

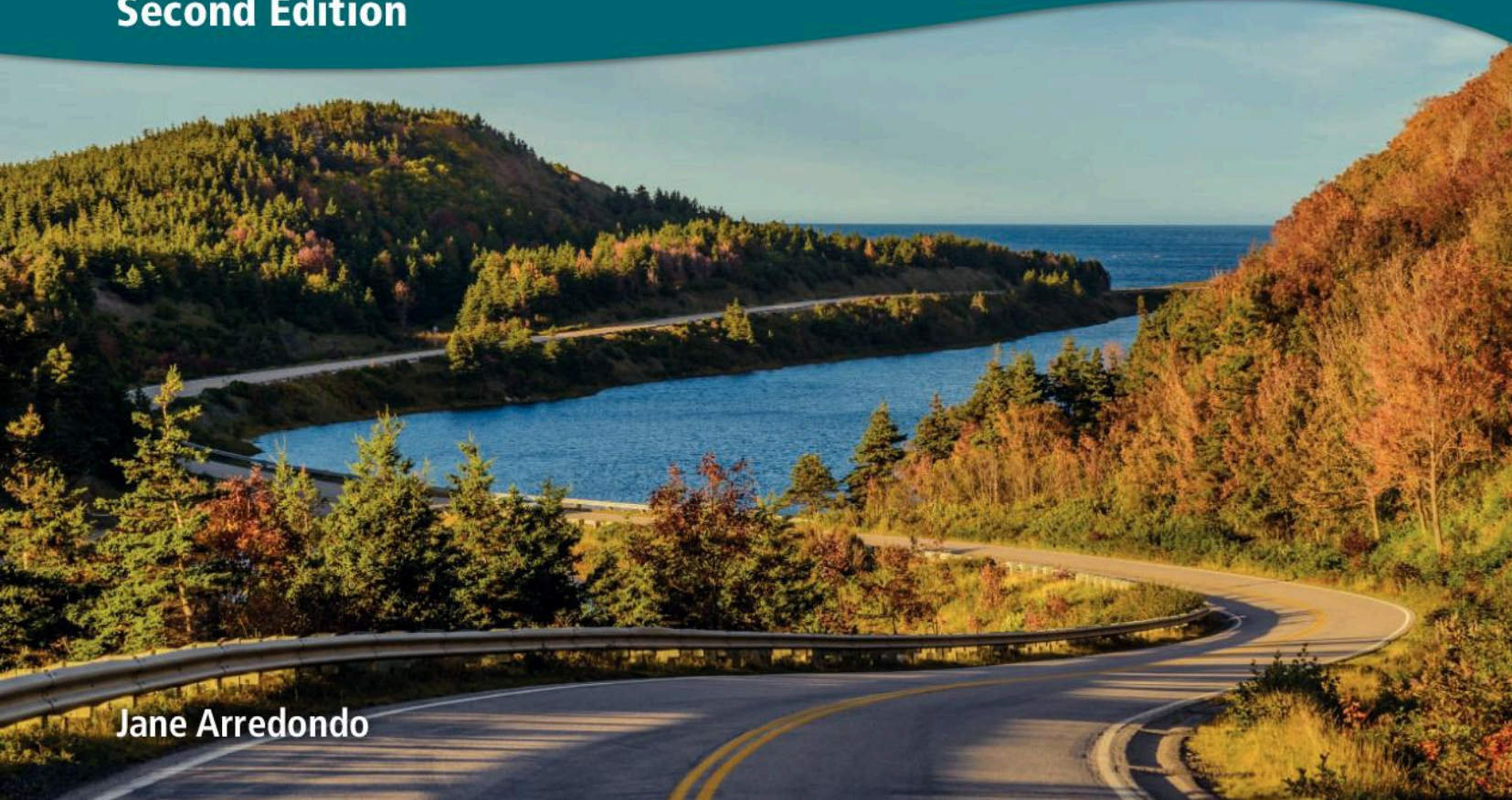


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# Complete First Language English for Cambridge IGCSE®

Second Edition



Jane Arredondo

Oxford excellence for Cambridge IGCSE®

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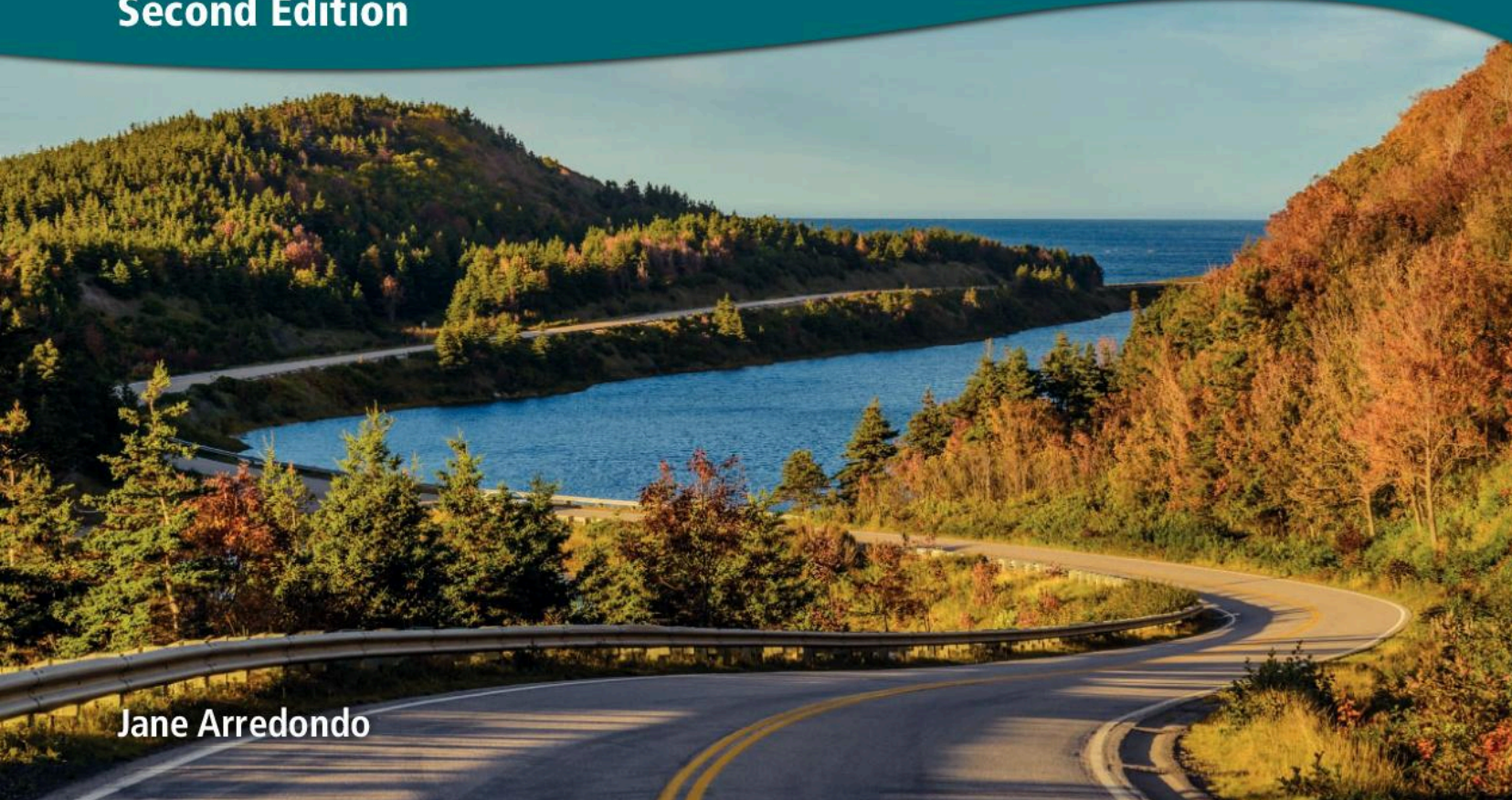
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# Contents

Introduction .....	vi
What's on the website? .....	1
<b>1</b> Travellers' tales .....	2
<b>2</b> The world of nature .....	26
<b>3</b> Points of view .....	54
<b>4</b> "All the world's a stage" .....	80
<b>5</b> Family and friends .....	106
<b>6</b> "Living in a material world" .....	134
<b>7</b> "Believe it or not" .....	160
<b>8</b> World famous .....	188
<b>9</b> Endings .....	226
<b>10</b> Exam practice .....	256
<b>11</b> Language reference .....	276
Glossary .....	309
Index .....	313

# Introduction

This Student Book, and the accompanying website and Workbook, support the Cambridge IGCSE® First Language English for the 0500 (A–G grades) and the 0990 (9–1 grades) syllabuses.

Cambridge IGCSE® First Language English offers you the opportunity to respond with understanding to a wide range of interesting reading texts. You will engage with these texts to demonstrate your reading comprehension, also using them to inform and inspire your own writing for a variety of different purposes and audiences. The optional Speaking and Listening Test enables you to demonstrate your oral skills by giving a short talk on a topic that you have chosen, then answering questions on that topic and engaging in conversation. You will also be able to use all these valuable language skills – reading, writing, speaking and listening – in other school subjects, further education and the world of work.

This Student Book will help you to become:

- **confident** in working with information and ideas (your own and those of others)
- **responsible** for yourself, and responsive to and respectful of others
- **reflective** as a learner so you can develop your own ability to learn
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially.

## What's in the Student Book

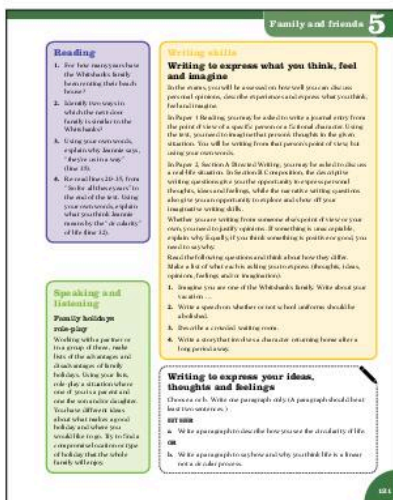
Each unit in the book contains material and activities designed to help you improve your language skills and prepare for the final assessments. **Reading texts** have been carefully chosen so that you can read a wide range of prose genres, poetry and play scripts. This will help you to develop a better understanding of the written word, and to enjoy and appreciate different genres. The accompanying tasks will help you learn how to retrieve and use information for different purposes, and how to discuss a writer's use of language for a particular effect. As you progress through the units, you will find out how to skim read and scan a text to get an idea of what it is about, then locate specific information. You will also practise that most important reading skills – inference – reading between the lines to identify themes, ideas and unspoken or implicit meanings.

**Writing tasks** are designed to help you become more accurate and effective in your use of language and to develop better creative writing skills for compositions. There are also ideas for Coursework compositions. Writing skills panels provide guidelines on how to plan and present different types of composition. Many of these styles, such as summaries and discursive essays, have real-life applications for further education and your future employment.

**Speaking and listening topics** are designed to help you acquire and use vocabulary, and to develop oral strategies in a variety of contexts.

There is advice about giving speeches and guidelines on how to conduct presentations. Being able to address an audience with confidence and, when relevant, persuade them to your way of thinking is a useful skill.

This book should also help you to develop your thinking skills. Throughout your studies, you need to consider carefully what you are reading, writing or saying, and demonstrate your reasoning. This book will help you to do this – *but only you can do the thinking and answer the questions.*





## Support for the exams

As you work through this Student Book, you will be developing the skills and strategies needed for the IGCSE exams. Unit 10 gives you more specific guidance and timed practice for answering different types of exam questions. Unit 11, the Language reference section, can be used for reference as you go along and for help with grammar, punctuation and spelling. The Glossary at the end of the book explains literary and technical words used for Cambridge IGCSE® First Language English and Cambridge IGCSE® Literature (English).

Here is a brief description of the exam components:

### Cambridge IGCSE® First Language English exams

**Paper 1 Reading** consists of three compulsory questions with sub-questions on three different texts (A–C).

- **Question 1** asks you to give short answers to show your understanding of the explicit and implicit meaning of Text A. You then write a summary of Text B in no more than 120 words.
- **Question 2** asks you to give short answers to show your understanding of how the writer of Text C uses language to influence readers. You then write 200–300 words on the writer's use of language.
- **Question 3** asks you to respond to Text C by writing about 250–300 words in one of the following text types: letter, report, journal, speech, interview or article.

**Paper 2 Directed Writing and Composition** has two sections.

- **Section A Directed Writing** is a compulsory question. You will read one or two texts, then use, develop and evaluate the information in the text(s) to write your own composition. You write about 250–350 words in one of the following styles: a discursive, argumentative or persuasive speech, letter or article.
- **Section B Composition** gives you a choice of four titles: two descriptive and two narrative. You need to choose just one title and to write about 350–450 words in the appropriate style.

Instead of taking Paper 2, you may create a Coursework Portfolio for Component 3.

**Component 3** requires you to submit a portfolio containing three assignments, each of about 500–800 words.

- **Assignment 1:** writing to discuss, argue and/or persuade in response to a text or texts.
- **Assignment 2:** writing to describe.
- **Assignment 3:** writing to narrate.

**Component 4** is an optional Speaking and Listening Test, which does not contribute to the overall grade. It has two parts.

- **Part 1 Individual Talk:** You talk for 3–4 minutes on a topic of your choice.
- **Part 2 Conversation:** You have a 7–8 minute conversation with your teacher or the examiner about your chosen topic.

## Preparing for the exams on your own

### Learn how to interpret and use the command words for Paper 1

The questions on Paper 1 use specific command words. Understanding what they are asking you to do will help you with your answers.

Command word	Meaning
Describe	state the points of a topic; give characteristics and main features
Explain	set out purposes or reasons; make relationships between things evident; provide reasons why and/or explain how. Support these answers with relevant evidence from the text.
Give	produce an answer from a given source (this might include a certain paragraph or section of text), or from memory (recall)
Identify	find information; name, select, recognise

### Improve your vocabulary and language skills at home

There is a simple answer as to where and how to get help for English on your own – novels, non-fiction, newspapers, magazines, serious-content blogs! Every time you read, you learn something new or consolidate what you already know. Reading for pleasure will increase your vocabulary and help you in many aspects of your English lessons and daily communication. Read as much, and as many different types of texts as you can.

When you are writing for homework, become aware of the different writing styles you are using. The style you use for a science project will be very different to the style for a descriptive composition, for example.

### Preparing for life after school

Whether you are aiming to go on to further education or look for a job, you need the reading, writing, speaking and listening skills in this Student Book. Just think about writing a letter of application, then going for the interview... You need to take this course seriously, but you should also find lots to enjoy. We hope you do!

Good luck!

# Curriculum matching grid: Cambridge IGCSE® First Language English (0500 and 0990)

## Complete First Language English for Cambridge IGCSE

	General coverage	Specific coverage
<p><b>In accordance with the Cambridge syllabus, the content of this book aims to help students:</b></p> <ul style="list-style-type: none"> <li>• develop the ability to communicate clearly, accurately and effectively orally and in writing</li> <li>• learn how to use a wider range of vocabulary</li> <li>• improve awareness and application of correct grammar, spelling and punctuation</li> <li>• develop a personal style</li> <li>• develop an awareness of audience and appropriate use of register</li> <li>• read more widely for their own enjoyment</li> <li>• read more widely to improve their use of English</li> <li>• read more critically</li> <li>• select details and summarise what has been read for a specific purpose or task (orally and in writing)</li> <li>• become more proficient in oral discussions (one to one and small groups), at giving talks and speeches, and debating</li> <li>• become better listeners</li> </ul>	<p>These aims are covered throughout the Student Book as a whole. They are also covered in Workbook and Teachers' Guide Resources</p>	<p>Exam features and special focus on skills and strategies</p>

Reading		
<p><b>Throughout the Student Book students will encounter:</b></p> <ul style="list-style-type: none"> <li>• a wide range of texts accompanied by questions and tasks to improve reading comprehension skills, understanding of explicit and implicit content</li> <li>• texts to foster critical reading skills</li> <li>• reading tasks requiring students to use information obtained from a diverse range of material</li> <li>• reading texts to inform, entertain and improve their own writing</li> </ul> <p><b>Students will be preparing for the following Reading Assessment Objectives:</b></p> <p>R1 demonstrate understanding of explicit meanings            R2 demonstrate understanding of implicit meanings and attitudes            R3 analyse, evaluate and develop facts, ideas and opinions, using appropriate support from the text            R4 demonstrate understanding of how writers achieve effects and influence readers            R5 select and use information for specific purposes.</p>	<p>These aims are covered throughout the Student Book as a whole. They are also covered in Workbook and Teachers' Guide Resources</p>	<p><b>Information &amp; guidance for Paper 1 (Reading)</b> can be found on pages: vi-viii, 121, 129, 186, Units 9 &amp; 10  <b>Reading &amp; summary skills for exams</b> can be found on pages: 4, 101, 222, 232, 251            The <b>Glossary</b> contains a wide range of literary terms suitable for IGCSE First Language candidates, with examples of how some literary features and linguistic devices are employed.</p>
<p><b>Reading texts and tasks require students to:</b></p> <ol style="list-style-type: none"> <li>a. demonstrate understanding of written texts, and of the words and phrases within them</li> <li>b. select and summarise material for a specific context</li> <li>c. develop, analyse and evaluate facts, ideas and opinions</li> <li>d. demonstrate understanding and appreciation of how writers achieve their effects and influence readers (the writer's craft')</li> <li>e. select appropriate information for specific purposes (for Directing writing)</li> <li>f. recognise and respond to linguistic devices, figurative language and imagery</li> </ol>	<p>These aims are covered throughout the Student Book as a whole. They are also covered in Workbook and Teachers' Guide Resources</p>	<p>Units 2,3,5,7 and 8 have a special focus on 'the writer's craft'.</p>

Writing		
<p><b>Throughout the Student Book students will encounter material and tasks designed to help them:</b></p> <ul style="list-style-type: none"> <li>• write more accurately and effectively using Standard English appropriately</li> <li>• write to discuss topics and information in an appropriate register</li> <li>• use language to convey meaning, to evaluate, analyse, persuade and entertain</li> <li>• write to express personal thoughts, ideas and feelings</li> </ul> <p><b>Students will be preparing for the following Writing Assessment Objectives:</b></p> <p>W1 articulate experience and express what is thought, felt and imagined</p> <p>W2 organise and structure ideas and opinions for deliberate effect</p> <p>W3 use a range of vocabulary and sentence structures appropriate to context</p> <p>W4 use register appropriate to context</p> <p>W5 make accurate use of spelling, punctuation and grammar.</p>	<p>These aims are covered throughout the Student Book as a whole. They are also covered in Workbook and Teachers' Guide Resources</p>	<p><b>Writing compositions for Paper 2 &amp; Component 3 Coursework portfolio</b> can be found on pages: 23, 49, 75, 158</p> <p><b>Sample students answers</b> can be found on pages: 24, 75, 140, 186, 201,</p> <p><b>Writing skills panels</b> can be found on pages: 39, 48, 61, 70, 91, 115, 121, 124, 141, 145, 152, 166, 207, 255, 257, Unit 11 is dedicated to grammar, punctuation, and awkward spelling for W5</p>
<p><b>Writing tasks are designed to help students improve their ability to:</b></p> <ol style="list-style-type: none"> <li>articulate experience and express what is thought, felt and imagined</li> <li>organise and structure ideas and opinions for deliberate effect</li> <li>use a range of vocabulary and sentence structures appropriate to context</li> <li>use register appropriate to context</li> <li>make accurate use of spelling, punctuation and grammar.</li> </ol>	<p>These aims are covered throughout the Student Book as a whole. They are also covered in Workbook and Teachers' Guide Resources</p>	<p><b>Directed writing tasks</b> for different styles and purposes are present in each unit</p>
Speaking and Listening		
<p><b>Throughout the Student Book students will encounter material and tasks designed to help them:</b></p> <ul style="list-style-type: none"> <li>• listen to, understand, and use spoken language more effectively</li> <li>• acquire and apply a wider range of vocabulary</li> <li>• develop a better awareness of register and its importance</li> <li>• improve knowledge and understanding of linguistic conventions</li> <li>• become more proficient at giving talks, speeches, and participating in debates</li> <li>• become a better listener</li> <li>• discuss topics more objectively in small groups or one to one</li> <li>• participate in drama scenes to increase and improve confidence</li> </ul>	<p>These aims are covered throughout the Student Book as a whole. They are also covered in Workbook and Teachers' Guide Resources</p>	<p><b>Speaking and listening for Component 4</b></p> <p><b>Test guidance</b> can be found on page 105</p> <p><b>Giving a talk panel</b> can be found on pages 180</p> <p><b>Balloon debate</b> can be found on page 202</p> <p><b>Giving a presentation and influencing an audience</b> can be found on page 203</p>
<p><b>Students will be preparing for the following optional Speaking and Listening Assessment Objectives:</b></p> <p>SL1 articulate experience and express what is thought, felt and imagined</p> <p>SL2 present facts, ideas and opinions in a cohesive order which sustains the audience's interest</p> <p>SL3 communicate clearly and purposefully using fluent language</p> <p>SL4 use register appropriate to context</p> <p>SL5 listen and respond appropriately in conversation.</p>	<p>Giving a talk: Units 2, 6, 7</p> <p>Debating: Unit 8</p> <p>Making a speech: Units 2, 6</p> <p>Advice for writing speeches in various units.</p> <p>Discussion tasks (pairwork &amp; small groups) throughout book</p>	<p><b>Advice and strategies for Speaking and Listening Objectives can be found in each unit.</b></p> <p>SL1 &amp; SL3 tasks are at the beginning of each unit in 'Talking point' activities and with most reading texts.</p> <p>SL5 tasks (pair work, small group &amp; full class) and activities are also present in each unit.</p>

# What's on the website?

The material on the website has been specially written to support your learning. Below is an outline of what you will find on the website:

## Exam preparation

The website contains a range of exam-style questions and guidance to help you improve your technique and increase your confidence.

