfectly because he remembers how lonely he had been before he had found Shmuel to talk to. Mother has no one, especially now that Lieutenant Kotler has been transferred away. One afternoon, Bruno overhears an especially vehement "conversation" between his mother and father. Mother declares that she "can't stand it anymore," and although Father argues that they "don't have any choice" because of the gossip that will spread.

Chapter 18 Shmuel does not show up at their usual meeting place for a few days, and Bruno is worried that he will have to leave Out-With without saying good-bye. Finally, on the third day, Shmuel is there again at the fence, but he looks "even more unhappy than usual." He tells Bruno that something bad has happened and his father is missing. According to Shmuel, his father had gone Monday on "work duty with some other men"; inexplicably, none of them have returned.

Chapter 19 On the day of Bruno and Shmuel's scheduled "great adventure," it rains heavily in the morning, and Bruno worries that he will not be able to see his friend before leaving for Berlin. Fortunately, the weather improves in the afternoon, and Bruno is able to make his way down the fence to their regular meeting place. When he arrives, Bruno finds Shmuel waiting for him with an extra pair of striped pajamas "exactly like the one he [is] wearing." Bruno tells Shmuel to turn his back then he Bruno strips off his own clothes and dons the striped pajamas.

Chapter 20 After the incident on the other side of the fence, Bruno is never seen or heard from again. His parents are frantic when he does not return home that day, and soldiers are sent out immediately to search "every part of the house and...all the local towns and villages." Mother, who had been so happy about returning to Berlin, ends up staying at Out-With for several more months, hoping for news of her son. Eventually, she decides that he must have made his way back home to Berlin by himself, and she goes to wait for him there.