As well as exam-style reading and writing questions for you to try, you will find:

- sample student answers
- command word support
- teacher commentary
- tips for skills improvement

### Coping with exams

Here is some more excellent advice from Oxford University that applies to all school exams and exams at college.

- Prepare your clothes and equipment the day before.
- Don't stay up all night revising. You will perform much better after a good night's sleep.
- Don't try to learn anything new – perhaps look over a few key points.
- Arrive on time but don't be late.
- Avoid anyone or anything that will make you nervous.
- Use any time before you are allowed to look at the paper to take a few deep breaths and calm or 'switch' to yourself.
- Take your time to read through the paper and select the questions you will answer.
- Some people like to plan all their answers before beginning to write but this is not always the best way to work.
- Make sure you answer the questions you are asked, in the order you would prefer.
- Keep a firm eye on the time and answer the required number of questions. You will find that answers will not go to you as easily as you think these average ones.
- Write legibly.

From: <http://www.oxfordsecondary.co.uk/whatstheweb>

## Spelling and grammar support

A range of spelling and grammar activities, with guidance notes, to help you to improve your use of English.

## Help yourself!

The hints and tips for revision section will help you think about where, when and how you study and prepare for the exams.

**Exam-style questions 1**

**Three Oaks College (Wales)**

Three Oaks College, Llanidloes, was established in 1910 for intermediate students. Today, with approximately 1,200 students of all nationalities and an emphasis on Modern Foreign Languages and Maths, the Three Oaks education programme offers a stimulating and excellent preparation for secondary school level. Apart from a specialist education centre for some subjects, Three Oaks also specialises in the Performing Arts. The school has two concert halls, three studios and full equipment for music.

Preparing students to compete on a global stage these days means more than just studying the facts. Our concept of learning has to be challenging...

Students in their future professions. To this end, Speech and Drama are compulsory subjects at Three Oaks.

Teachers and pastoral staff work together as a team to guide and encourage students to enjoy and succeed at whatever they choose. What subjects? Maths, English (including Speech and Drama), Science and one of the humanities (History or Geography). Students can also select another three subjects from a range of subjects available for Language, Art, Performance Drama, Music, Modern and Modern Studies.

Three Oaks is the ideal school for talented young people. It is the only school in the region that offers...

**How to answer this question**

1. Read the question (which is a writing task) and identify the keywords.
2. Some key points from the text have been identified for you.
3. Anticipate the topic.
4. Number the points you need to make to write the letter.
5. Start the letter as advised.
6. Explain why you have selected these three schools.
7. Explain which of the three schools best suits both the criteria (and why this is so).
8. Return to write in a relatively informal style. (Remember you are Sam's aunt and a family letter.)
9. Check your work using the checklist.
10. Proofread and edit what you have written.

Note look at two sample answers for the question:

**Sample answer A**

Dear Sam and Sarah,

I've looked at information about a number of schools on the Internet and I've found three for you. The best choice is Three Oaks for Sam. It is a great school. Every subject is taught and there are lots of sports facilities, which is great for you. In my opinion, Three Oaks has got an excellent IT department. It doesn't say it but I think it means 'top quality'. The other two schools would be great and I can't remember but I think it's best to go to Three Oaks.

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**In other words ... 3**

**Exercise 1: Summary skills - Changing a sentence**

An essential skill for summarising is paraphrasing: saying what you have heard or read in your own words. We paraphrase all the time. Look at this example.

"Let's have an interview," Alice said.

Mark suggested (that) they had an interview. (formed)

or

Alice was very clear as she said an interview? (informal)

**Open and complete Exercise 2:**

**Exercise 2: Verbs and tenses**

**The past simple and the past perfect**

In English we make an indication between actions in the past. We say *did* (past simple of the verb *do*) for an action that is finished, but *had done* (past perfect) when something is further in the past.

For example:

Each student *finished* (past simple) their article and *gave* it to the teacher at the end of the lesson. All the students *seemed* (past simple) to arrive. They *had* (past perfect) been *waiting* (past perfect) for the teacher to arrive at the back of the hall.

**Time line:**

First → Now

Milly finds answers / students start the first exercise / students finish the questions → they hand them in / the teacher marks the students' work.

**Open and complete Exercise 3:**

**Exercise 4: Linking verbs**

When we speak we write or think we often use linking verbs. It is something you need to avoid in your writing and speaking because you need to demonstrate how well you understand English and how well you can use it.

**Exercise 5: Read** Listen to four of our favourite words: *make*, *do*, *get*, and *put*.

**Open and complete Exercise 4:**

**Exercise 5: Getting rid of 'put' and 'get'**

In English we use the words *get* and *put* everywhere. Read the following paragraph.

After we'd put away our homework, we got out my old binoculars. My mum and Kevin put out the picnic and I got something to eat and drink. I put some rice and chips on the table and got started eating on my own. With Kevin put the cards in their places. My mum had to go to get a can of orange. Unfortunately it was five got this bag up and so...

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# 1

# Travellers' tales

## In this unit you will:

- **Visit** Ancient Greece, Antarctica, the British Isles, Canada, Chile, Guiana, Indonesia, Italy, Spain, the USA and Venezuela
- **Read** autobiography, holiday advertisements, travel articles and poems
- **Write** to inform, describe, entertain and persuade.



## Asclepius and the two travellers

Many centuries ago in Greece, Asclepius the doctor was walking in the dry, rugged countryside outside Athens. At noon, with the sun high in the sky, Asclepius, who had been walking since dawn and was very hot and thirsty, heard a most welcome sound; trickling water. He followed the sound to its source, a small stream running over smooth rocks, and sat down thankfully to rinse his hands and take a drink. At this point, where the stream rose out of the ground, the water was refreshingly cold. 5

As Asclepius cupped his hands to gather water, he noticed a stranger approaching him.

"Excuse me," said the man, "I'm going to Athens and I've never been there before. Can you tell me what it's like?"

"Where have you come from?" asked Asclepius.

"Piraeus," said the man. 10

"Well, what's it like in Piraeus?" asked Asclepius.

"Oh dreadful!" said the man. "It's full of noisy, dirty, unfriendly people – a horrible place."

"Well I'm afraid you are probably going to find Athens is the same," said Asclepius.

"Oh dear," sighed the man, and shaking his head with disappointment he continued slowly on his way.

Asclepius also shook his head, but then he felt and heard his stomach rumble, so he unpacked the food he had brought with him. There was a hunk of sweet-smelling bread, some sharp, white goat's cheese and a handful of delicious fat, black olives. 15

He was just about to take his first bite of bread when another traveller appeared.

"Good day, sir," said this traveller. "Forgive me for disturbing you, but I'm on my way to Athens, do you know it? Can you tell me what it's like?" 20

"Where have you come from?" asked Asclepius.

"Piraeus," said the man.

"Well, what's it like in Piraeus?" asked Asclepius.

"Oh it's a charming place!" said the man. "Clean and colourful, full of friendly, generous people – a charming place." 25

"Ah, then I think you are going to find Athens is very similar, if not just the same."

"Excellent, excellent! Thank you, sir. Enjoy your meal. I must say that bread smells very appetizing." And with that the second traveller waved his staff in farewell and strode off with a spring in his step towards Athens.

Asclepius watched him go then, smiling to himself, he bit into his crusty bread. It was delicious.

Based on *In Your Hands*,  
by Jane Revell and Susan Norman (1997)

### Talking points

- What do you think the first traveller will find in Athens? Explain why you believe this.
- How do you think the second traveller will feel about Athens? Explain why you believe this.
- What was Asclepius trying to tell us through this tale?

# Travel writing

In this unit you will read various types of travel writing, including extracts from travel books from different times. Look carefully at how each writer makes his or her description of a place interesting or exciting.

## Charles Waterton

The author and adventurer Charles Waterton was a British naturalist, who was literally wandering (often barefoot) in South America during the early part of the 19th century. Waterton is known for bringing a sample of *wourali* – a poison – back to Europe, where it was modified, called *curare* and used in surgical operations as a muscle relaxant. In the text opposite Waterton describes how the Macoushi Indians of Guiana make *wourali*.

### Writing a summary

Charles Waterton describes how the Macoushi Indians of Guiana make a poison to kill their prey. The properties of the poison prevent the dead bird or animal from putrefying (rotting) before the Macoushi can eat it.

Read the text on page 5 again. Make notes and then summarise how Macoushi Indians made *wourali*.

Include:

- a. the ingredients
- b. the method.

Write no more than 120 words.

### Summary skills

#### Summarising a text

1. Read the text on page 5 twice.
2. Read the question and keyword it.
3. Find relevant information in the text and underline it. Colour code your underlining by using different coloured pencils. Using two different coloured pencils for different types of information helps you to identify two parts of a task. The summary task on this page (left) has two parts, so you would need one colour for the ingredients and another for the method.
4. Number and/or letter the separate points you have underlined according to the task so you can write them out in order. Using numbers and letters helps you locate and organise your material before you write it out in your own words. In more difficult tasks, number and/or letter the points according to how you are going to use them in your summary. In the summary task on this page, you need to number the ingredients that are used for the poison (1, 2, 3 ... ) and use letters to label the stages of making the poison (a, b, c ... ).
5. Make brief notes before you write your summary.
6. Write your summary in your own words as far as possible. Never copy or “lift” from the text. Think of synonyms (words with similar meanings) or new ways to make essential points. Synonyms can be used to avoid copying the writer’s words, but don’t go to extremes! Water is *water*, not a tasteless, colourless liquid; a tree is a *tree*, not a tall, wooden-stemmed, long-lived plant.
7. Edit your summary. Proofread it, correcting any spelling, grammar or punctuation mistakes.



## Wanderings in South America

In the month of April, 1812, I [Charles Waterton] left the town of Stabroek to travel through the wilds of Demerara and Essequibo, a part of Dutch Guiana, in South America. The chief objects in view were to collect a quantity of the strongest Wourali poison and to reach the inland frontier fort of Portuguese Guiana.

### Wourali

A day or two before the Macoushi Indian prepares his poison, he goes into the forest in quest of the ingredients. A vine grows in these wilds, which is called Wourali. It is from this that the poison takes its name, and it is the principle ingredient. When he has procured enough of this, he digs up a root of a very bitter taste, ties them together, and then looks about for two kinds of bulbous plants, which contain a green and glutinous juice. He fills a little quake, which he carries on his back, with the stalks of these; and lastly, ranges up and down till he finds two species of ants. One of them is large and black, and so venomous, that its sting produces a fever; it is most commonly to be met with on the ground. The other is a little red ant, which stings like a nettle, and generally has its nest under the leaf of a shrub.

A quantity of the strongest Indian pepper is used; but this he has already planted round his hut.

The pounded fangs of the Labarri snake, and those of the Counacouchi, are likewise added. These he commonly has in store; for when he kills a snake he generally extracts the fangs, and keeps them by him.

Having thus found the necessary ingredients, he scrapes the wourali vine and bitter root into thin shavings, and puts them into a kind of colander made of leaves: this he holds over an earthen pot, and pours water on the shavings: the liquor which comes through has the appearance of coffee. When a sufficient quantity has been procured, the shavings are thrown aside. He then bruises the bulbous stalks, and squeezes a proportionate quantity of their juice through his hands into the pot. Lastly the snakes' fangs, ants and pepper are bruised and thrown into it. It is then placed on a slow fire, and as it boils, more of the juice of the wourali is added, according as it may be found necessary, and the scum is taken off with a leaf: it remains on the fire till reduced to a thick syrup of a deep brown colour. As soon as it has arrived at this state, a few arrows are poisoned with it, to try its strength.

By Charles Waterton (1825)

**Labarri (n):** a very deadly snake, of Guiana and eastern Brazil. Its greyish-brown colouring and darker markings harmonise with dead leaves and fallen branches.



**Purslane (n.):** a small fleshy-leaved plant.

**Posada (n.):** a Spanish inn/hotel.

**Ocelot (n.):** a small wildcat (resembling a leopard).

#### REMINDER – annotating

To annotate means to add notes, explanations or comments to a written text.

## Reading

In the article “Children of the Stars” opposite find:

- a. facts (historical and geographical)
- b. examples of personal impression or opinion.

#### REMINDER – quoting

##### The SQuEE technique

In many language tasks you need to identify, analyse and discuss a writer’s style or choice of words. Use the SQuEE technique to help you.

**S**tate the facts or what you believe.

**Q**uote a relevant word or phrase to support the point.

**E**xplain the choice of words.

**E**ffect – describe the effect created.

## Reading skills

### Reading to identify information

In most school subjects you have to read and locate information before you can answer a question. As you go through school you acquire the habit of reading with different levels of concentration, perhaps without even realising it. When you are preparing for your exams, however, you need to develop your reading skills so that you can understand exactly what a question is asking you to do in a given time limit.

#### Keywording

The first and perhaps most important skill is **keywording**: finding the key words in a question or task. In English, it is as important to annotate the question you have been set as it is to make notes on the text you have been given to read. This will help you to identify the root of a question and understand how to answer it – what exactly the question is calling for. Always underline or circle the key words in a question.

#### Skimming

**Skimming** is reading a text quickly to get an idea of what it is about. We often skim the headlines on the front page of a newspaper and then quickly read the subheadings and first paragraphs to gain an idea of what the reports are about and see which are of interest to us.

#### Scanning

**Scanning** means reading in order to locate information. We sometimes scan the information sheets that come with medicines to find out what quantity of the medication should be taken, how it should be consumed and how frequently.

#### Remember

In English exams you need to **keyword** the question and then **skim** the text to get a clear idea of what it is about before you scan it in order to locate specific items of information.

## The writer’s craft – description

Look at the ways that the writer of the article opposite makes Los Roques sound like an inviting and interesting holiday location. Explain how she makes the following descriptions effective:

- the location (its history and geography)
- the people who live or do not live there
- animal and bird life.

## Children of the Stars

Walking the soft white beaches of Los Roques it is rare to see another human being. There are empty conch shells, coral sculptures, scuttling hermit crabs, shiny lizards and long-legged sandpipers, a watching heron, a fluffy white chick sitting in its nest amidst the green sea-purslane. When I took to the warm turquoise waters, jumping jacks flopped in the shallows; frigate birds with sharply angled wings floated above; curious terns looked me in the eye; and pelicans dive-bombed for breakfast. Below the surface, designer fish played hide and seek in the corals: angelfish, butterfly fish, parrotfish, blueheads, snappers, baby damsels and a fleeing turtle, to mention but a few.

Los Roques is a coral archipelago 150 km off the coast of Venezuela consisting of 42 small islands surrounding a huge lagoon. Here, in this paradisiacal playground, hurricanes hardly happen. The days are hot and the nights are cool. Venezuelans visit at weekends to snorkel, scuba dive and watch the sunset, returning to Gran Roque, the only inhabited island, for dinner and a comfortable night in one of the many delightful posadas.

Following in the wake of Christopher Columbus and Walter Raleigh, we took a boat up the Orinoco River. Our guides encouraged us to take a dip in the river at sunset. It looked inviting – the wide dark waters tinged with pink, parrots winging their way home above a wall of green jungle. A young Belgian couple took the plunge. But are there crocodiles? And piranha fish? Yes! But there are also electric-blue morph butterflies with wings as large as your hand, noisy families of red howler monkeys and the part-reptile guacharacca bird, a hang-over from pre-historic times.

There was also plenty of wildlife activity at the jungle camp. A magnificent puma, brought in as a baby by the Indians, paced the length of its enclosure. In the rafters of the dining room an ocelot\* and a racoon played together while a family of otters honked noisily for scraps at our table. A huge tarantula sitting on an adjacent banana plant caused a stir. The young Belgian



took it on the back of his hand but his mosquito repellent irritated the spider which slowly “hunched up”, a sign that it was ready to deliver its poison. Our guide gently coaxed it back to its leaf – no harm done!

The Orinoco Delta is home to the Warao Indians. The river is their highway and the canoe their only mode of transport. Made from a single tree, the hollowed out trunk is heated over fire which causes it to unfurl like a flower and seals the wood at the same time. A father crafts a canoe for his child before it can walk and when a member of the family dies he or she is placed in a canoe covered with flowers and carried far into the jungle. The family then moves to another part of the river and builds a new house to avoid the spirit of death.

The Warao believe they came from the stars and their god brought them to the Orinoco Delta, to paradise, where the Mareche, the “tree of life”, grow in abundance. The Mareche produces an orange fruit which, when softened for several days, makes a palatable juice – or wine, if fermented. The young tree yields a string from which hammocks and baskets are made. When the tree rots it is home to a large, yellow grub, an excellent source of protein – eaten live. I was offered a chance to try this wriggling delicacy – I just wasn't hungry! For the most part the Warao still live in the old way, at one with the jungle in their riverside houses on stilts – the dwellings that caused Columbus to christen the country Little Venice –Venezuela.

Adapted from an article by Angela Clarence, *The Observer*

## Speaking and listening

### Travel and tourism

People have been on the move since the end of the Ice Age when they had to follow the animals they were hunting in order to survive. Nowadays, most people live in one place, but many still make long journeys for work, obligations or leisure.

Discuss the following questions with a partner.

- Do you think that travelling is part of human nature?
- Why do so many people like visiting places they will never live in or return to?
- If you had the opportunity to go anywhere in the world for two weeks, where would you go? Why would you choose that place?

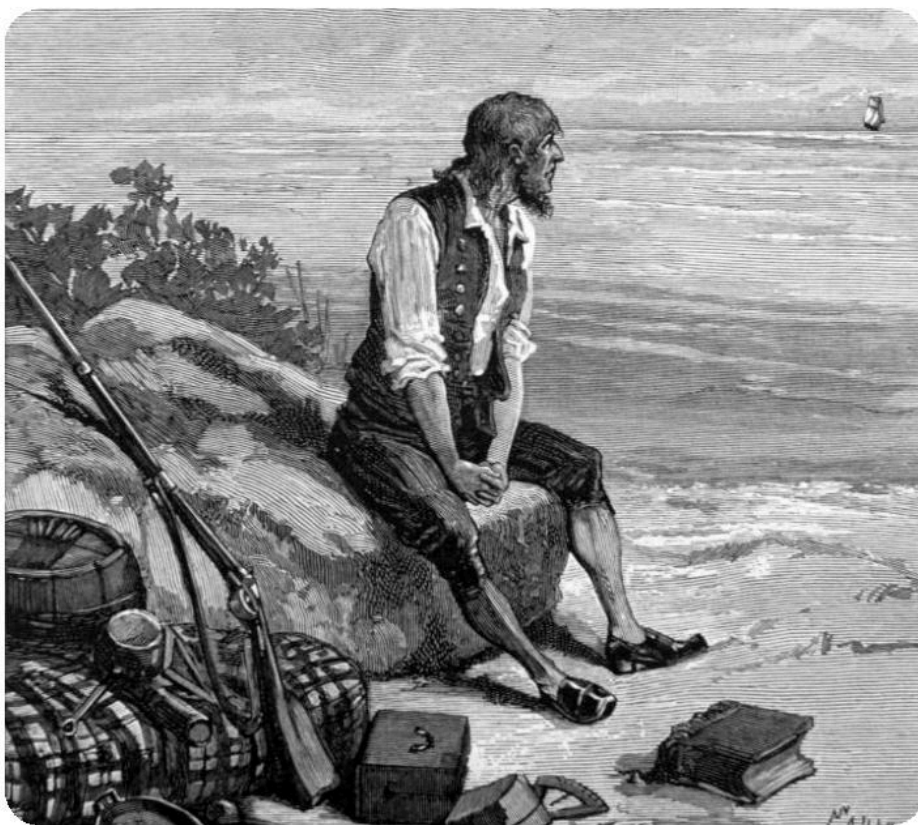
### Coursework idea

Find an article on the Internet or in a newspaper about tourism. Use this, and your conversation on travel and tourism, to write a composition to discuss one of the following topics:

- the effect tourism may be having on an area you know
- whether modern tourism in general is damaging the environment.

Write about 500 to 800 words.

Remember to attach the original article to your composition.



**Expedition (n.):** a journey or voyage for a particular purpose.

(Oxford Study Dictionary)

Travel writing informs, describes and entertains. Voyage narratives were very popular in the 17th and 18th centuries, but most were written by travellers, not writers. The narrator of *A New Voyage Round the World* by William Dampier says, “[A] seaman, when he comes to the press, is pretty much out of his element, and a very good sailor may make but a very indifferent author.”

## Daniel Defoe

Defoe (c.1660–1731) was a great traveller with a journalist’s curiosity and an eye for detail. He is best known for writing *Robinson Crusoe*, but his other stories also include long ocean voyages. His descriptive narratives are based on information obtained from men and women who had made expeditions to exotic places.

Apart from fiction, Defoe wrote numerous volumes of what we now call travel writing. He said each book contained a “diverting account of whatever is curious and worth observation”.

Defoe’s use of English looks and sounds very old-fashioned to us, but his narrative technique is not that different to modern travel writing, which is characterised by:

- a detailed description of people and places
- the inclusion of the writer’s thoughts and feelings
- a descriptive, imaginative use of language
- being written in the first person.

### Tour Thro’ the Whole Island of Great Britain

#### The author’s preface to the first volume

By Daniel Defoe

[ ... ] In every county something of the people is said, as well as of the place, of their customs, speech, employments, the product of their labour; and the manner of their living, the circumstances as well as situation of the towns, their trade and government; of the rarities of art, or nature; the rivers, of the inland, and river navigation; also of the lakes and medicinal springs, not forgetting the general dependance of the whole country upon the city of London, as well for the consumption of its produce, as the circulation of its trade.



Read an extract from Defoe's *Tour* about the county of Cornwall in the south-west of England. Is Defoe giving an objective or subjective account of the place he is visiting?

## On Cornwall

We have nothing more of note in this county, that I could see, or hear of, but a set of monumental stones, called The Hurlers, of which the country, nor all the writers of the country, can give us no good account; so I must leave them as I found them. 5

The game called the Hurlers, is a thing the Cornish men value themselves much upon; I confess, I see nothing in it, but that it is a rude violent play among the boors, or country people; brutish and furious, and a sort of 10

an evidence, that they were, once, a kind of barbarians: It seems, to me, something to resemble the old way of play, as it was then called, with whirl-bats, with which Hercules slew the gyant [ ... ] The wrestling in Cornwall, is, indeed, a much more manly and generous 15 exercise, and that closure, which they call the Cornish Hug, has made them eminent in the wrestling rings all over England.

By Daniel Defoe

**Hurlers (n.):** the game may have been similar to Gaelic shinty or Irish hurling, both old forms of modern hockey.

**Whirl-bat (n.):** perhaps like a hockey stick.

How does this modern travel writer make Cornwall sound a much more attractive place to visit?

## Kynance Cove



A mile north of Lizard Point, this National Trust-owned inlet is an absolute showstopper, studded with craggy offshore islands rising out of searingly blue seas that seem almost tropical in colour. The cliffs around the cove are rich in serpentine, a red-green rock popular with Victorian trinket-makers. It's an impossibly beautiful spot, and when the seas aren't too rough, an exhilarating place for a wild swim.

From [www.lonelyplanet.com](http://www.lonelyplanet.com)

Now read some advice on how to write modern travel articles.

The screenshot shows a web browser window with the URL <http://www.travelguide.com/travelwriting>. The page has a navigation menu with items: Home, Holidays, City breaks, Cruises, Travel writing (selected), Skiing, Worldwide, Adventure, Hotels, Flights, and Extras. The main content area is titled "How To Write the Perfect Travel Article" and contains several paragraphs of advice, each followed by a number. The advice includes:
 

- 1)** Clear writing style used by a writer who knows the point of the story, gets to it quickly and gets it across to the reader strongly and with brevity and clarity. 5
- 2)** Strong sense of the writer's personality, ideally demonstrating intelligence, wit and style. 10
- 3)** Use of the writer's personal experiences, other anecdotes and quotations to add life to the piece. 10
- 4)** Vivid reporting – the ability of the writer to convey to readers, using as many of the senses as possible, the travel experience through the use of words alone. 15
- 5)** High literary quality and the accurate use of grammar and syntax. 15
- 6)** Meaty, practical and accurate information that is useful to the reader. 15

 Additional advice includes:
 

- Be Fresh:** Give your story a fresh point of view and, if at all possible, cover some out-of-the-ordinary subject matter. Be creative in your writing. Strive for the best and strongest use of English and the most original and powerful metaphors and similes. 20
- Be Personal:** Take your own approach to a location you've visited, an activity you've tried or an adventure that thrilled you. What was it that really excited or inspired you? Identify it and get it across to your readers. To stand out from the crowd, your story must have a personal voice and point of view. Remember that most places you write about will already have been written about before. Your challenge is to find something new and original to say. 25
- Be Funny:** Travel writing should mostly have a light, bright, lively and fun tone. Travel, the process of leaving the familiar to go to the foreign and unfamiliar, is often rich in comedy and comical events. Also, don't be afraid to incorporate mishaps into your pieces. These can be just as worth reading about, maybe more so, particularly if they also incorporate an element of comedy. 35
- Be Surprising:** Give the reader something out of the ordinary; something that only someone who has been to the location would know. 40
- Be Balanced:** Travel writing must blend your personal observations, descriptions and commentary with practical information that is useful to your readers. The precise balance depends on the outlet you are aiming your story at but rarely should a good travel piece comprise more facts than description. Two-thirds or even three-quarters' colorful description to one-third or one-quarter facts would be a reasonable guideline to start from. 45
- Be a Quoter:** Work in quotes from visitors to locations, or participants in activities. Let them express their thoughts about how they feel about a place or activity. Quotes lift stories. 50
- The Big Picture (What is the main point you want to get across to your reader?):** Decide at the outset what main point about a location or activity you want to convey. This is the "big picture" and you then work your impressions and facts around it. 55

 At the bottom right of the article content, there is a citation: "From 'The Insider Secrets of Freelance Travel Writing' by Martin Li, www.transitionsabroad.com (13 January 2012)".

Here is some more advice for would-be travel authors from Gemma Bowes and other writers for *The Guardian*, a daily newspaper published in Britain.



## Tips for travel writing

Check out these handy tips from *The Guardian* Travel team.

- Write in the first person, past tense (or present if the action really justifies it), and make your story a personal account, interwoven with facts, description and observation.
- Many writers start their piece with a strong – 5 but brief – anecdote that introduces the general feeling, tone and point of the trip and story. Something that grabs the reader's attention and makes them want to read on. Don't start with the journey to the airport – start with 10 something interesting, not what happened first.
- Early on you need to get across the point of the story and trip – where you were, what were you doing there and why. If there is a hook – a new trend, discovery or angle – make that 15 clear within the first few paragraphs.
- Try to come up with a narrative thread that will run throughout the piece, linking the beginning and end; a point you are making. The piece should flow, but don't tell the entire 20 trip chronologically, cherry pick the best bits, anecdotes and descriptions, that will tell the story for you.
- Quotes from people you met can bring the piece to life, give the locals a voice and make a point 25 it would take longer to explain yourself. Quote people accurately and identify them: Who are they? Where did you meet them?
- Avoid clichés. Try to come up with original descriptions that mean something. Our pet 30 hates include: “bustling markets” ... “azure/cobalt sea” ... “nestling among” ... “hearty fare” ... “a smorgasbord of ...”.
- Don't use phrases and words you wouldn't use in speech (such as “eateries” or “abodes”), and 35 don't try to be too clever or formal; the best writing sounds natural and has personality.
- Check your facts! It's good to work in some interesting nuggets of information, perhaps 40 things you've learned from talking to people, or in books or other research, but use reliable sources and double-check they are correct.
- Write economically – don't waste words on sentences that could be condensed. E.g., say “there was a ...” not “it became apparent to me 45 that in fact there existed a ...”.
- Moments that affected you personally don't necessarily make interesting reading. Avoid tales of personal mishaps – missed buses, diarrhoea, rain – unless pertinent to the story. 50

By Gemma Bowes *et al.*,  
www.guardian.co.uk (23 September 2011)

### REMINDER – chronological order

Chronological order refers to the order in which things happen. It derives from the Greek *chronos* = time.

### Tips and techniques

1. Where do Li and Bowes *et al.* agree and disagree in their travel writing tips? Make two lists: one list for points on which they agree, the other for points on which they disagree.
2. Look back at the article “Children of the Stars” (page 7) by Angela Clarence. Referring back to the guidelines for travel writers, what recommended techniques has the author used to make this article so readable?



## Writing a descriptive composition

Using the travel writing guidelines on pages 11–12, create your own piece of descriptive travel writing. Choose one of the following titles and add the location:

- On the beach in ...
- At a market in ...
- Downtown in ...

Write about 350 to 450 words.

### REMINDER – planning

Before you start writing, think about the location and what makes it special or memorable. Do a mind map or a spidergram and make notes on its distinctive features. Try to use the five senses in your description.

## The crusade for Crusoe's islands

*Chile's remote Juan Fernández Islands inspired the story of Robinson Crusoe. Paul Evans flies in to see if tourism can help to protect the islands' unique, diverse but threatened ecosystems.*

The Juan Fernández Islands, located 600 kilometres off the coast of Chile, were named after the 16th-century Spanish explorer who stumbled across them while trying to find a new trade route between Peru and Valparaiso in 1574, but are more famous for a Scotsman called Alexander Selkirk, who, in 1704, marooned himself here, and became the inspiration for Daniel Defoe's famous novel *Robinson Crusoe*.

### Endemics at risk

The Juan Fernández archipelago is full of castaways – plants and animals that somehow ended up on these remote outcrops and evolved into species that occur nowhere else on Earth. “This is one of the global jewels of biodiversity,” says Peter Hodum, an ecologist from the University of Puget Sound in Washington State. “Although it doesn't have the cachet of the Galápagos, it's just as important.”

The islands have more than 130 endemic plant species – nearly two thirds of its flora – including



the white-flowering Luma trees and the Juan Bueno, a purple-tube-flowered shrub that has co-evolved with the astonishingly beautiful but critically endangered Juan Fernández firecrown hummingbird. Then there are the ferns – from huge tree ferns to tiny delicate fronds on dripping cliffs – not to mention the red-backed hawk and the Juan Fernández subspecies of the American kestrel, and 400 beetle species.

Because of this unique biodiversity and spectacular scenery, the islands were designated a Chilean national park during the 1930s, and a UNESCO [United Nations Educational, Scientific, and Cultural Organization] biosphere reserve in 1977. However, a visitor with an ecological eye will soon pick up trouble in paradise. The problems started in 1540, when the archipelago's discoverer, Juan Fernández, dropped off four goats to provide food for future mariners. They were a godsend for castaways such as Selkirk, but a nightmare for the island's flora – their

25 numbers have since swelled to around 3,500 and their voracious appetites have wreaked havoc on the native vegetation.

Unlike Selkirk, who was eager to be rescued, many of those who came later decided to stay: pirates, 50 political prisoners and, during the 19th century, colonists. The island's population has always been small – there are currently around 750 islanders, 600 of whom live in San Juan Bautista sustained by lobster fishing, cattle farming and government 55 subsidies. Like Juan Fernández, those who followed brought the seeds of the islands' destruction with them, often literally.

Overgrazing by livestock, including rabbits and those goats, has led to irreversible erosion. Rats 60 and mice jumped ship to become predators of endemic birds and gnawers of rare plants. Domestic cats and the introduced coati also preyed on ground-nesting birds. Ornamental plants skipped over garden fences to colonise; a 65

**Coati (n.):** a mammal related to the raccoon, with a narrow snout and a striped tail.



European blackberry hedge went mad and started smothering hectares of pristine forest. A dense-thicket-forming South American shrub called the maqui has had the same effect. The spread of introduced plants is aided and abetted by one of the locals, the Magellan thrush, which disperses non-native seeds far and wide.

### Limited tourism

The Chilean government has worked to keep tourism in the archipelago low key. "Chile values the unique flora and fauna of the Juan Fernández Islands as heritage for the world," says Miguel Schottlander, the head of the natural resources protection department. "Even special-interest tourism, restricted to small groups, could damage the ecology if it's left uncontrolled. However, tourism is very important for the local people; they would like to see more. At present, there is a stable population, and we are afraid that the island can't sustain a larger population."

Aaron Cavieres of Chile's National Commission for the Environment, who is the executive secretary of the Biodiversity Conservancy Programme for the Juan Fernández Islands, believes that tourism has played an important role in creating a strong local interest in biodiversity. "This is because islanders have come to realise what a treasure their archipelago is," he says. "And because they do not depend so much on the land [for agriculture] as they did in the past, tourism is an important source of income. Tourism is becoming more important.

The sustainability problem, in my view, comes from bad practices of the past – overgrazing, felling trees and invasive species. I would say tourism could play a role in the sustainability of the islanders by reducing dependence on government subsidies." 70

"If it's done sensitively and on an appropriate scale, tourism could be helpful," says Hodum. "It would raise awareness and benefit the local economy if tourism was thoughtfully focused on the endemic species and their uniqueness. But people should also understand the threats and see the destruction of cloud forests invaded by non-native plants. This would build a commitment for conservation." 75 110

Until recently, tourists numbered a steady 1,500–2,000 a year, coming to dive, snorkel, hike, watch wildlife and eat lobster. Infrastructure is currently pretty basic, with a hotel, a few hostels and campsites, and a couple of bars and restaurants catering to the intrepid few. 80 115

### To the rescue

On Robinson Crusoe Island, 500 metres above the harbour at San Juan Bautista, is a knife-edge ridge; a windy look-out where Alexander Selkirk would come to scan the horizon for ships. Conservationists dream of rescue too. As Ivan Julio Leiva Silva, director of the Juan Fernández National Park, says: "The important thing about this biodiversity is that it has a meaning for itself, but it's up to us to take care of it." 85 120 125

By Paul Evans, *Geographical* online magazine,  
www.geographical.co.uk

### Writing an article

Using information from the article on the Juan Fernández Islands, write an article for a blog or magazine about the advantages and disadvantages of encouraging tourism in this location and similar environments.

Write about 250 to 350 words.

# Holiday brochures

## Speaking and listening

### The holiday of a lifetime

The next few pages feature descriptions of four very different holidays. Which one is for you?

Read the information and make notes on where you would like to go in order of preference.

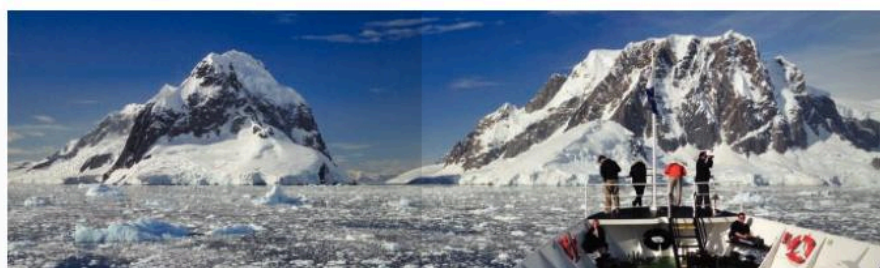
1. I would most like to go to ...
2. I would love to go to ...
3. I wouldn't really enjoy going to ...
4. I wouldn't want to go to ...

Tell your partner where you would most like to go.

Use the content of the advertisements to explain your reasons.

Tell your partner which holiday you believe you would least enjoy and why.

**Petrel (n.):** seabird.



The adventure of a lifetime awaits you on the seventh continent – Antarctica.

This pristine environment – navigable only by special, ice-strengthened vessels – is available only during the Antipodean summer months. Previously, Antarctica has been accessible only to those following a meticulously planned itinerary or on pioneering expeditions. Now, following strict environmental guidelines, small groups on expedition vessels can follow in the snow-prints of intrepid explorers and navigate between weather-sculpted ice-bergs and groaning glaciers to discover sights rarely seen by humans.

During these short summer months, pack ice opens, enabling this harsh, inhospitable environment to play host to one of the greatest wildlife spectacles on Earth. Millions of penguins, petrels and albatrosses come here to breed; seals flop languidly on ice floes, and whales cavort in almost 24-hour daylight.

Visitors may choose to visit the Peninsula or travel further afield to the Circle. People with more time can visit the wildlife strongholds of the Falklands and South Georgia. Whatever your decision, this wilderness vacation will enchant like no other.

Just remember to pack the right clothing!



## ADVENTURES IN INDONESIA: RAINFORESTS AND BEACHES, ORANG-UTANS AND TEMPLES

Indonesia's islands are all different. This comprehensive trip takes in their diversity, from atmospheric wilderness supporting high levels of biodiversity to golden beaches and exquisite temples.

Experience a culture where gods, demons and magic still define daily life. Discover the culture of the Batak people and see orang-utans in their primal jungles. Relax by Lake Toba in an immense volcanic crater or stretch out on a Bali beach. Gaze at volcanoes and watch the sun set over Mt Bromo. Visit the World Heritage site of Borobudur and wander through the temples and enigmatic ruins in Yogyakarta for a truly memorable vacation.

### Sample itinerary: Start Medan (Sumatra).

**Day 2:** Coach to Bukit Lawang; free afternoon to swim or relax by the river (optional).

**Day 3:** Walk in Gunung Leuser National Park, home to gibbons, orang-utans, elephants and dozens of different bird species; visit Bohorok Orang-utan Rehabilitation Centre.

**Day 4:** Coach to picturesque hill town of Berastagi; see stunning views of active volcanoes.

**Day 5:** Visit royal village of the Batak Simalungun and the Si Piso waterfall; boat to Samosir island on Lake Toba, the largest volcanic lake in the world ...

Home Holidays City breaks Cruise Florida Ski Worldwide UK Adventure Hotels Flights Extras  
 amsterdam barcelona dublin krakow new york paris venice

## Streetlife Vacations – New York, New York!

Take a stroll through Central Park, watch life in the fast lane on Wall Street, take in Manhattan and go shopping on Madison Avenue. Visit Coney Island one day, Little Italy the next; enjoy a lazy brunch at an easy-going diner or chill out in a waterfront café. The choice and itinerary are yours. From theatres on Broadway to museums chock full of curiosities, to the iconic portals of Carnegie Hall and the soaring skyscraper that is the Empire State Building, New York City has something for everyone – and it will leave you breathless.

City blocks are easy to navigate on foot and major suburbs are easily accessible by bus, or grab a yellow cab and head downtown – New York is the perfect location for city sight-seers.

**Accommodation**  
 A vast city like this has hotels for all budgets. Tell us what you are looking for and we'll find it.

**Eats and drinks**  
 Fast food, slow food, gourmet food or restricted diets – a takeaway from a deli for lunch, then dinner in glamorous surroundings. Tell us what you prefer and we'll tell you where to find it.

**Streetlife New York** – a vacation you'll want to repeat and repeat. You've see it in the movies – come see if it's true!

## Historic Venice

Mists and masked balls in palace and piazza, romance, pageant and splendour. Take a step out of reality and enjoy five unforgettable days in romantic, historic Venice.

Perhaps you think you know it already. You've seen the Bond movies, the ads featuring gondoliers steering enraptured tourists along the Grand Canal. But Venice is far more than picturesque bridges. Come and discover its hidden corners. Take a turn through historic streets, see its architecture and experience its other-worldly atmosphere. Wander the City of Water with a loved one or join a group walk with an experienced guide, who'll tell you about Canaletto and the peccadilloes of the wicked Lord Byron.

Stop to listen to a string quartet, drink the best espresso as you wait for your vaporetto, take

a trip to Murano or wander through colourful street markets. And then, when you've found the real Venice, see the Bridge of Sighs, the Doge's Palace, the Piazza San Marco and the Rialto Bridge. And make sure to visit an original Venetian glass factory to choose a keepsake for ever – for this is a holiday to remember – for ever.

Once a powerful state, home to bankers and speculators, Venice was an influential player in world politics. It is now a UNESCO World Heritage Site and the most delightful car-free zone in Europe. But Venice is under threat from rising water levels. Be sure to see this enchanting City of Light, before it's too late!

Combine your Venice break with a beach holiday in Lido di Jesola. Culture and relaxation – the perfect combination for that holiday of a lifetime.



## Writing to persuade

Practice your persuasive writing by creating a holiday advertisement for your perfect holiday destination.

Working with a partner, include the following information:

- location – with a focus on what makes it special
- what you can do there – sample itinerary, trips and local attractions
- accommodation – where holiday-makers stay
- food and drink – including local delicacies
- the best time of year to go and what to pack
- Write about 250–350 words.

### REMINDER – persuasive advertisements

Persuasive advertisements should look interesting and appealing and should combine facts with persuasive details.

- Use short paragraphs.
- Use subheadings.
- Include images and captions.
- Use colours.
- Use different font sizes.

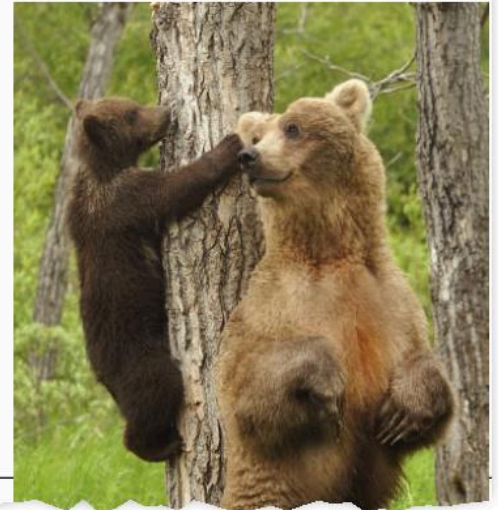
## Banff & Lake Louise

Visit Lake Louise and the Banff National Park – a UNESCO World Heritage Site like no other. Banff offers more than rugged beauty: its unspoiled landscape and pristine mountain range provide an unparalleled alpine escape. Take in the wonders of “the World’s Finest National Park” at Lake Louise and see the Canadian Rockies’ most beloved destination, where turquoise waters sparkle beneath the towering Victoria Glacier.

### Hiking in groups of four

Lake Louise and its surrounding area provide essential habitat for female grizzly bears. The objective is to help them raise their young successfully and ensure the future of this threatened species. So in some areas it is a requirement to hike in groups of four. This rule increases public safety while decreasing disturbance to grizzlies during their important summer feeding season. A tight group of four people is less likely to surprise a bear than various individual hikers strung out along the trail. Individual hikers are always more at risk, so groups of four can also help prevent a bear attack. For both your benefit and that of the bears, stay within easy speaking distance of each other throughout your hike. Come as a group or join up with other hikers at trailheads where this requirement is in place.

▼ *More than any species, grizzlies represent wilderness. If the grizzly bear, with its wide ranging habits, can survive, then many other species will survive.*



Black bears rarely attack. But here's the thing. Sometimes they do. All bears are agile, cunning and immensely strong, and they are always hungry. If they want to kill you and eat you, they can, and pretty much whenever they want. That doesn't happen often, but – and here is the absolutely salient point – once would be enough.

Bill Bryson discussing a very real danger when you take  
*A Walk in the Woods.*

### Talking point

Do you think people should be encouraged to travel to remote areas for holidays where they may disrupt the natural eco-system? Look at the advertisement for Banff and Lake Louise in Canada and discuss the negative impact that tourists may have on the local environment.

## A writer's choice of words

**Paradox (n.):** an apparently contradictory statement or a statement that conflicts with logic or common sense but which contains a truth, for example, “more haste less speed”. From Greek: beside opinion.

**Oxymoron (n.):** putting together words which seem to contradict one another, for example, “bitter-sweet”, “the living dead” and “organised chaos”.

Writers and poets choose words very carefully to create a wide range of specific effects.

In the extract below, the British author and poet Laurie Lee makes his description vivid through the use of paradox and oxymoron. Here, Lee is writing about the royal palace and gardens of La Granja, in the sierra of Madrid, Spain. During the 18th century, La Granja (meaning farm in Spanish) was the Spanish royal family's rural retreat.

A few miles south of Segovia, at the foot of the Sierras, I came on the royal gardens of La Granja – acres of writhing statues, walks, and fountains rising from the dust like a mirage. It was a grandiose folly, as large as Versailles and even more extravagant, and I found it 5 in the peak of bloom and entirely deserted except for a few old gardeners with brooms.

A hundred fountains were playing, filling the sky with rainbows and creating an extraordinary dreamlike clamour. Marble gods and wood-nymphs, dolphins 10 and dragons, their anatomies studded with pipes and nozzles, directed complex cascades at one another or shot them high above the flowering trees. Everything that could be done with water 15 seemed to be going on here, almost to the point of hydromania. Lakes, pools, jets, and falls, flooded grottoes and exotic canals, all throbbled and surged at different levels, reflecting classical arbours, paths, and terraces, or running like cooling milk down the 20 statuary.

Yet there was nobody to see it. Nobody but me – except, of course, for the gardeners, who went shuffling about as though under some timeless instruction, preparing for the return of some long-dead queen.

I stayed in the gardens for an hour or more, furtively 25 paddling among the trickling leaves. The fountains,



I learned later, played only on rare occasions, and I don't know why they played that day. It was like the winding-up of some monarch's toy, of which the owner had rapidly tired, and which now lay 30 abandoned at the foot of the mountain together with its aged keepers. The fact was that La Granja, when looked at closely, was more than a little vulgar – a royal inflation of a suburban mind, a costly exercise with 35 gnomes and toadstools.

From *As I Walked Out One Midsummer Morning*,  
by Laurie Lee (1971)

### The writer's craft

Explain what you think Lee means by “writhing statues” (line 3) and “paddling among the trickling leaves” (line 26).

Can you find other paradoxical statements or oxymorons in the extract?

Make a list of the senses Lee uses in his description of La Granja (sight/sound/smell/taste/touch).



## A poet's choice of words

Although there are no poems in the exams, reading poetry helps you to understand how writers choose words to create specific effects. On this page and page 25, there are two very different poems. One is about where the poet would like to visit; the other is about where the poet comes from.

This poem was written by a Scotsman who as a young boy yearned to travel. After leaving school, Stevenson began to study Engineering, then changed to Law. At the age of 25, he left Scotland to see the world. He died in Samoa in 1894.

**Drumlie (adj.):** gloomy.

### Travel

I should like to rise and go  
Where the golden apples grow;—  
Where below another sky  
Parrot islands anchored lie,  
And, watched by cockatoos and goats,

Man-devouring tigers are,  
Lying close and giving ear  
Lest the hunt be drawing near;  
Or a comer-by be seen  
5 Swinging in a palanquin;—

30

Lonely Crusoes building boats;—  
Where in sunshine reaching out  
Eastern cities, miles about,  
Are with mosque and minaret  
Among sandy gardens set,

Where among the desert sands  
Some deserted city stands,  
All its children, sweep and prince,  
Grown to manhood ages since,  
10 Not a foot in street or house,

35

And the rich goods from near and far  
Hang for sale in the bazaar;—  
Where the Great Wall round China goes,  
And on one side the desert blows,  
And with bell and voice and drum

Not a stir of child or mouse,  
And when kindly falls the night,  
In all the town no spark of light.  
There I'll come when I'm a man  
15 With a camel caravan;

40

Cities on the other hum;—  
Where are forests, hot as fire,  
Wide as England, tall as a spire,  
Full of apes and cocoa-nuts  
And the negro hunters' huts;—

Light a fire in the gloom  
Of some dusty dining-room;  
See the pictures on the walls,  
Heroes, fights and festivals;  
20 And in a corner find the toys  
Of the old Egyptian boys.

45

Where the knotty crocodile  
Lies and blinks in the Nile,  
And the red flamingo flies  
Hunting fish before his eyes;—  
Where in jungles, near and far,

25

By Robert Louis Stevenson (1885)

### Reading

Make a list of all the places Stevenson says he would like to see.

## Speaking and listening

### How writers and poets choose their words

Work with a partner.

1. Talk about the different ways prose writers and poets use words.
2. How can reading poems improve your use of English? Explain your thoughts.
3. Join with another pair and compare views and ideas.
4. Elect a spokesperson to tell the class your main points.

### Coursework idea

Imagine you have travelled to one of the places Stevenson mentioned in his poem on page 21. Now you are an old person and all you have left are your memories and the “pictures on the walls” of “heroes, fights and festivals”. Create a memory based on one part of this poem. Include the following:

- where you went
- your thoughts and impressions about what you saw
- why you still remember this place.

Write about 500 to 800 words.

## Unit 1: Self-assessment

In this unit we have read autobiography, travel writing, holiday advertisements, newspaper and magazine articles, and poems.

Two key skills we have looked at are: annotating texts (prose and poetry) and descriptive writing.

1. What is the difference between skimming and scanning?
2. What is the main difference between telling a story and descriptive writing?

### Make notes about Unit 1

Consider the work you have done in this unit, then copy and complete the chart.

Two texts (poetry or prose) I remember in Unit 1 are:
Two new skills I learned are:
Two things I'm not sure about are:
I enjoyed doing:
Something I would like to do again is:
I would like to do this again because:

# Preparing for your exams

## Writing compositions and coursework

In your IGCSE English course you are learning how to improve your writing skills for different purposes. You will be asked to write to describe, narrate, discuss, persuade and argue, for example. Whether you are preparing for writing compositions in Paper 2 or creating a Coursework Portfolio for Component 3, you will need to demonstrate that you can:

- communicate your experience clearly and express what you think, feel and imagine
- organise and structure ideas and opinions for a deliberate effect
- use a range of vocabulary and sentence structures appropriate to the context of your writing
- use a register appropriate to the context
- use spelling, punctuation and grammar accurately.

When you write a composition for homework, you can take your time over planning, write a first draft, then revise and improve it until it is good enough for the final version. In an exam, you do not have this time and you will not know in advance what the topic will be. This is why you need to be familiar with different styles. You also need to develop your vocabulary, improve your knowledge of grammar and punctuation, and, if necessary, learn how to write neatly so the examiner can read your composition.

## Descriptive writing

In Paper 2, you might choose to write a descriptive composition of about 350–450 words. If you prepare a Coursework Portfolio, you must submit a piece of descriptive writing of about 500–800 words for Assignment 2.

Here are a few pointers to help you with descriptive writing. You will find pointers for other types of writing at the end of Chapters 2, 3 and X.

- Descriptive writing is not a story: it does not need a beginning, a middle or an end.
- Go straight into the scene: find something colourful, curious and/or dramatic to describe.
- Use your five senses: describe what you can see, hear, smell, taste, feel or touch.
- Read descriptive travel writing and newspaper and magazine articles to see how they have been written.
- Learn how to plan a composition rapidly.
- Learn how much time you need to read and correct your writing before handing it in.
- Practise writing under timed conditions and with word limits.

Read the exam-style question below, then do the task that follows.

## Section B: Composition – Descriptive writing

Write about 350 to 450 words on **one** of the following questions.

### EITHER

2. Describe a wild or lonely place you know.

### OR

3. Describe a popular tourist attraction you have visited.

Up to 16 marks are available for the content and structure of your answer, and up to 24 marks for the style and accuracy of your writing.

## The best of three ...

Here are the opening paragraphs for the Composition question by three students new to the IGCSE course. Which student(s) is/are already on track for good grades?

1. Read the paragraphs, then go back to the bullet points on page 23 and remind yourself what the examiners are looking for. Look at the paragraphs again and decide which one(s) is/are good. Make notes on why.
2. Compare your ideas with a partner:
  - discuss the descriptive writing (vocabulary and word choice)
  - discuss how paragraphs could be improved
  - decide what your best student still needs to do to get top marks.

### Response A

*When dad said we was going to Disneylandia I was everso excited I never went before but I'd seen it on tv. We went with my cousins in their car and it was crowded and hot because there car is not very big as ours but ours was in the garage to do repares. On the way we got stopped in a trafficjam and we had to get out right on the road because we were so hot we were all sweeting. Mum gave us some sweats but we didn't have anything to drink so we were really thirsty and my cousin Malena got sick so we had to stop again so she could throw up. She was sick on the road and it smelled horrible ...*

### Response B

*No sign of man-made metal cars, no tyre tracks in the muddy lane, only that special smell of the open sea. Where I live is wild and lonely in winter. In summer it is full of tourists going to the beech but in winter it's just us and a few neighbour's. I prefer the beach in winter. The sea gets very rough and the sound is strange and frightening. Tall wave's crash onto the hard sand and my tummy turns over with a mixture of fright and excitement. Seagulls get caught in the wind and seem to be pulled up into the sky making mewling crying baby noises that give me the shivers ...*

### Response C

*When we were in London we went to the Tower of London it was a school trip and we had to wait in the ticket queue line for what seemed an age. Thinking about time and 'ages' I have to say it was difficult to get an idea of what the Tower was like in the olden days until we got through the ticket barrier and I was on my own. I passed under a sort of wide arch in a thick wall and felt the damp chilly air and the skin on the back of my neck prickled. I was back in an earlier time, a prisoner locked in this cold, cold place with no means of escape. I have been convicted by the King of treason. Solid stone walls surround me and the river flows past and evil-looking ravens strut around like spying jailors ...*

## Unit 1: Literature extension

### Where I Come From

People are made of places. They carry with them  
hints of jungles or mountains, a tropic grace  
or the cool eyes of sea-gazers. Atmosphere of cities  
how different drops from them, like the smell of smog  
or the almost-not-smell of tulips in the spring, 5  
nature tidily plotted in little squares  
with a fountain in the centre; museum smell,  
art also tidily plotted with a guidebook;  
or the smell of work, glue factories maybe,  
chromium-plated offices; smell of subways 10  
crowded at rush hours.

Where I come from, people  
carry woods in their minds, acres of pine woods;  
blueberry patches in the burned-out bush;  
wooden farmhouses, old, in need of paint, 15  
with yards where hens and chickens circle about,  
clucking aimlessly; battered schoolhouses  
behind which violets grow. Spring and winter  
are the mind's chief seasons: ice and the breaking of ice.

A door in the mind blows open, and there blows 20  
a frosty wind from fields of snow.

By Elizabeth Brewster

### Writing to express thoughts and feelings

In what ways are “people made of places”? How do we “carry” places with us? Write two or three paragraphs about where you come from. Say whether the place (its geography, climate and customs) has affected the way you think and feel. If so, say how and why.

# 2

## The world of nature

### In this unit you will:

- **Visit** Britain, China, Ethiopia, France, Germany, Ancient Greece, India, Mali, North America, Switzerland, Thailand and Tibet
- **Read** classical literature, folk tales, information texts, myths, newspaper reports and articles, and poetry
- **Write** to inform and discuss, argue and persuade, express thoughts and feelings, and narrate



## Myths

Most cultures have stories that explain such matters as how the universe came into being, how and why the sun crosses the sky, and how humans acquired fire to keep them warm. We call these stories myths. It was the old way of explaining the inexplicable. Below are two versions of how our world began.

### Metamorphoses, Book 1

By the Roman poet Ovid (between years 2 and 8 CE); translated by Mary M. Innes (1955)

Before there was any earth or sea, before the canopy of heaven stretched overhead, Nature presented the same aspect the world over, that to which men have given the name of Chaos. This was a shapeless uncoordinated mass, nothing but a weight of lifeless matter, whose ill-assorted elements were indiscriminately heaped together in one place. There was no sun, in those days, to provide the world with light, no crescent moon; the earth was not poised in the enveloping air, balancing there by its own weight, nor did the sea stretch out its arms along the margins of the shores. Although the elements of land and air and sea were there the earth had no firmness, the water no fluidity, there was no brightness in the sky. Nothing had any lasting shape, but everything got in the way of everything else; for, within that one body, cold warred with hot, moist with dry, soft with hard, and light with heavy.

### Ginnungagap – from Norse mythology

According to the ancient tales of the great North, at the dawn of time, there existed only ice and snow. There was no land we know, only a yawning emptiness, the Great Abyss of Ginnungagap. Ice and snow fell into the Great Abyss but never filled it. In the South, in the land of fire and heat, burning rivers flowed from mountains down to the Deep.

After an eternity of time, the land of ice and snow and the land of heat and fire moved together. The warm air of the South met the chill air of the North and little by little the ice in Ginnungagap melted. From this moisture emerged Ymir the Frost Giant, although some say it was Surt, the great Fire Giant. It was Surt, they say, who struck sparks against the ice and brought Audumla the cow into being.

One day, as Audumla licked ice to quench her thirst, a man emerged from the salt rock her warm tongue had touched. The man's name was Bore, the Born One ...

**Nature (n.):** the world with all its features and living things; the physical power that produces these; this power personified. (From Latin *natus* = born.)

(Oxford Study Dictionary)

### Talking points

In the poem "In Memoriam", written in 1833, the British poet Alfred, Lord Tennyson speaks of "Nature, red in tooth and claw" – an expression we still use today.

- What do you think Tennyson was referring to?
- Is Nature, *by nature*, cruel?
- What do we mean when we say "by nature"?
- Do you think people should try to tame or change Nature?
- In what ways does Nature defeat humanity and constantly prove its power?
- List three ways that people try to change the natural world for their personal benefit. (Examples of this are fish-farming, irrigation canals and training elephants to work in forests.)

## Talking point

Salt is an important part of the human diet. There will probably be salt in your next meal and salt on the table should you require more. Where does this salt come from?



## The elements

In the olden days earth, air, fire and water were regarded as the fundamental elements or constituents of the universe. Read the articles, stories and poems on the following pages about the elements and do the activities that go with them.

### Earth

An important natural substance, salt is also known as white gold. Merchants in 12th-century Timbuktu, the seat of scholars, valued salt as highly as books and gold. By the 14th century, Timbuktu in Mali had become a world-renowned focal point for the gold-salt trade. Merchants from all over Europe and North Africa came to the city to obtain salt, bringing with them gold and scholars. The Tuareg people gained control of the city in 1433, but they ruled from the desert and, although they plundered periodically, trade and learning continued to flourish. By the 15th century Timbuktu had become an intellectual and spiritual centre for the propagation of Islam throughout Africa; this continued through the 15th and 16th centuries. Three great mosques, Djingareyber, Sankore and Sidi Yahia, are testimony to Timbuktu's golden age, but despite continuous restoration these monuments are under threat from desertification.

## Facts about salt

- Here are ten interesting historical facts about salt. Arrange the information into chronological order. Note that some items do not have dates; you should put them in the order that you think makes most sense.
  - Marco Polo, a Venetian traveller to the court of Kublai Khan, who is said to have lived from 1254 to 1324, noted that in Tibet tiny cakes of salt were pressed with images of the Grand Khan and used as coins.
  - The belief that spilling salt brings bad luck dates back to the 16th century.
  - Greek slave traders often bartered salt for slaves, hence the expression someone "is not worth his/her salt".
  - To be "above/below the salt" refers to the seating arrangement at the long table in a manor house or palace in medieval times. Rank and honour were signified by where people sat in relation to the salt. A large salt-cellar was placed in the centre of the dining table and those who sat nearer to the host were "above the salt" with inferiors, seated further away, being "below the salt".
  - The expression to take something "with a pinch of salt" has been in use since the 17th century.
  - Protesting against British rule in 1930, Mahatma Gandhi led a 200-mile march to the Arabian Ocean to collect untaxed salt for India's poor.
  - The word *salary*, which we use to refer to what a person earns, was derived from the word "salt". Roman legionnaires were paid in *salarium* – meaning "salt" – the Latin origin of the word *salary*.
  - Salt is still used as money among the nomads of Ethiopia's Danakil Plains.
  - It is said that the first ever recorded war, in Essalt on the Jordan River, was fought over precious salt supplies.
  - In 2200 BC, the Chinese emperor Hsia Yu levied one of the first known taxes. He taxed salt.
- Summarise the connection between salt and money. Use your own words as far as possible. Write no more than 120 words



## Air

Windmills and other wind turbines have provided people with power for more than 7,000 years. Now, with concern about fossil fuels, many countries are once again considering the efficiency and reliability of this age-old technology.

### Wind Turbines (two poems)

A whoosh, a whirl  
Blades slice through air,  
Spinning invisible sparks

Pointed petals  
Blossom on a stiff white stem –  
Windflower

By Elaine Magliaro

How many words do you know for “wind”? Put them in order of force, starting with a gentle breeze.

#### REMINDER – personification

Personification is a type of metaphor in which something non-human (such as an object or idea) is described as if it were a person; for example “the angry sea”.

Read the following poem and the short extract from *King Lear*. Look at how wind is personified in each. Choose either the poem or the lines from *King Lear*, and say why you think the writer personified wind. Then explain the effect this has on you as the reader.

### Pain

All was quiet in this park  
Until the wind, like a gasping messenger, announced  
The tyrant’s coming.  
Then did the branches talk in agony.  
You remember that raging storm? 5

In their fear despairing flowers nevertheless held  
Bouquets to the grim king;  
Meteors were the tassels of his crown  
While like branches that only spoke when the storm menaced  
We cried in agony as we fell 10  
Slashed by the cold blade of an invisible sword.

Mutilated our limbs were swept away by the rain  
But not our blood;  
Indelible it stuck on the walls  
Like wild gum on tree trunks. 15

By Mbella Sonne Dopoko

### King Lear

By: William Shakespeare (1605)

Blow, winds, and crack your cheeks! rage! blow!  
You cataracts and hurricanes,  
spout  
Till you have drench’d our  
steeple, drown’d the cocks!  
You sulphurous and thought-  
executing fires,  
Vaunt-couriers to oak-cleaving  
thunderbolts,  
Singe my white head! And thou,  
all-shaking thunder,  
Smite flat the thick rotundity o’  
the world!  
Crack nature’s moulds, and  
germens spill at once,  
That make ingrateful man!

**Chipmunk (n.):** a small mammal like a squirrel but with stripes, native to North America.

## Fire

It is probable that the myths and legends about fire we still hear today originated in the oral tradition of storytelling around a campfire. Long before people could read or write they told stories to explain strange events and celebrate great feats of bravery. As they sat around the fire these people must have wondered how the flames they watched had come into being. Fire gave them warmth and cooked their food, but that same campfire could burn and consume. So it is that in most fire myths fire appears as a creative blessing, a useful source for the good of humankind, and yet also a destructive power, which no person can fully control.

Fire and anger come together in the famous Greek myth about Prometheus. Zeus, the chief of the older Greek gods, had hidden fire away, but the Titan Prometheus stole fire and gave it to humankind. Zeus was furious; Prometheus was chained to a rock and every day an eagle ate his liver. Fortunately, or unfortunately, Prometheus was immortal so every night his liver grew again. And that is how the great god Zeus punished the thief of fire.

Read a fire myth from North America and do the tasks that follow.

# How Coyote Gave Fire to the People

## A Native American Story

Long ago, when man first walked on the Earth, the chill of autumn and the bitter cold of winter were difficult times, especially for the very young and the very old among them. Coyote, like the rest of the animals, had a fine fur coat to keep him warm, so he did not worry when the days grew shorter and the sun's rays weakened. But one spring day, as he approached a human village, he could hear the laments for those who had been lost during the harsh winter months.

"Our children, holders of our future, have been lost," cried one old woman.

"Our grandparents, holders of our past, have been lost," cried one young man.

Coyote felt great pity in his heart, and he decided to do something to help these men and women. He had traveled far and wide and had seen the mountaintop where the Three Fire Protectors lived. These Protectors selfishly hoarded their fire, afraid that man might become as powerful as they were if he could somehow gain control over fire. So Coyote loped up the mountain of the Fire Protectors

and crept close to the area where the Protectors guarded their precious fire. When they heard someone approaching, the Fire Protectors sprang to their feet, ready to attack. 25

"Who goes there?" one shouted.

5 "Show yourself, thief!" hissed the second.

"You cannot hide from us," announced the third.

When the Fire Protectors saw an ordinary coyote making its way through the trees, they relaxed. 30

10 "It is only a gray coyote," said the first Fire Protector, greatly relieved.

Coyote ignored the Fire Protectors, and they paid no more attention to him. Coyote watched the Fire Protectors for three days and three nights to learn how 35

15 he might get past the guard they kept around the clock. He noticed that the fire was unguarded for a very few moments in the morning as the Fire Protector who sat next to the fire entered the tepee to awaken the Protector who was to take her place. Coyote had a plan, but he needed the help of the other animals, 40 so he crept down the mountain and gathered some of his friends together. He explained the pain and misery

that human beings were suffering, and he told them of the Fire Protectors who would never share their gift with humans. The other animals spoke among themselves and soon agreed to help Coyote.

Coyote returned to the top of the mountain, and once more the Fire Protectors reacted angrily when they heard his approach.

“Who goes there? Show yourself, thief,” one shouted.

But, as before, they relaxed when they recognized the coyote.

Coyote slept the entire day, and awoke as the sun set. He watched as two of the Protectors entered the tepee to sleep while the third settled down to watch the fire. As dawn approached, the Protector next to the fire rose to call her sister to replace her. She entered the tepee, and for a very brief moment no one sat to guard the fire.

“Wake up!” Coyote heard her call. “It is your turn to watch the fire.”

Coyote’s moment had come! Coyote raced to the fire, grasped a portion of the flame between his teeth, and began his escape down the mountainside.

The Fire Protectors screamed frantically, but they wasted no time in the confusion and began to chase Coyote within moments. Despite his speed, the Protectors overcame Coyote just as he reached the foot of the mountain. The Fire Protector closest to Coyote reached out to grab his tail. Her touch turned the tip of his tail white, and you can see that the tips of coyotes’ tails are white today.

Coyote realized that he would soon be within the grasp of the Fire Protectors. He saw his friend Squirrel standing nearby, ready to help him, and he tossed the flame to Squirrel, who began to run as quickly as he could. The Fire Protectors shifted their pursuit, and now chased Squirrel. One of the Fire Protectors reached Squirrel and laid her hand on his back. The pain caused Squirrel to curl his tail up and back, and you can see that the tails of squirrels are curled today. Squirrel did not let the pain stop him from passing the flame to Chipmunk, who stood ready to continue the escape. As Chipmunk raced along, one of the Fire Protectors veered off

to pursue him. As he sped along, she reached out with one of her claws and scratched Chipmunk’s back, leaving three stripes that you can see on chipmunks today.

Chipmunk knew that he could not outlast the Fire Protectors. He glanced around and decided to throw the flame to Wood, who lay on the ground, ready to help. Wood swallowed the flame, and the Fire Protectors were helpless. They could not get back the flame which had been stolen from them. They tried flattery, threats, and bribery, but Wood would not give up the flame which he had swallowed. At last, the Fire Protectors left, admitting that they had been defeated.

After they were gone, Coyote brought Wood to the people and showed them how to get the flame out of Wood by rubbing two sticks together. From that time on, man was warm and comfortable through the winter months.

Retold by Marie Swiston, *Houston Chronicle* (2010)



## Reading

1. Many Native American myths show why humans should respect the environment in which they live and live in harmony with the creatures around them. How does the folk tale on pages 30–31 illustrate why people should respect the natural world?
2. As with ancient myths, folk tales were a means of explaining the natural world. This is a story that tells how people in North America first acquired fire. It also explains how some animals acquired their physical appearance. How does this story explain the characteristics of these animals?

## Coursework ideas

Write about 500 to 800 words on one of the tasks below.

- What other stories from different cultures that tell how humans first acquired fire do you know? Re-tell a myth in your own words.
- Write a short “folk tale” to explain how a certain animal acquired its special features. For example, you could write about the jaw of a crocodile, the stripes of a zebra, the mane of a horse, or the whiskers of a cat.



## Water

Now read three articles about the Yangtze River in China. The first was written before the Three Gorges Project to dam the river was completed. The following articles describe what is happening now the river has the huge dam. After you have read the first article, do the activity below.

## Reading

The article opposite about building the Three Gorges Project in China contains a number of hard facts, but they are written in such a way as to maintain the reader’s interest.

1. Identify three facts.
2. Give two examples of what people believe.
3. Give one example of what people say.
4. Does the writer give her opinion? If so, where and how (give line references).
5. Explain in your own words what the writer means in lines 68–69: “they will sail over thousands of years of China’s heritage.”
6. Explain in your own words how people living along the Yangtze River should benefit from the Three Gorges Project.
7. Describe the less welcome effects the dam will have on:
  - a. the river
  - b. the people who live by the river.

## The Yangtze River Three Gorges Project

Formed from melting Tibetan ice and snow, the Yangtze River journeys over 6,000 miles to the Pacific Ocean. From a silent alpine world it flows a tortuous 4,000 miles to the teeming metropolis of Shanghai, population 13 million, and then on and on to empty itself into the sea.

Defying all the obstacles nature can put in its way the “Long River” plunges through tight gorges, transforming into angry rapids and then dangerous shallows and traitorous shoals. At some points it slows and laps gently on fertile plains; at others it becomes a water serpent, snaking through sheer cliffs and jagged mountains. In its lower reaches it creates vast inland lakes full of fish and colourful water birds.

For nearly three millennia, the Yangtze River has been the principal bearer and sustainer of Chinese life and culture. Where people lived along its banks marked their identity. Even now, in an age of efficient rapid transport, people still divide themselves into those who live on the north bank of the river and those who belong on the south. The river creates a natural social and political divide.

Around 300 million people live in the Yangtze valley and along its main tributaries – more than the entire population of the United States. Its middle and lower reaches produce nearly one quarter of China’s industrial and agricultural output. They call the Yangtze the “golden waterway” for good reasons.

But the golden waterway is a taker as well as a giver of life. During the 20th century alone there have been three catastrophic floods: in 1931, 1935, and 1954. Each year summer brings the prospect of excellent harvests in fertile Yangtze valleys, but also fear: fear that too much Tibetan ice will melt or heavy rain will swell the river until it bursts its banks and destroys crops, homes and livelihoods. The decision to build a dam and start the Three Gorges Project was made in response to the terrible floods of 1954.

There is a strain of Chinese philosophy that teaches people “to go with the flow”, that is, to respect and conform to nature because we humans are part of it. Another school of thought, however, one which is more Western and utilitarian in approach, encourages humans to transform nature, to make it more manageable and more productive. It is this modern perception that has led to the Three Gorges Project. Chinese people no longer see themselves as servants or slaves to the river; they plan to halt its flow and transform its appearance in order to control its surges, navigate its upper reaches and use it to drive the turbines essential for new industrial growth.

The Three Gorges Project will commence at Sandouping and alter but not ruin the stunning scenery of water, mountains and sky that makes the gorges what they are. However, when the dam is built and the rapids are swallowed into what will become the world’s largest reservoir, the rising water level will claim the ancient site of Fengdu with its 4,000-year-old tombs and Palace of the Nether World Monarch. Vessels as large as 10,000 tonnes will sail upriver as far as Chungking, China’s largest, most important inland city, but they will sail over thousands of years of China’s heritage.

Life along the river banks is going to change forever; over one million people will have to move to higher ground. These migrants (or refugees) have been told there will be new job opportunities in their new locations, which may be true. But those with a less optimistic outlook argue that upstream and downstream marine life will be destroyed. The 400 billion tonnes of silt yielded by the Yangtze each year – silt that is so important to farmland – might become trapped disastrously behind the dam. They fear their “Long River”, their “golden waterway”, will not be content to remain within its new confines for long. Water, they say, is stronger than stone.

40 By Joan Gir Ling, *The New European*  
(27 September 1994)

Since construction began in 1992, about 16 million tonnes of concrete have been poured into the giant dam across the Yangtze River. This creates the world’s biggest hydropower plant, driving 26 giant turbines

with a total generating capacity of 18,200 megawatts. It should also help to control floods that threaten the Yangtze delta each summer. But the dam was expensive and it is still controversial. 1.4 million people have been re-housed and more than 1,000 towns and villages flooded. Pollution, silt and landslides continue to be a problem.

Read the two news reports below and answer the questions on the opposite page.



- Home
- World
- UK
- England
- N. Ireland
- Scotland
- Wales
- Business
- Politics
- Health
- Education
- Arts
- Africa
- Asia
- Europe
- US
- M. East
- Canada

### Three Gorges Dam discharges more water, braces for flood

Inflow from the upper streams of the Yangtze River has hit an eight-year high, forcing the Three Gorges Dam to discharge more water and brace for floods. Inflow from the upper streams has been growing since 16 April and shows no sign of relenting, according to a statement from the Three Gorges Corporation. "The dam started to increase discharging water downstream late on Friday," it said.

The water level currently stands at 163.5 metres. The Three Gorges Corporation aims to bring it to 145 metres, a safe level to cope with floods.

Flood season has arrived early around the Yangtze this year, due to ample rainfall in the tributaries of the river.

The Three Gorges project in Hubei Province is a multi-functional water control system consisting of a dam stretching 2,308 meters long and 185 meters high, a five-tier ship lock and 26 hydropower turbo-generators.

From *China Daily News* (25 April 2016)



### Flood of doubts: sceptical public questions Three Gorges Dam's capacity to stop disasters

Public doubts about the Three Gorges Dam's role in flood control have resurfaced as communities along the Yangtze River, China's longest waterway, battle the area's worst floods since 1998. 20

More rain is forecast to hit the Yangtze River Basin this month, pushing flood defences to the limit 18 years after catastrophic floods in the vast catchment area took more than 4,000 lives. 25

Wuhan, midway along the Yangtze and home to about 11 million residents, has been particularly hard hit this year, prompting bitter questioning online about why major mainland cities had become increasingly vulnerable to extreme weather. Many blamed poor urban planning and drainage while others put it down to land reclamation in wetlands to satisfy unbridled urban expansion over the past few decades. 30

Other critics raised doubts online about the Three Gorges Dam. Warnings were circulated from the late hydrologist Huang Wanli, who predicted that the dam would eventually fill with silt, and have to be demolished. 35

Erosion by the clear water (has) lowered the Yangtze riverbed by 2.1 metres between Hubei and Hunan by washing away about 150 million cubic metres of sand. 40

By Li Jing, *South China Morning Post* (17 July 2016)

## Speaking and listening

### Advantages and disadvantages of the project

- How has the Three Gorges Project made the Yangtze River “more manageable and more productive”?
- Were the fears and potential negative impact on the river’s natural course outlined in the first article on the Three Gorges Project justified?
- If you lived in a rural area beside the Yangtze River, how would you feel about the Three Gorges Project?
- If you were a worker living in an industrial area, would you feel the same way?

## The writer’s craft – using data and statistics

The writers of the reports opposite have had to combine dates with statistics and other numerical data.

1. Make a list of phrases that involve numbers.
2. When have the writers spelled out numbers as words and when have they used figures?
3. Why have they used data and numbers in different ways?

## Reading – developing your skills

1. Look back at the texts you have read in this unit so far. Give an example for each of the following:
  - a. a hard fact
  - b. something that suggests or implies someone’s attitude(s) or belief(s)
  - c. information that has led you to form an opinion or given you a new idea about something.
2. Re-read the first report opposite. Using your own words, explain what the writer means by these phrases:
  - a. brace for floods
  - b. no sign of relenting
  - c. due to ample rainfall
3. Re-read the second report on page 34. Identify a word or phrase in the text that means the same as the following:
  - a. have started again
  - b. leading to disgruntled interrogation
  - c. uncontrolled spread of towns

## Ice cold in Alaska

### **Treacherous currents, icebergs and hungry grizzlies ... Eowyn Ivey finds danger – and romance – round every bend as she and her husband raft down the Copper River.**

The Copper River flows cold and fast out of the heart of Alaska, 300 miles through rocky canyons and past calving glaciers until it branches into a broad delta of wetlands and into the Gulf of Alaska. It is a river of wild salmon and seals and drowning men, and my imagination has been swirling in those waters. Now, on a sunny July day, I set afloat in its current. My husband Sam and I will spend the next five days alone, rafting the most remote 80-mile stretch of the Copper River. We are armed with a tent, camera, maps, freeze-dried food, chest waders and a rifle for bear protection. There will be no mobile-phone reception or contact with civilisation. We will be completely on our own. The prospect both thrills and terrifies me.

“We don’t want to end up against those rocks,” Sam says. He gestures downstream to Salmon Point, a rocky outcropping where people catch salmon with long-handled nets. Three weeks ago a fisherman fell from the rocks not far from here and drowned, his body swept away by the river.

The raft is pushed and pulled towards the rocks by the merging currents of the Chitina and Copper rivers, and Sam rows harder, beads of sweat forming on his brow. The 14ft raft has only one rowing seat, so all I can do is sit and watch.

With Salmon Point quickly approaching, Sam wonders aloud if we’ve made a mistake. He strains at the oars and puts us into a ferry position, with the nose of the raft at an angle away from the shore, in an attempt to keep us from being crushed into the outcropping or drawn into the dangerous eddy. The fishermen on the rocks watch us, and time seems to slow. We are near enough that I can see their eyes. And then the current sweeps us past and spits us out the other side towards Woods Canyon. Back at home, on our kitchen counter, we’d left a hastily typed note: “In the event of both of our deaths, Samuel Service Ivey and Eowyn LeMay Ivey ... ”

In late afternoon we pitch our tent on the sandy bank and unroll our sleeping bags.

“There’s a lot of bear sign,” I say, looking towards the willow bushes and cottonwood trees. 45

“Yep.”

More than anyone I’ve known, Sam is at home in the Alaskan wilderness. He awoke in a tent once with a black bear nosing him in the shoulder. Years ago, when a sow grizzly bear with three cubs charged at us, he calmly took out his pistol and shot into the ground to frighten her away. But even he is wary here. We passed up a previous campsite because the ground was riddled with bear tracks. We start a campfire and heat water to make our dinner. 50 55

The next morning, a dozen people on two larger rafts float past. They call out to us, asking where we intend to camp next. “Dewey Creek”, Sam answers. “Watch out for the bears,” one of the women shouts. We all wave cheerfully at each other. They are the last people we will see for four days. 60

The float is easy now. When the river braids, Sam rows us into the larger channel, but mostly he leaves the oars at rest. The land changes, leaving behind the stunted shrubs and rolling hills of interior Alaska for the snow-capped mountains and tall evergreen trees of the coast. As we float, Sam and I talk – about jobs, family, my book, our plans for the future. When we stop talking, it is so quiet we notice a strange, slithering sound that we realise comes from the tiny grains of silt in the river gliding along the bottom of the raft. 65 70

On the third day, we spot a brown bear with two small cubs on shore. At first the animals are so far away I can barely see them. As the raft draws closer I watch the sow pause mid-stride to look back for her cubs, and my heart quakes. 75

How can I come to know this wild river? By following its current and sleeping with its roar in my ears? Or is it revealed through facts? The Copper River discharges 1m gallons of water a second. More than 2m wild salmon swim upstream each year. Even in summer, the temperature of the river barely rises above freezing and, with the fast current and heavy silt 80

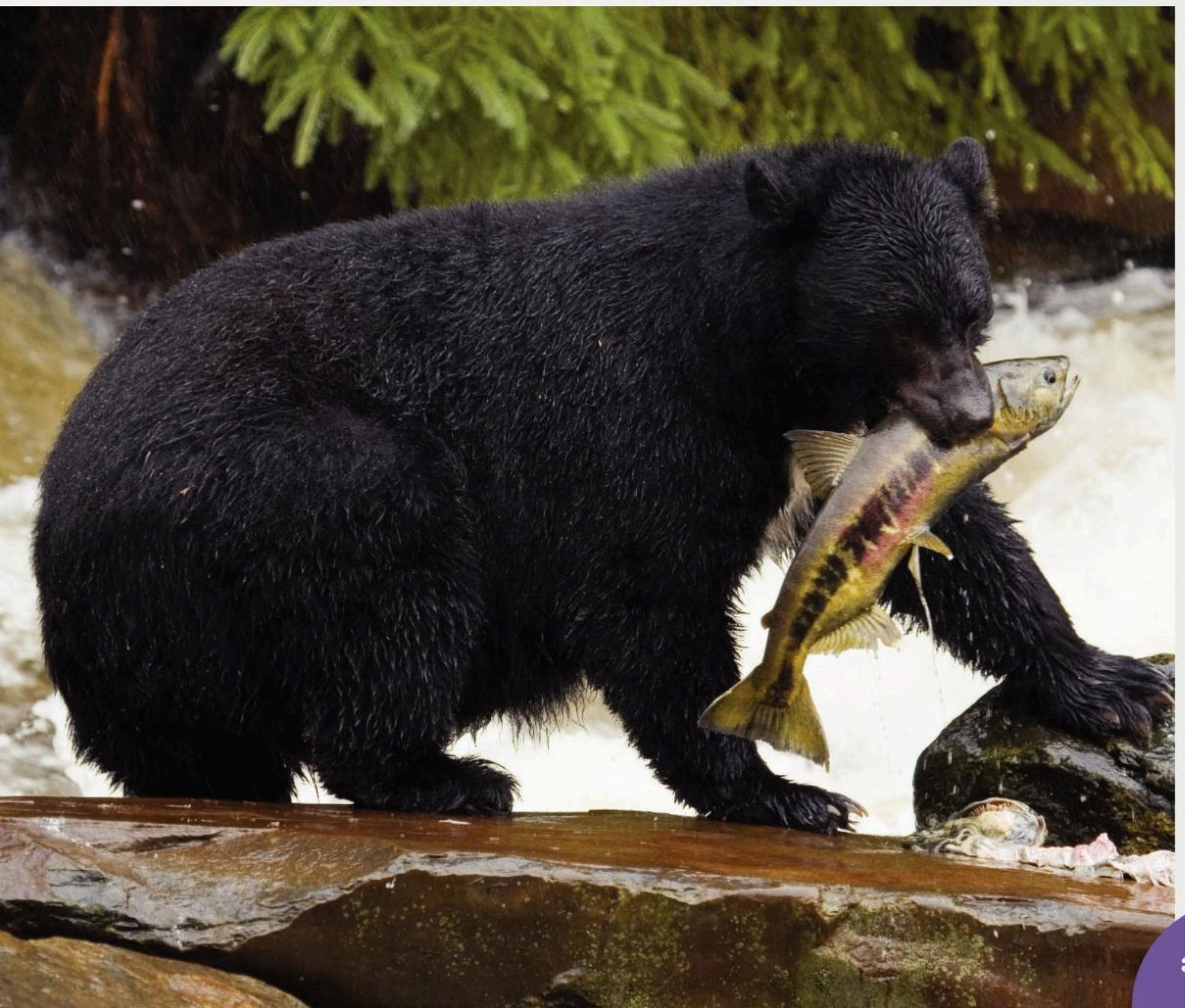


load, those who fall in without a life jacket are likely to drown and their bodies never be found.

But maybe the Copper is more intimately known by its afternoon sand storms, or the icy fog that settles along the bends in the early mornings. Or the harbour seals bobbing and splashing as they chase salmon; the beaver, coyote, fox and wolves that wander down its valleys; the silver willow and fireweed thriving on its muddy banks. Or is the river simply this cold, gritty water at the tips of my fingers as I let my hand trail off the edge of the raft?

85 The river carries us down through the mountains and spills us into Miles Lake, cradled between two glaciers. We have been warned that the three-mile lake is sometimes blocked by ice dams even in the middle 100 of summer, so we are relieved to find the water empty of icebergs. On the far side, we can see the bridge 90 leading back to civilisation. Tomorrow, we'll row across the lake.

On the sandy shore, we sit outside our tent [ ... ] 105 and watch small pieces of ice float on the water. Our adventure is winding to an end. But in the dark of 95 night we are startled awake by a splitting boom, like



dynamite being detonated. We sit up in our sleeping bags. Miles Glacier is calving, great chunks of ice falling from its side and crashing into the lake. Again, and again – all through the night. We can't sleep, not just because of the noise, but because of what it might mean.

When we stick our heads out of the tent the next morning, our fears are confirmed. The passageway across the lake is filled with house-sized chunks of glacier ice. "Maybe we can make it through there," I say, pointing. Just then the huge shards of ice grind and shift, and what looked like a small berg overturns with a deep "sploosh," revealing its blue underside that now towers 20ft into the air. "We could get crushed in that," Sam says. We decide to wait another night to see if the ice floats away, but in the meantime, the glacier continues to calve.

Just after noon, we spot a narrow open channel along the shore and around the ice jam. We get in the raft, and Sam studies the currents to see which

110 way the ice will move when it does. As he cautiously  
rows us between the icebergs, I feel the cold radiating  
130 off their glistening sides. We are tired and weather-  
beaten when we arrive at the far side of the lake. We  
haven't bathed in nearly a week and we smell of wood  
smoke. At the bridge, a massive brown bear lumbers  
115 down the dirt road. Just before it reaches us it stops,  
135 paces, and turns to disappear into the forest.

But we have one last night on the Copper River.  
We camp near the bridge. As I lie in the dark with  
Sam, the brown bear is a shadow at the edge of my  
120 consciousness. Just downstream, a chunk of blue-  
140 white ice the size of a 10-storey building falls from  
the side of Child's Glacier into the river. The crash  
roars like thunder, and the ground trembles beneath  
me. I reach over to squeeze Sam's hand.

By Eowyn Ivey, *The Observer*  
(29 January 2012)

### REMINDER – news and feature articles

Newspapers print two types of article: news articles and feature articles. News articles are time-dependent and written as soon as possible after a newsworthy event. Feature articles are about interesting, newsworthy topics, but they are more general in nature and written to be read at any time.

*Ice cold in Alaska* by Eowyn Ivey on pages 36–38 is a feature article.

## Speaking and listening

### Giving a talk on a trip

Working with a partner, prepare a talk on the Copper River. You and your partner are Eowyn and Sam Ivey. You have returned home safely after your raft trip. Prepare a talk on your experiences to be given at your children's school.

Include the following:

- where you went
- how you travelled
- what you saw
- the dangers you encountered.

Be sure to comment on the "calving glaciers" and the bears.

Try to predict probable questions from the audience and prepare answers.

## Writing skills

### Writing to argue and persuade

Writing to argue and persuade presents a case and promotes the writer's/speaker's point of view.

In argumentative writing, you explain a situation or problem, give your opinion and persuade readers to your way of thinking.

What you say needs to be logical and convincing.

Think about the topic carefully and examine different points of view.

#### Planning strategies

- Use an essay planning strategy suitable for the task, such as a spider-gram, a mind map or simply a list of the relevant points.
- Number the points in the order you want to make them.
- Check that you have included both sides of the argument.
- Consider opposing points of view and prepare a well-reasoned argument.

#### Before you start writing

- Decide what your standpoint is and check your argument. Imagine you are a lawyer presenting a case in court. What evidence do you need to convince the judge or jury?

#### When you start writing

- Begin with a clear opening statement. Do not indent the first paragraph.
- Start a new paragraph for each main point.

- Each paragraph must have a clear topic sentence taken from your plan.
- Link paragraphs in a logical manner.
- Lead your reader to your conclusion.
- Show that you are justified in thinking the way you do.

#### Use of English

- Use emotive language to persuade your audience.
- Beware of open-ended or rhetorical questions that could get the wrong answer!
- Use interesting linking phrases: *Nonetheless ... Furthermore ... In spite of this ...*
- Use polite phrases when making counter-arguments: *While many see this as ... This is not a convincing argument because ...*
- You should not be rude: *... which is rubbish ... It's nonsense to think ...*
- Do not use too many rhetorical questions: *So how do we define a weapon/uniform?*
- Do not make sweeping statements such as: *It's a well-known fact that ... Everyone thinks ...*
- Avoid words like *normal* and *ordinary*. What may seem normal to one person might seem very strange to someone else.

## Coursework ideas

Find an article or news report on an aspect of the environment or animal welfare that interests you or you have strong feelings about. Copy and keep the article.

Write a composition that argues for or against the content of the article. Try to persuade your readers to your way of thinking. Write about 500 to 800 words.

Attach the original article to your composition.

Here are two suggested topics:

- Humans should not alter the environment in which they live.
- Training animals to work for humans is cruel and unnecessary.



## Bestiaries

A bestiary is an illuminated medieval manuscript with illustrations of real and imaginary birds and animals. Each “beast” was assigned certain values. For example, lions were associated with strength and nobility. Written in Latin, bestiaries were used extensively in the 12th and 13th centuries by the Christian Church to teach moral values. By 1500, the meaning of animal symbols was well known by the general population across Europe.

### The nature of lions

The extract (left) is from the 13th-century Arundel Manuscript, a bestiary written in Middle English. A literal translation in modern English reads: “The lion stands on a hill, and when he hears a man hunting or through his sense of smell scents a man approaching, by whatever way he will go down to the valley.”

According to the medieval bestiary:

*[T]he lion has three natures: when a lion walking in the mountains sees that it is being hunted, it erases its tracks with its tail; it always sleeps with its eyes open; and its cubs are born dead and are brought to life on the third day when the mother breathes in their faces or the father roars over them. A lion only kills out of great hunger; it will not attack a prostrate man; it allows captive men to depart; it is not easily angered; the lioness first has five cubs, then one less each year.*

*The leun stant on hille,  
and he man huntten here,  
Other thurg his nese smel  
smake that he negge,  
Bi wilc weie so he wile to  
dele nither wenden.*

From the British Library  
Arundel Manuscript 292

### Animals in folklore

In the Middle Ages, animal stories were immensely popular throughout Europe, North Africa and the Middle East. At that time everyone was dependent on wild and domestic animals for their survival so they had a keen interest in the animals around them. A great deal of popular folk-lore was based on animal behaviour, and even today we still use expressions like “as stubborn as a mule”. People in those days, however, were interested in more than just their local environment and the animals around them; they were fascinated by tales of strange and wonderful creatures in distant lands.

### Animals in holy texts

During the medieval period people were very religious and superstitious. In Western Europe, the religion was Christianity; in North Africa and the Middle East it was primarily Islam. Jews who practised their religion lived among Christians and Muslims in many different countries. Occasionally, there was tension and violence between the three religions, but generally people seem to have lived in harmony, possibly because they shared similar values. Those who could read, read from many of the same spiritual and historical texts. Each religion still considers all or most of the Hebrew Bible (called the Old Testament by Christians) to be sacred and the Hebrew Bible contains many references to animals.



## Weird and wonderful beasts

The lavish illustrations in the bestiaries served as visual information for the illiterate public. However, medieval animal illustrations were rarely accurate: crocodiles looked like long dogs; whales were depicted as large fish with scales; many serpents were given feet and wings, and now look rather like the modern idea of dragons. These “mistakes” were probably due to the fact that the illustrators may never have seen the beasts they were drawing. They relied on written descriptions, which may have been embellished or exaggerated in order to seem more exotic. As bestiaries became more popular, one illustrator might copy another, and so on for generations. So one small oddity in an ancient document, such as the hooves of the ostrich bird, could become common in later bestiaries!

Some manuscripts might have strange-looking creatures in them simply because the illustrator wasn't very good or because an illustration might have been started by one monk but finished by another. Whatever the cause, it is highly unlikely that the elaborate drawings we see today were executed by anyone who had actually seen the creatures with their own eyes. Most monks spent their entire lives in a secluded environment and had little idea about the animals beyond the monastery garden: standing at their *scriptoria*, mixing colours and painting wings on beasts we now call mammals – all they could do was dream. Nevertheless, fanciful or true to life, each bestiary is magnificent in its own way.

## Moral tales and human nature

As well as tales of the habits and peculiarities of birds and animals, a bestiary contained a collection of allegorical fables and each fable included a moral. Over time the animals became symbols for certain human traits. When Chaucer and Shakespeare mentioned specific animals in relation to the characters in their works, their readers or audiences would have understood the references immediately. Some animals were believed to have certain characteristics that were examples for “proper conduct”. For example, the way the young hoopoe bird was said to care for its parents showed how human children should care for theirs.

### Animal imagery

Imagery is not something you only find in literature; we use imagery all the time. Look at the following examples:

- to ape = to mimic
  - to duck = to dip down
  - to ferret out = to search out
  - mousy = timid; fair-haired.
1. Which of the above is the odd one out?
  2. What do you think the following verbs mean?
    - to fox
    - to hound
    - to wolf
  3. Can you explain the following expressions?
    - a snake in the grass
    - a wolf in sheep's clothing

Example: a dark horse = someone who does not draw attention to themselves and may have something to hide.

### Animal adjectives

The following adjectives used in English come from Latin. Match each adjective to the appropriate picture.

Equine	Feline	Vulpine	Canine	Asinine	Aquiline	Leonine
						

# People and animals

You are going to read about how science may enable us to bring extinct species back to life. As you read, think about how reversing or controlling the extinction process could affect the environment.

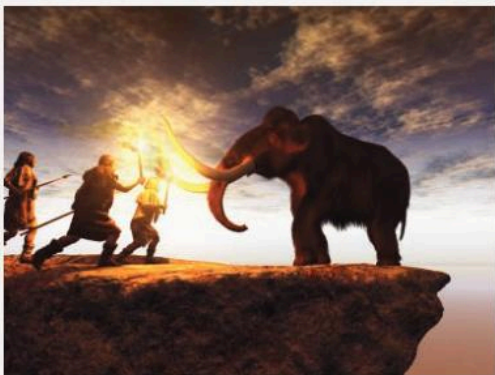
## De-extinction

*Could we bring back the woolly mammoth from extinction?*

### **TED science curator David Biello discusses the de-extinction movement.**

Our world is the setting of a great murder mystery: Where did all the big animals go? Although Earth is the scene of the crime for many deaths – it is estimated that 99 percent of organisms that have ever lived are extinct – roughly 35,000 years ago something unique happened: most of the big animals disappeared from almost every continent. Australia’s giant wombats and kangaroos, as well as the marsupial wolf, were the first to fall, dying roughly 50,000 years ago. Over the next 10,000 years, most of the big mammals of Eurasia, including the vegetarian cave bear and the woolly mammoth, vanished. By 35,000 years ago, the murderer – whoever or whatever it was – struck North America, which saw the last of its mastodons and saber-toothed tigers dwindle and disappear.

There is one suspect who showed up on the scene time and time again just as the big animals start their march toward extinction: us. *Homo sapiens* arrives in Australia by 40,000 years ago at the latest. It takes a bit longer for us to spread out across the world’s biggest continent, Eurasia, but once we do, big animals soon disappear.



## **Now humans could have the opportunity to make up for our past blunders**

New technology in genetics may allow us, for the first time, to bring back extinct species by using ancient DNA and splicing or cloning it. The mammoth has become the poster species for this effort, which has been dubbed de-extinction. 25

George Church, a Harvard Medical School professor, is perhaps the most prominent proponent of synthetic biology – the human manipulation of the very stuff of life, the genetic code. Inspired by the 1964 World’s Fair in Queens, which was famed for its *Futurama* depiction of the near future, he took up biology rather than redesigning cars or building robots. His fundamental aim was simple: Bring the tools and techniques of engineering to biology and unleash a world where cells could be remade to do people’s bidding. In the lab at Harvard where he oversees 90 students, one experiment stands out: Asian elephant cells reconfigured to come closer to those of a woolly mammoth. As the long-time innovator says, “The best way to predict the future is to change it.” 30 35 40 45

Those involved in de-extinction tend to see their work as part of a tradition of humans as gardeners – only now we’re gardeners of the whole planet, picking and choosing which plants and animals get to survive and thrive. This does not mean that humans are in charge of evolution. “We can’t say we’re in control if we don’t know what we’re doing,” says Beth Shapiro, a professor of paleogenomics. 45 50

Today, scientists weigh whether to use genetic engineering to rid the world of the mosquitoes that spread malaria and other deadly diseases. That would be a calculated extinction, purposeful and once reserved for viruses like smallpox, which live on only in their own frozen arks in the bowels of medical facilities. For desirable species 55 60

that are not yet extinct but at risk, there's always assisted evolution: humans helping direct the process of natural selection by culling or breeding individuals from farther south with those farther north to promote beneficial gene flow.

The world is in a triage situation in the Anthropocene. Tough decisions will have to be made about what species to save outright, what species to save for later by freezing genetic data that may come in handy, and what species to, with due respect, allow to perish.

65 When experimenting with an extinct species, at least the pressure is off and there is no urgency. The worst has already happened. So even if efforts to bring back the mammoth ultimately fail, it does not fail to inspire people to dream of a different world. 75

From *The Unnatural World: The Race to Remake Civilization in Earth's Newest Age*,  
by David Biello (2016)

70

## Reading

1. Use a dictionary to help you find another way to say the following words and phrases:
  - a. "poster species" (line 27)
  - b. "dubbed" (line 28)
  - c. "prominent proponent" (line 30)
  - d. "triage situation" (line 66)
7. Answer the following questions in full sentences.
  - a. Explain in your own words what is meant by "de-extinction".
  - b. In your own words, explain "now we're gardeners of the whole planet" (line 47).
  - c. Explain what you understand by "calculated extinction" (line 57) and "assisted evolution" (line 62).

**Anthropocene:** our current geological period, in which human activity is the dominant influence on Earth.

**Paleogenomics:** the study of ancient genomes.

## Writing to express thoughts and ideas

What are your views on Professor Church's words, "The best way to predict the future is to change it"?

Write a paragraph expressing your thoughts and ideas on how you would change the future for the benefit of humanity (not just yourself).

Now read about two different animals and their relationships with people. Before you start reading, quickly make a list of the animals that people use for work purposes and those they look after as pets. Do not include the animals that people eat. In pairs, compare your lists.

## Taming the wolf: domesticating the dog

The first evidence for domesticated dogs has just got earlier with the recent dating of a dog's skull and teeth from Kesslerloch Cave in Switzerland. That puts the transition from wolf to dog to over 14,000 years ago. Previously, the earliest date was from a single jawbone that was found in a human grave at Oberkassel in Germany, dating to about 13,000 years ago. [ ... ]

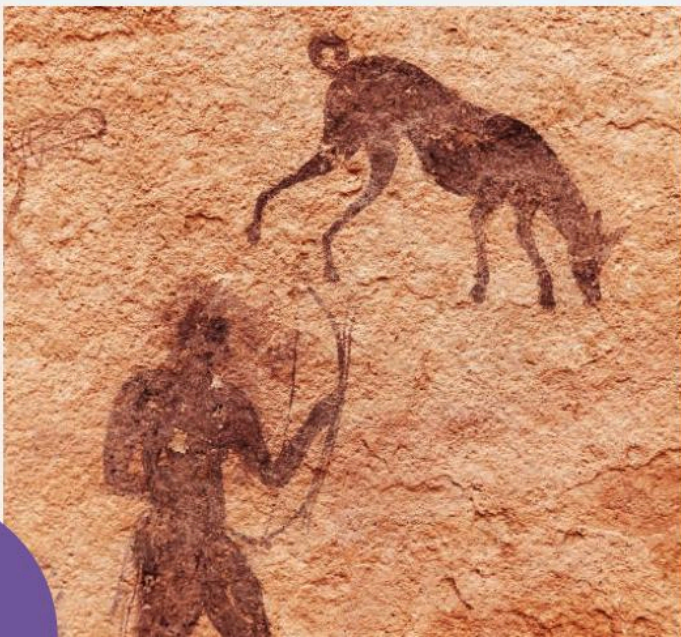
The finds from Switzerland were uncovered in 1873 but it was only last year that archaeologists at Tübingen University in Germany recognised that the remains came from a dog rather than a wolf. The dating carried out on a tooth has revealed the animal died between 14,000 and 14,600 BP (before present).

These early dates are curious, as hunting strategies at that time would not necessarily require the assistance of dogs. Studies from northern France show that hunting was ambush-based with animals speared as they passed through natural bottlenecks in the landscape, such as the Ahrensburg Valley. Here, the use of a spear-thrower increased the effectiveness of the weapon and the migrating

reindeer died in great numbers. Interestingly, some people engraved their spear-throwers with scenes of the hunt but none shows the appearance of dogs. Indeed, in such a massacre, it is difficult to see how dogs would fit in at all and, yet, the remains from Switzerland suggest that they existed by this time.

Stalking, the hunting method where a dog might have proved invaluable, came later. The warming climate at the end of the Ice Age caused large game animals to either die-out or move north and it was red deer and wild boar that took advantage of the advancing tree cover to expand their range. The people of the time changed their hunting strategy accordingly and the bow and arrow now became the weapon of choice. Dogs would have proved invaluable for stalking, flushing and tracking dying animals. This is the time that we might expect people to have actively sought to domesticate the dog but, from the evidence in Switzerland, it had already happened, presumably without any human intervention. The change from wolf to dog requires a different explanation.

It is likely that wolves had always been aware of humans in the landscape. Scavenging human





kill sites would have been a sure way of obtaining food and it is likely that this became the main survival strategy for a few packs. Over time, they may have ventured closer to human camps and even started to forage leftovers or eat any excrement that lay nearby. The people at the camp may have welcomed this cleaning service and tolerated the presence of the wolves. They may have even kept other, more dangerous predators at a safe distance.

Over time, it is likely that animals that chose to live with humans bred with other animals that adopted a similar lifestyle, replicating the traits that made the animal tolerant of humans. Slowly, the camp-wolves became the camp-dogs. In effect, the dog domesticated itself.

It is likely that the dogs did not remain in packs for long but divided themselves between the family groups of the hunters. Evidence from modern hunter-gatherer villages where semi-tame dogs roam, shows that these animals do not necessarily form packs but tend to organise themselves into groups of no more than three, which then adopt a particular dwelling (and its occupants) as their own. In the past, perhaps this was the reason that people began to interact with dogs on an individual basis and the first relationships, with which we are now so familiar, began.

By Mike Williams, *The Independent*  
(27 September 2010)

## Reading

1. Explain in your own words how the dog may have “domesticated itself”.
2. Using paragraph 3 only, explain how early man used to hunt animals.
3. Explain how men could have used dogs to survive at the end of the Ice Age.
4. Give three ways people may have benefited from the company of dogs in the distant past.
5. Describe how dogs organise themselves in modern hunter-gatherer societies.
6. Explain how, according to the writer, “evidence for domesticated dogs” has got earlier.
7. Using your own words, explain how the transition from wolf to dog may have occurred.

## Practising scanning and note-making

1. Scan the article “Taming the wolf” and make a list of suitable subheadings, one for each paragraph, using your own words.
2. Check that your subheadings suggest the contents of the article.
3. Write out your subheadings in full sentences to form a piece of continuous writing.

Read this article about working with elephants and then do the Directed Writing task on page 47.

## Working Elephants in Thailand

A Thai working elephant is considered to come into its prime at age twenty and is expected to have a further working life of approximately thirty five years, with retirement at sixty. A man who wishes to be a mahout must master a number of skills involved with his elephant's work, such as knowledge of a proper diet, complex knot tying, the fabrication of various kinds of tack for his elephant, and the like. His primary task, however, is to learn to understand and manage his animal.

In the past, to become a mahout was like acquiring mastery of artisan skills, through a long apprenticeship. A would be mahout would join a logging team, consisting of approximately five to six elephants and fifteen men, in the teak forests.

- An apprentice who showed skill in working with the animals might be promoted to foot mahout, but several more years of learning and absorbing knowledge from the senior mahouts was needed 20
- 5 before the apprentice mahout graduated to being a neck mahout. The rough logging camps were ideal learning environments as the range of possible activities was limited to conversation and work. The apprentice mahout could absorb the wealth of 25
- 10 technical details which were necessary knowledge for handling the elephant and working in the forest through conversations with the senior mahouts and watching them in action during the three to five months of uninterrupted work in the forest. 30
- 15 The forest apprenticeship system produced mahouts who were skilled workers and controllers



## Writing to inform and discuss

Write an informative passage on how elephants are trained to work in teak forests in Thailand for an article on working animals.

Use the information in the article and develop it in an appropriate style. You may use the guidelines in the Writing to inform and discuss panel on page 48 to help you.

Write about 250 to 350 words.

of their animals, but that is a thing of the past. Once there were several small elephant training centers in North Thailand, but in 1969 they were shut down and consolidated at the Center for Training Baby Elephants, located on a fifteen rai plot of land south of the city of Lampang. The center was intended to nurture baby elephants and successfully wean them so their mothers could be returned to work, protect them and provide them with veterinary care, as well as to train mahouts.

A baby elephant born at the center nurses at first and is gradually weaned to an elephant's natural diet. At age three it is corralled for a period of seven days with other babies to wean it from dependence on its mother. It is then introduced to its two mahouts and all three begin an arduous seven year training period.

Mahouts control elephants by three methods: commands given by voice; those given using an elephant prod, a stick ending in a blunt hook; and by applying pressure with the feet and legs. The prod might be to tap parts of the animal's body to indicate the angle of work, the desired direction to move indicated with the feet, and the action begun with a voice command.

When training begins the foot mahout accustoms the animal to the various tack used in working and applies permanent leg chains which can be used to hobble it. The first order of training is to teach the elephant to lift either of its front legs so the mahout can step up to mount it, and to lower its head to facilitate mounting. This action is taught by prodding the animal's legs with sharp sticks.

The next skill taught is for the elephant to pick up objects with its trunk and give them to the mounted neck mahout. The animal is allowed to eat several pieces of sugar cane and then a piece with a cord attached is thrown down. When the

elephant moves to eat it, the mahout jerks the cord, elevating the animal's trunk over the forehead. The action is repeated until the elephant is habituated to offer objects picked up with its trunk to the mahout before consuming them.

The next step in training is to accustom the animal to commands given with pressure from the feet or legs, used to guide it. Mahouts must shove or tug on the animals to get them to get them go in the proper direction in the beginning. But they eventually learn which way to go from pressure applied in the sensitive area behind their ears.

Pressure administered behind the animal's right ear, for example, indicates the elephant should turn left. Directional training provides a good example of the closeness of the mahout-elephant bond. Accustomed to its mahout's voice, odour, and technique of applying pressure commands, the elephant will refuse to respond to commands given by a strange mahout.

Once the initial obedience training is complete, the elephant and mahouts enter into a four-five year course in log handling and other specialized tasks. The animal is taught to drag logs on a chain, beginning with small logs with the size gradually increased. The second skill introduced is to teach the animal to lower its head and push a log along the ground with its tusks. It is also trained to lift logs using the tusks instead of obeying its instinct to lift it with its trunk. A mature elephant is capable of lifting up to a 400 kg. log with its tusks and dragging a load of 1.5 tons. Logging training will also include habituating the animals to noisy machinery, such as saws and trucks, which they might encounter while working.

From *Weclome to Chiangmai and Chiangrai* magazine, [www.chiangmai-chiangrai.com](http://www.chiangmai-chiangrai.com) (16 June 2010)

### REMINDER – style and tone

Think about your reader.

Before you start any writing, ask yourself:

- Who is going to read or use this?
- What register should I use (formal, neutral, informal)?
- What sort of vocabulary is appropriate?
- What tone of voice is appropriate?
- Is the information factual or can I use opinion adjectives?
- Are there other ways to say: *then, and then, next, after that ...* ?

## Writing skills

### Writing to inform and discuss

An information text describes people, places, products or events and then tells the reader more about the subject.

Writers use an impersonal writing style.

This style is used in academic projects, information leaflets, brochures, textbooks and encyclopaedias. It is also used and adapted for news media reports. This is the style you use in many of your school projects.

Here is a list of 12 features of informative and discursive writing:

- clear and factual categories
- impersonal and objective
- may include data, diagrams, illustrations, tables or maps
- does not have to be chronological
- opens with a general statement and introduction
- may use subheadings or divide information into
- may include references and citations
- sentences are short and clear
- vocabulary is precise
- written in the third person
- mixes active and passive verbs
- mixes present and past tenses.

## Unit 2: Self-assessment

In this unit we have read myths, non-fiction, news media texts and poetry.

Three writing skills we have looked at are: writing to inform and writing to argue and persuade.

1. Name two forms in which writing to inform can be used.
2. What do you need to consider when you are writing or speaking to argue and persuade?

### Make notes about Unit 2

Consider the work you have done in this unit. Then copy and complete the chart.

Two texts (poetry or prose) I remember in Unit 2 are:
Two new skills I learned are:
Two things I'm not sure about are:
I enjoyed doing:
Something I would like to do again is:
I would like to do this again because:

## Preparing for your exams: Directed Writing

Section A Directed Writing in Paper 2 is a compulsory question. You will read one or two texts totalling 650–750 words in length. Then you are asked to use, develop and evaluate the information in the text(s) to create a discursive or argumentative composition, a persuasive speech, letter or article of about 250–350 words.

The question asks you to demonstrate in your writing that you can:

- communicate your experience clearly and express what you think, feel and imagine
- organise and structure ideas and opinions for a deliberate effect
- use a range of vocabulary and sentence structures appropriate to the context of your writing
- use a register appropriate to the context
- use spelling, punctuation and grammar accurately.

This question also tests your reading skills. You need to show that you:

- understand the explicit content of the text
- understand implicit meanings and attitudes in the text
- can analyse, evaluate and develop facts, ideas and opinions
- can support your views or argument by selecting and using relevant information from the text.

Practise using your reading and writing skills for Paper 2 Section A in the question below.

### Section A: Directed Writing

Imagine you are working for an on-line newspaper. Your editor has asked you to write an article for the weekly “Nature and the Environment” column.

Re-read the text **De-extinction** on page 42. Write an article giving your views on using genetic engineering to bring back extinct species.

In your article you should:

- evaluate the views expressed in the text
- give your own views based on what you have read, but be careful to use your own words.

Address both of the bullet points.

Begin your article: *A topic worth our attention this week is . . .*

Write about 250 to 350 words.

Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

# Unit 2: Literature extension

Read two poems about creatures that many people find unpleasant or dangerous and think about why the poets chose to write about them.

## Snake

A snake came to my water-trough  
On a hot, hot day, and I in pyjamas for the heat,  
To drink there.

In the deep, strange-scented shade of the great dark  
carob-tree

I came down the steps with my pitcher  
And must wait, must stand and wait, for there he  
was at the trough before me.

He reached down from a fissure in the earth-wall in  
the gloom  
And trailed his yellow-brown slackness soft-bellied  
down, over the edge of the stone trough

And rested his throat upon the stone bottom,  
And where the water had dripped from the tap, in  
a small clearness,

He sipped with his straight mouth,  
Softly drank through his straight gums, into  
his slack long body,  
Silently.

Someone was before me at my water-trough,  
And I, like a second comer, waiting.

He lifted his head from his drinking, as cattle do,  
And looked at me vaguely, as drinking cattle do,  
And flickered his two-forked tongue from his lips,  
and mused a moment,  
And stooped and drank a little more,  
Being earth-brown, earth-golden from the burning  
bowels of the earth  
On the day of Sicilian July, with Etna smoking.

The voice of my education said to me  
He must be killed,  
For in Sicily the black, black snakes are innocent,  
the gold are venomous.

And voices in me said, If you were a man  
You would take a stick and break him now, and  
finish him off.

But must I confess how I liked him,  
How glad I was he had come like a guest in quiet,  
to drink at my water-trough

And depart peaceful, pacified, and thankless,  
Into the burning bowels of this earth? 30

Was it cowardice, that I dared not kill him?  
Was it perversity, that I longed to talk to him?  
Was it humility, to feel so honoured?

5 I felt so honoured.

And yet those voices: 35

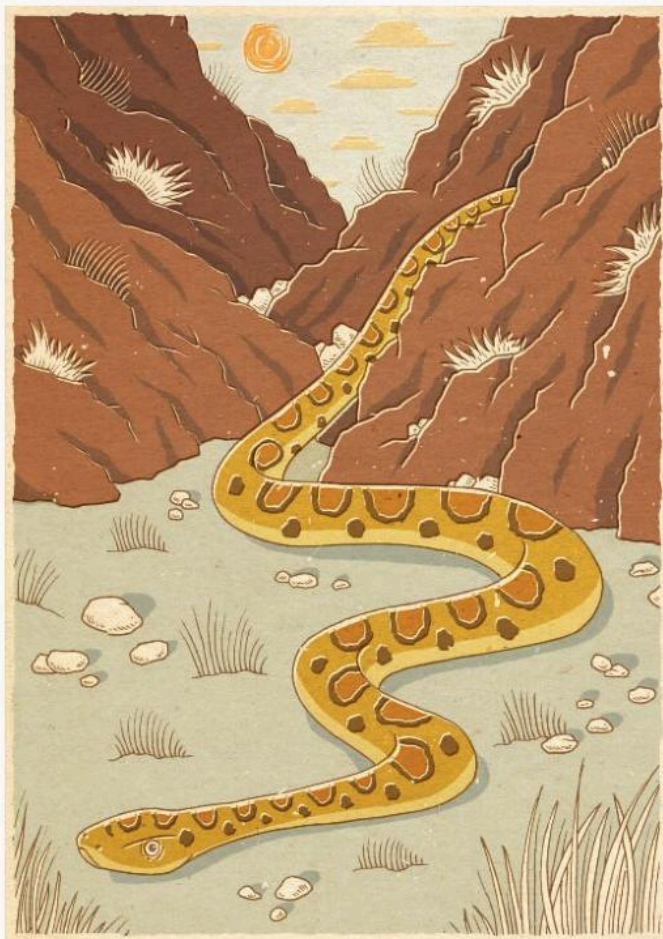
*If you were not afraid, you would kill him!*  
And truly I was afraid, I was most afraid,  
But even so, honoured still more  
That he should seek my hospitality  
From out the dark door of the secret earth. 40

He drank enough  
10 And lifted his head, dreamily, as one who has drunken,

15

20

25



And flickered his tongue like a forked night on the  
 air, so black,  
 Seeming to lick his lips,  
 And looked around like a god, unseeing, into the air; 45  
 And slowly turned his head,  
 And slowly, very slowly, as if thrice a dream,  
 Proceeded to draw his slow length curving round  
 And climb again the broken bank of my wall-face.  
 And as he put his head into that dreadful hole, 50  
 And as he slowly drew up, snake-easing his shoulders,  
 and entered farther,  
 A sort of horror, a sort of protest against his  
 withdrawing into that horrid black hole,  
 Deliberately going into the blackness, and slowly  
 drawing himself after,  
 Overcame me now his back was turned.  
 I looked round, I put down my pitcher,  
 I picked up a clumsy log  
 And threw it at the water-trough with a clatter.  
 I think it did not hit him,  
 But suddenly that part of him that was left behind  
 convulsed in undignified haste,

Writhed like lightning, and was gone 60  
 Into the black hole, the earth-lipped fissure in the  
 wall-front,  
 At which, in the intense still noon, I stared with  
 fascination.  
 And immediately I regretted it.  
 I thought how paltry, how vulgar, what a mean act!  
 I despised myself and the voices of my accursed  
 human education. 65  
 And I thought of the albatross,  
 And I wished he would come back, my snake.  
 For he seemed to me again like a king,  
 Like a king in exile, uncrowned in the underworld,  
 Now due to be crowned again. 70  
 And so, I missed my chance with one of the lords  
 Of life.  
 55 And I have something to expiate;  
 A pettiness.

By D.H. Lawrence (1920)

### The writer's craft – tone and imagery

The snake in this poem is an ordinary Sicilian snake, but D.H. Lawrence describes it as a mythical lord of the underworld. The poem is as much about the poet's attitude and reaction to the snake as it is about the creature itself.

1. How would you describe the tone of the poem?
2. Think about the poet's imagery. How does he use images that are familiar to him when he is describing the snake?
3. When does Lawrence use more formal, dignified language?
4. What words and phrases in the poem suggest the god-like qualities of the snake?
5. Look at lines 16–34 and 55–65, and try to explain the conflict Lawrence experiences as he watches the snake.

**Carob-tree (n.):** red-flowered evergreen common to the Mediterranean.

**Etna (n.):** a volcanic mountain in Sicily.

**Paltry (adj.):** mean-spirited.

**Albatross (n.):** a very large oceanic bird.

**Expiate (v.):** make amends for.



## Pike

Pike, three inches long, perfect  
Pike in all parts, green tigering the gold.  
Killers from the egg: the malevolent aged grin.  
They dance on the surface among the flies.

Or move, stunned by their own grandeur, 5  
Over a bed of emerald, silhouette  
Of submarine delicacy and horror:  
A hundred feet long in their world.

In ponds, under the heat-struck lily pads –  
Gloom of their stillness: 10  
Logged on last year's black leaves, watching upwards.  
Or hung in an amber cavern of weeds

The jaws' hooked clamp and fangs  
Not to be changed at this date:  
A life subdued to its instrument; 15  
The gills kneading quietly, and the pectorals.

Three we kept behind glass,  
Jungled in weed: three inches, four,  
And four and a half: red fry to them –  
Suddenly there were two. Finally one 20

With a sag belly and the grin it was born with.  
And indeed they spare nobody.  
Two, six pounds each, over two feet long  
High and dry and dead in the willow-herb –

One jammed past its gills down the other's gullet: 25  
The outside eye stared: as a vice locks–  
The same iron in this eye  
Though its film shrank in death.

A pond I fished, fifty yards across,  
Whose lilies and muscular tench 30  
Had outlasted every visible stone  
Of the monastery that planted them –

Stilled legendary depth:  
It was as deep as England. It held  
Pike too immense to stir, so immense and old 35  
That past nightfall I dared not cast

But silently cast and fished  
With the hair frozen on my head  
For what might move, for what eye might move.  
The still splashes on the dark pond, 40

Owls hushing the floating woods  
Frail on my ear against the dream  
Darkness beneath night's darkness had freed,  
That rose slowly toward me, watching.

By Ted Hughes (1959)



## Understanding poetry

*Diction* is the word given to a poet's choice of words.

1. "Killers from the egg" (line 3): look at the diction in this poem and discuss the different ways Hughes tries to convey the aggressive nature of the pike.
2. "Delicacy and horror" (line 7): find two more examples of how the poet combines opposites to describe the fish.
3. Find two more examples of how the poet combines paradoxical words and opposites, such as "delicacy and horror" (line 7), in different stanzas.

## Speaking and listening

### Discussing poets' descriptions

Ted Hughes and D.H. Lawrence both write about creatures many people find unattractive or dangerous.

Discuss how the poets describe the fish and the snake and how they feel about the creatures they are describing.

### REMINDER – talking about poets and authors

Give the poet or author's full name in the introduction and then refer to them only by their last name.

Examples:

*The British poet, David Herbert Lawrence, wrote "Snake" while he was in Sicily in 1920. I think this poem shows Lawrence's conflicting feelings about the snake. On the one hand, he dislikes the creature because*

Or

*Pike was written by the British Poet Laureate Ted Hughes. Many of Hughes' poems are about birds and animals. In this poem Hughes talks about a pike that ...*

### REMINDER – imagery

Imagery makes all forms of description more effective.

Imagery helps the reader or listener to imagine.

Imagery can use any of the five senses.

Imagery uses:

- comparisons
- impressions
- similes
- metaphors.

### REMINDER – simile and metaphor

**simile:** a way of comparing two things in an interesting or unusual way using the word *like* or the word *as*.

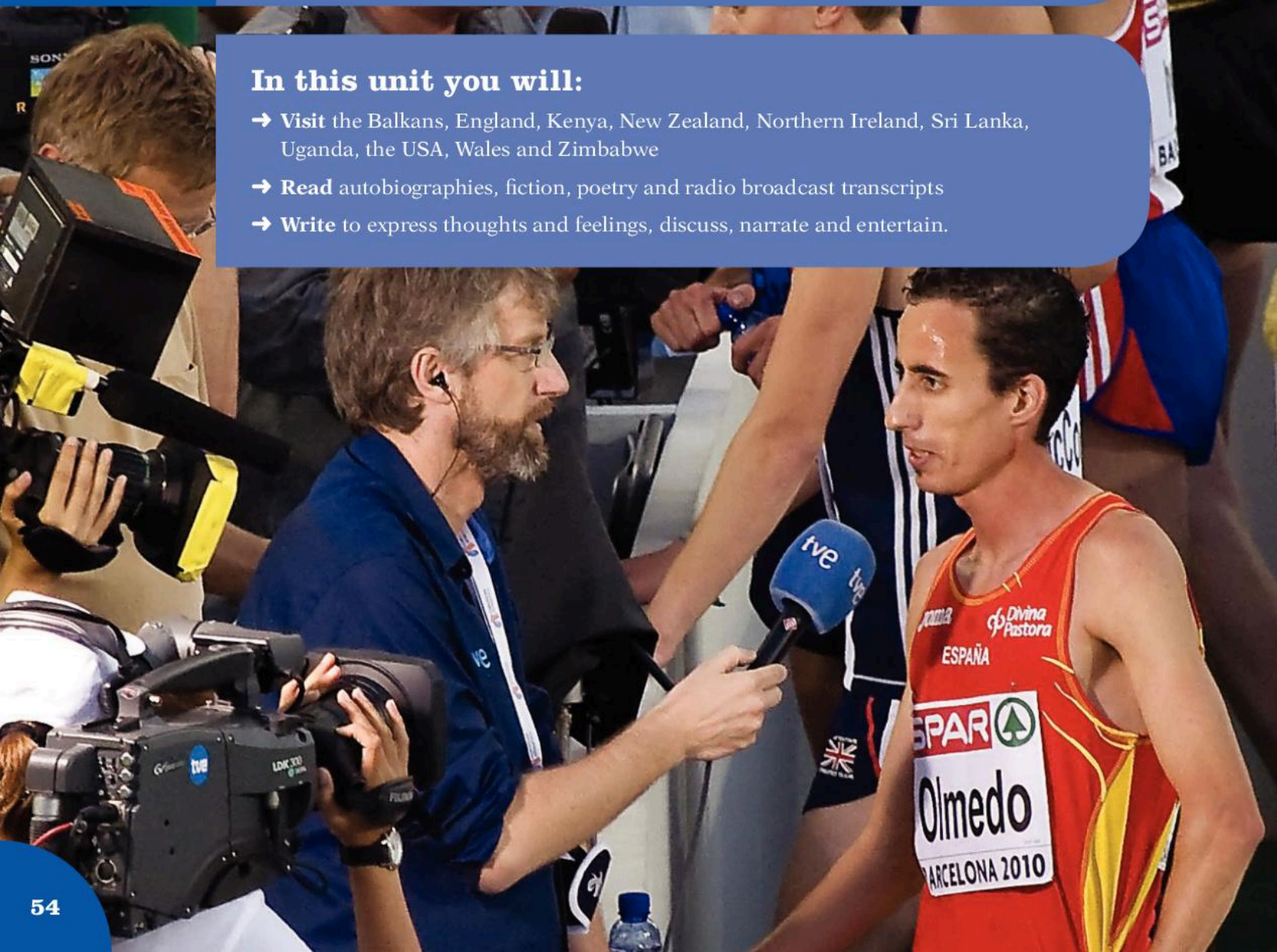
**metaphor:** gives one thing the quality or the nature of another without explicitly drawing the comparison; a person, creature, plant or object is described as though it is something else.

# 3

## Points of view

### In this unit you will:

- Visit the Balkans, England, Kenya, New Zealand, Northern Ireland, Sri Lanka, Uganda, the USA, Wales and Zimbabwe
- Read autobiographies, fiction, poetry and radio broadcast transcripts
- Write to express thoughts and feelings, discuss, narrate and entertain.



## Memories

### Talking point

Think about something that happened when you were much younger than you are now.

What is it about this event that has stayed in your mind?

Make a few notes on the key event(s).

Tell your partner or teacher what happened.

Explain why you remember the event so clearly and how it has affected you.

**To reminisce (v.):** to think or talk about past events and experiences.

(Oxford Study Dictionary)

In my earliest memories, my grandfather is bald as a stone and he takes me to see the tigers. He puts on his hat, his big-buttoned raincoat, and I wear my lacquered shoes and a velvet dress. It is autumn and I am four years old ...

Read the beginning of the award-winning novel *The Tiger's Wife* by Teá Obreht. It is about a young doctor in a Balkan country and her memories of her grandfather, who was also a doctor.

Teá Obreht grew up in Belgrade; she currently lives in the USA.

Now read what happens at the zoo. The zoo is located in an ancient castle.

The tigers live in the outer moat of the fortress. We climb the castle stairs, past the waterbirds and the sweating windows of the monkey house, past the wolf growing his winter coat. We pass the bearded vultures and then the bears, asleep all day, smelling of damp earth and the death of something. My grandfather picks me up and props my feet against the handrail so I can look down and see the tigers in the moat. 5

My grandfather never refers to the tiger's wife by name. His arm is around me and my feet are on the handrail, and my grandfather might say, "I once knew a girl who loved tigers so much she almost became one herself." Because I am little, and my love of tigers comes directly from him, I believe he is talking about me, offering me a fairy tale in which I can imagine myself – and will, for years and years. 15

The cages face a courtyard, and we go down the stairs and walk slowly from cage to cage. There is a panther, too, ghost spots paling his oil-slick coat; a sleepy, bloated lion from Africa. But the tigers are awake and livid, bright with rancor. Stripe-lashed shoulders rolling, they flank one another up and down the narrow causeway of rock, and the smell 25



### REMINDER – quoting from texts

Remember the SQuEE technique:  
**State–Quote–Explain Effect.**

When you analyse and comment on a writer's style or diction (the writer's choice of words) you need to justify your views.

**State** = Make your point to answer the question.

**Quote** = Copy words from the text to prove your point. Remember to use quotation marks.

**Explain effect** = Say why you think the writer chose particular words and their effect.

## Reading

This scene is written from the point of view of an adult woman looking back on her childhood; however, we see this incident through the eyes of a child.

1. How has Obreht told the reader about the child's age – directly or indirectly, or both?
2. Re-read lines 19-50. Explain how the author uses different senses in these paragraphs and why.

Choose three examples to support your answer. Write about 200-300 words.

of them is sour and warm and fills everything. It will stay with me the whole day, even after I have had my bath and gone to bed, and will return at random times: at school, at a friend's birthday party, even years later, at the pathology lab, or on the drive home from Galina.

I remember this, too: an altercation. A small group of people stand clustered around the tigers' cage. Among them: a boy with a parrot-shaped balloon, a woman in a purple coat, and a bearded man who is wearing the brown uniform of a zookeeper. The man has a broom and a dustpan on a long handle, and he is sweeping the area between the cage and the outer railing. He walks up and down, sweeping up juice boxes and candy wrappers, bits of popcorn people have tried to throw at the tigers. The tigers walk up and down with him. The woman in purple is saying something and smiling, and he smiles back at her. She has brown hair. The dustpan keeper stops and leans against the handle of his broom, and as he does so, the big tiger sweeps by, rubbing against the bars of the cage, rumbling, and the keeper puts a hand through the bars and touches its flank. For a moment, nothing. And then pandemonium.

The tiger rounds on him and the woman shrieks, and suddenly the dustpan keeper's shoulder is

between the bars, and he is twisting, twisting his head away and trying to reach for the outer railing so that he has something to hold on to. The tiger has the dustpan keeper's arm the way a dog holds a large bone: upright between his paws, gnawing on the top. Two men who have been standing by with children jump over the railing and grab the dustpan keeper's waist and flailing arm and try to pull him away. A third man jams his umbrella through the bars and pushes it over and over again into the tiger's ribs. An outraged scream from the tiger, and then it stands up on its hind legs and hugs the dustpan keeper's arm and shakes its head from side to side, like it's pulling on rope. Its ears are flattened, and it is making a noise like a locomotive. The dustpan keeper's face is white, and this entire time he hasn't made a sound.

Then suddenly, it's no longer worth it, and the tiger lets go. The three men fall away, and there is a splatter of blood. The tiger is lashing its tail, and the dustpan keeper is crawling under the outer railing and standing up. The woman in purple has vanished. My grandfather has not turned away. I am four years old, but he has not turned me away either. I see it all, and, later, there is the fact that he wants me to have seen.

From *The Tiger's Wife*, by Téa Obreht (2011)

Read the following extract from a radio transcript written by the famous Welsh poet and author Dylan Thomas. It is about his memories of Christmas in Wales during the Second World War.

After you have read the extract, answer the questions in the box.

### The writer's craft

1. Look at the first paragraph. What do you notice about the punctuation? What effect does this have when you are reading?
2. Look at the second paragraph and make a list of what Dylan Thomas remembers.
3. Write which of the five senses he is using next to each item. For example: *mouth organs = sound – auditory*.
4. Choose a paragraph and read it aloud to a partner. What do you notice about:
  - a. the sound and tone of the words?
  - b. the effect of the punctuation?



12:43 PM

99%

## Memories of Christmas (1)

### A CHILD'S CHRISTMAS IN WALES

- One Christmas was so much like another, in those years, around the sea-town corner now, and out of all sound except the distant speaking of the voices I sometimes hear a moment before sleep, that I can never remember whether it snowed for six days and six nights when I was twelve or whether it snowed for twelve days and twelve
- 5 nights when I was six; or whether the ice broke and the skating grocer vanished like a snowman through a white trap-door on that same Christmas Day that the mince-pies finished Uncle Arnold and we tobogganed down the seaward hill, all the afternoon, on the best tea-tray, and Mrs Griffiths complained, and we threw a snowball at her niece, and my hands burned so, with the heat and the cold, when I
- 10 held them in front of the fire, that I cried for twenty minutes and then had some jelly.
- All the Christmases roll down the hill towards the Welsh-speaking sea, like a snowball growing whiter and bigger and rounder, like a cold and headlong moon bundling down the sky that was our street; and they stop at the rim of the ice-edged, fish-freezing waves, and I plunge my hands in the snow and bring out whatever I can find; holly or
- 15 robins or pudding, squabbles and carols and oranges and tin whistles, and the fire in the front room, and bang go the crackers, and holy, holy, holy, ring the bells, and the glass bells shaking on the tree ... mouth-organs, tin-soldiers, blancmange, and Auntie Bessie playing "Pop Goes the Weasel" and "Nuts in May" and "Oranges and Lemons" on the untuned piano in the parlour all through the thimble-hiding musical-chairing
- 20 blind-man's-buffing party at the end of the-never-to-be-forgotten day at the end of the unremembered year.

From *Quite Early One Morning*,  
by Dylan Thomas (1954)

## Memories of Christmas (2)

It was on the afternoon of the day of Christmas Eve, and I was in Mrs Prothero's garden, waiting for cats, with her son Jim. It was snowing. It was always snowing at Christmas; December, in my memory, is white as Lapland, though there were no reindeers. But there were cats. Patient, cold, and callous, our hands wrapped in socks, we waited to snowball the cats. Sleek and long as jaguars and terrible-whiskered, spitting and snarling they would slink and sidle over the white back-garden walls, and the lynx-eyed hunters, Jim and I, fur-capped and moccasined trappers from Hudson's Bay off Eversley Road, would hurl our deadly snowballs at the green of their eyes. The wise cats never appeared. We were so still, Eskimo-footed arctic marksmen in the muffling silence of the eternal snows – eternal, ever since Wednesday – that we never heard Mrs Prothero's first cry from her igloo at the bottom of the garden. Or, if we heard it at all, it was, to us, like the far-off challenge of our enemy and prey, the neighbour's Polar Cat. But soon the voice grew louder. "Fire!" cried Mrs Prothero, and she beat the dinner-gong. And we ran down the garden, with the snowballs in our arms, towards the house, and smoke, indeed, was pouring out of the dining-room, and the gong was bombilating, and Mrs Prothero was announcing ruin like a town-crier in Pompeii. This was better than all the cats in Wales standing on the wall in a row. We bounded into the house, laden with snowballs, and stopped at the open door of the smoke-filled room. Something was burning all right; perhaps it was Mr Prothero, who always slept there after midday dinner with a newspaper over his face; but he was standing in the middle of the room, saying 'A fine Christmas!' and smacking at the smoke with a slipper.

"Call the fire-brigade," cried Mrs Prothero as she beat the gong.

"They won't be there," said Mr Prothero, "it's Christmas."

There was no fire to be seen, only clouds of smoke and Mr Prothero standing in the middle of them, waving his slipper as though he were conducting.

"Do something," he said.

And we threw all our snowballs into the smoke – I think we missed Mr Prothero – and ran out of the house to the telephone-box.

"Let's call the police as well," Jim said.

"And the ambulance."

"And Ernie Jenkins, he likes fires." 50

But we only called the fire-brigade, and soon the fire engine came and three tall men in helmets brought a hose into the house and Mr Prothero got out just in time before they turned it on. Nobody could have had a noisier Christmas Eve. And when the firemen turned off the hose and were standing in the wet and smoky room, Jim's aunt, Miss Prothero, came downstairs and peered in at them. Jim and I waited, very quietly, to hear what she would say to them. She said the right thing, always. She looked at the three tall firemen in their shining helmets, standing among the smoke and cinders and dissolving snowballs, and she said: "Would you like something to read?" 60

From *Quite Early One Morning*,  
by Dylan Thomas (1954)

### Reading

1. Why did the writer go into the Protheros' house? (Does this seem odd?)
2. Who was with the writer when he went into the house?
3. Why do the boys go into the Protheros' garden and what were they doing there?
4. Look at the first paragraph. Identify two similes (where something is described as being *like* or *as* something else). What effect does the writer create with these similes?
5. Explain in your own words why the writer says that the cats were "terrible-whiskered, spitting and snarling".
6. Describe what Mrs Prothero was doing before the boys ran into the house.
7. Compare what Mrs Prothero says and does with what Mr Prothero says and does before the firemen arrive. How do their attitudes differ?
8. Imagine you were playing in the snow with Dylan Thomas and Jim Prothero. Describe in your own words what happened on the afternoon of the fire. Write no more than 120 words.

## An unforgettable character

Read this extract from *Running in the Family* by Michael Ondaatje.

Ondaatje is describing his youth in Sri Lanka and memories of his maternal grandmother, Lalla.

### Lalla

For years Palm Lodge attracted a constant group – first as children, then teenagers, and then young adults. For most of her life children flocked to Lalla, for she was the most casual and irresponsible of chaperones, being far too busy with her own life to oversee them all. Behind Palm Lodge was a paddy field which separated her house from “Royden,” where the Daniels lived. When there were complaints that hordes of children ran into Royden with muddy feet, Lalla bought ten pairs of stilts and taught them to walk across the paddy fields on these “borukakuls” or “lying legs.” Lalla would say “yes” to any request if she was busy at bridge so they knew when to ask her for permission to do the most outrageous things. Every child had to be part of the group. She particularly objected to children being sent for extra tuition on Saturdays and would hire a Wallace Carriage and go searching for children like Peggy Peiris. She swept into the school at noon yelling “PEGGY!!!,” fluttering down the halls in her long black clothes loose at the edges like a rooster

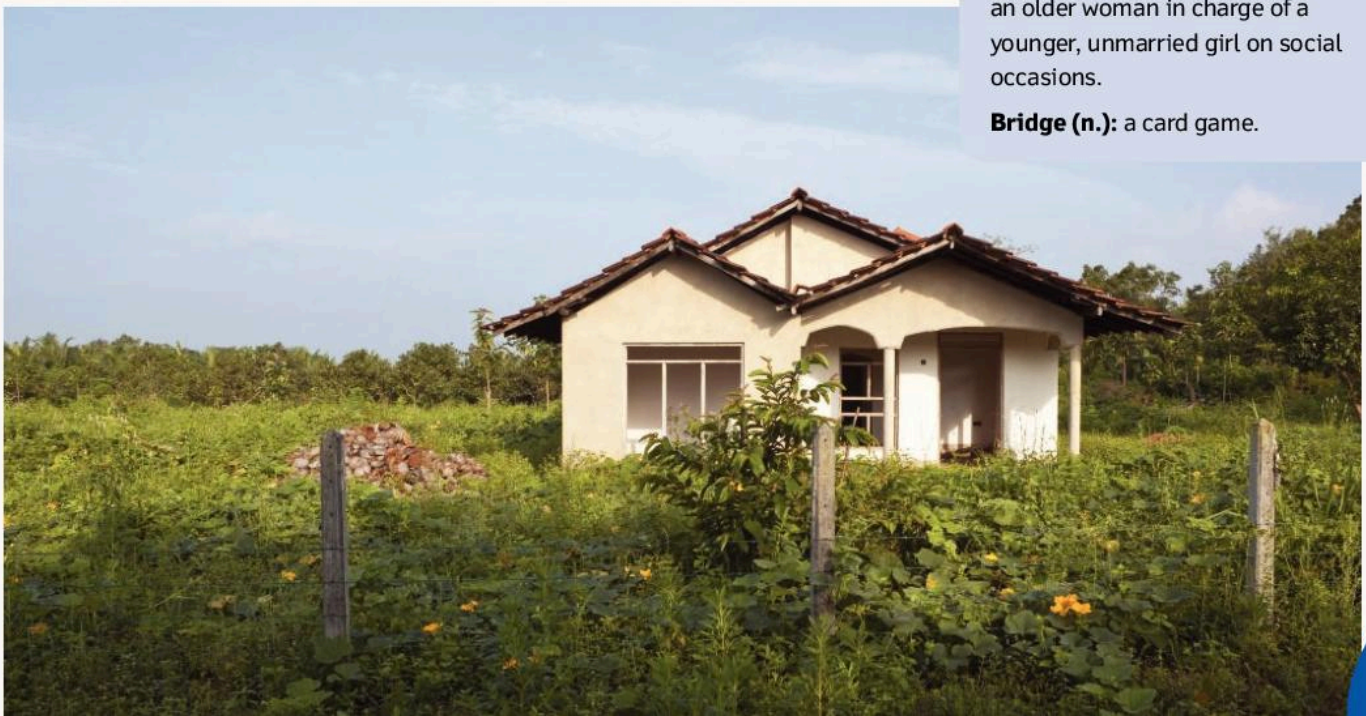
dragging its tail, and Peggy’s friends would lean over the banisters and say “Look, look, your mad aunt has arrived.” 25

As these children grew older they discovered that Lalla had very little money. She would take groups out for meals and be refused service as she hadn’t paid her previous bills. Everyone went with her anyway, though they could never be sure of eating. It was the same with adults. During one of her grand dinner parties she asked Lionel Wendt who was very shy to carve the meat. A big pot was placed in front of him. As he removed the lid a baby goat jumped out and skittered down the table. Lalla had been so involved with the joke – buying the kid that morning and finding a big enough pot – that she had forgotten about the real dinner and there was nothing to eat once the shock and laughter had subsided. 40

From *Running in the Family*,  
by Michael Ondaatje (1982)

**Chaperone (n.):** (in this context) an older woman in charge of a younger, unmarried girl on social occasions.

**Bridge (n.):** a card game.



## Reading

- Using your own words, explain what the author means by:
  - “she was the most casual and irresponsible of chaperones” (lines 4–5)
  - “they knew when to ask her for permission to do the most outrageous things” (lines 14–16).
- Describe in your own words something that Lalla did or did not do that has stayed in the author’s memory.
- Using information in the passage, describe Lalla in your own words. Include:
  - her clothes
  - her personality
  - why young people liked her.

## Writing a radio interview

Read the extract from Michael Ondaatje’s memories of staying at his grandmother’s house in Sri Lanka. Using details from the extract, write a radio transcript of an interview with Michael Ondaatje. Use the Writing skills panel opposite to help you.

Before you start writing:

- Plan what you are going to say using the interview writing frame.
- Remember that you can use summary writing strategies in directed writing.
- Identify the points you need and number them.
- Organise these points in your plan so the script sounds natural.

Start like this:

*Interviewer (I): I'd like to welcome the author Michael Ondaatje to our programme this evening.*

*Michael Ondaatje (M.O.): Thank you, it is a pleasure to be here.*

*I: I believe your family is from Sri Lanka and you spent a lot of time there. Tell us about your childhood. Do you have any special memories of anything in particular?*

### REMINDER – Directed Writing

Directed Writing tests your reading and your writing skills. Remember to pay attention to your style and technical accuracy (grammar and spelling).



**Writing skills****Writing an interview script****Introduction by I**

I'd like to welcome the author Mr Michael Ondaatje to our programme this evening.

**Response by interviewee (M.O.)**

Thank you, it is a pleasure to be here.

**I: Topic 1**

Mr Ondaatje, I believe your family is from Sri Lanka and you spent a lot of time there. Tell us about your childhood. Do you have any special memories of anything in particular?

**M.O. (Number points for what M.O. will say.)**

- 1.
- 2.
- 3.

**I: Second question to encourage Michael Ondaatje to say more about his memories****M.O. (Use your reading skills to interpret Ondaatje's thoughts and feelings from the text.)****I: (Bring interview to a close and thank guest.)****M.O.****REMINDER – scriptwriting**

When you write a play script, radio or television transcript, think about the way each person speaks and their mannerisms.

- Use different “voices” for different people.
- Write the dialogue as if the people are really talking.
- Do not punctuate speech (“ ”) in a script.

## Mood and tone in fiction

Mood and tone in any writing are created through the writer's diction or choice of words. In fiction, and many types of non-fiction, the images the writer describes also contribute to how the reader perceives mood and tone.

Mood and tone are created through a combination of:

- diction
- the rhythm of the language used
- the sound effects created by words, using alliteration (words beginning with the same/similar consonants) or sibilance (consonants that are pronounced with a long "s" sound)
- imagery.

Many poets and authors use Nature to convey their feelings. If the narrator is sad, the weather is often described as gloomy. If the writer is happy and feeling positive, everything is bright and beautiful. The attribution of human emotions to natural elements or surroundings is a form of metaphor.

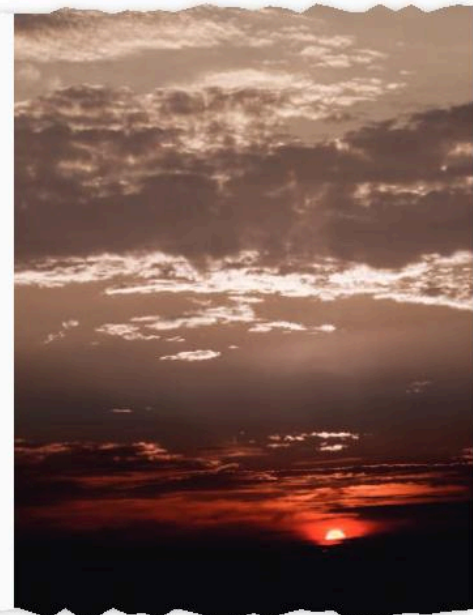
Read Text A and B, and think about how the writers have created a mood or atmosphere through their choice of words and imagery.

### Text A

The air and the sky darkened and through them the sun shone redly, and there was a sting in the air. During the night the wind raced faster over the land, dug cunningly among the rootlets of the corn and the corn fought the wind with its weakened leaves until the roots were freed by the prying wind and then each stalk settled 5 wearily sideways toward the earth and pointed the direction of the wind.

The dawn came at last, but no day. In the grey sky a red sun appeared, a dim red circle that gave a little light, like dusk; and as the day advanced, the dusk slipped toward darkness, and the wind 10 cried and whimpered over the fallen corn.

From *The Grapes of Wrath*, by John Steinbeck (1939)



### The writer's craft – metaphor and personification

Answer the following questions in full sentences.

1. What human and/or animal qualities does Steinbeck give the corn, the sun and the wind in Text A?
2. Why do you think the narrator says, "the wind cried and whimpered over the fallen corn" in lines 10–11?

Text B is from the novel *Bleak House* by Charles Dickens, published in 1853. The story is told by a third-person narrator. In this scene, which is right at the beginning of the story, the narrator is describing the city of London on a foggy day. What atmosphere or mood is Dickens trying to create with his words in this extract?

### Text B

Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes – gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. 5  
Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have 10  
been slipping and sliding since the day broke (if the day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement [ ... ] Fog 15  
everywhere. Fog up the river, where it flows among green meadows; fog down the river, where

it rolls defiled among the tiers of shipping and the waterside pollutions of a great (and dirty) city. [ ... ] Fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on 20  
the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners ... ; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes 25  
and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds. 30

From *Bleak House*, by Charles Dickens (1885)

**Blinkers (n.):** a pair of leather flaps attached to a horse's bridle to prevent the horse seeing sideways.

**Greenwich (n.):** an area of London.

**'prentice boy (n.):** an apprentice; a young boy or girl learning a trade.

## Mood and tone in poetry

Fifty years before Dickens wrote *Bleak House*, the poet William Wordsworth (1770–1850) saw London and the River Thames in a very different light.



### Composed Upon Westminster Bridge, September 3, 1802

(Written on the roof of a coach, on my way to France.)

Earth has not any thing to show more fair:  
Dull would he be of soul who could pass by  
A sight so touching in its majesty:  
This City now doth, like a garment, wear 5  
The beauty of the morning; silent, bare, 5  
Ships, towers, domes, theatres, and temples lie  
Open unto the fields, and to the sky;  
All bright and glittering in the smokeless air.  
Never did sun more beautifully steep 10  
In his first splendour, valley, rock, or hill; 10  
Ne'er saw I, never felt, a calm so deep!  
The river glideth at his own sweet will:  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!

By William Wordsworth (1807)

## The writer's craft – mood and tone

1. Copy the table below and add words and phrases from Dickens' description of London in Text B and Wordsworth's sonnet "Composed on Westminster Bridge" on page 63. Some examples have been done for you.
2. Look at the words and phrases for Dickens and Wordsworth. What tone or mood does each writer create? Find a word or phrase of your own to summarise each writer's tone or mood.
3. How might the time of day mentioned in each text influence what the writer says?
4. How might the date when these two works were written affect the writers' choices of imagery?

	Dickens	Wordsworth
<b>Nouns</b>	<i>smoke</i>	<i>splendour</i>
<b>Adjectives</b>	<i>defiled</i>	<i>fair</i>
<b>Images</b>	<i>waterside pollutions of a great (and dirty) city</i>	<i>The river glideth at his own sweet will</i>

Read this famous poem by Seamus Heaney and do the writing task that follows.

## Death of a Naturalist

All year the flax-dam festered in the heart  
 Of the townland; green and heavy headed  
 Flax had rotted there, weighted down by huge sods.  
 Daily it sweltered in the punishing sun.  
 Bubbles gargled delicately, bluebottles  
 Wove a strong gauze of sound around the smell.  
 There were dragon-flies, spotted butterflies,  
 But best of all was the warm thick slobber  
 Of frogspawn that grew like clotted water  
 In the shade of the banks. Here, every spring  
 I would fill jampotfuls of the jellied  
 Specks to range on window-sills at home,  
 On shelves at school, and wait and watch until  
 The fattening dots burst into nimble-  
 Swimming tadpoles. Miss Walls would tell us how  
 The daddy frog was called a bullfrog  
 And how he croaked and how the mammy frog  
 Laid hundreds of little eggs and this was  
 Frogspawn. You could tell the weather by frogs too  
 For they were yellow in the sun and brown  
 In rain.

Then one hot day when fields were rank  
 With cowdung in the grass the angry frogs  
 Invaded the flax-dam; I ducked through hedges  
 To a coarse croaking that I had not heard 25  
 Before. The air was thick with a bass chorus.  
 Right down the dam gross-bellied frogs were cocked  
 5 On sods; their loose necks pulsed like sails. Some hopped:  
 The slap and plop were obscene threats. Some sat  
 Poised like mud grenades, their blunt heads farting. 30  
 I sickened, turned, and ran. The great slime kings  
 Were gathered there for vengeance and I knew  
 10 That if I dipped my hand the spawn would clutch it.

By Seamus Heaney (1966)

### The writer's craft

How does Heaney convey two points of view in this poem? Explore the words and images, and think about how and why the speaker changes his opinion.

Quote from the poem to justify your interpretation and ideas.

## Points of view in a short story

Read the first part of a short story by Katherine Mansfield. The story is set in New Zealand at the beginning of the 20th century. Leila, who lives in a country area, is visiting her cousins in town. Think about how the author presents Leila's point of view.

**Twig? (colloquial):** Do you understand?

### Her first ball

EXACTLY when the ball began Leila would have found it hard to say. Perhaps her first real partner was the cab. It did not matter that she shared the cab with the Sheridan girls and their brother. She sat back in her own little corner of it, and the bolster on which her hand rested felt like the sleeve of an unknown young man's dress suit; and away they bowled, past waltzing lamp-posts and houses and fences and trees.

"Have you really never been to a ball before, Leila? But, my child, how too weird –" cried the Sheridan girls.

"Our nearest neighbour was fifteen miles," said Leila softly, gently opening and shutting her fan.

Oh dear, how hard it was to be indifferent like the others! She tried not to smile too much; she tried not to care. But every single thing was so new and exciting ... Meg's tuberose, Jose's long loop of amber, Laura's little dark head, pushing above her white fur like a flower through snow. She would remember for ever. It even gave her a pang to see her cousin Laurie throw away the wisps of tissue paper he pulled from the fastenings of his new gloves. She would like to have kept those wisps as a keepsake, as a remembrance. Laurie leaned forward and put his hand on Laura's knee.

"Look here, darling," he said. "The third and the ninth as usual. Twig?"

Oh, how marvellous to have a brother! In her excitement Leila felt that if there had been time, if it hadn't been impossible, she couldn't have helped crying because she was an only child and no brother had ever said 'Twig?' to her; no sister would ever say, as Meg said to Jose that moment, "I've never known your hair go up more successfully than it has to-night!"

But, of course, there was no time. They were at the drill hall already; there were cabs in front

of them and cabs behind. The road was bright on either side with moving fan-like lights, and on the pavement gay couples seemed to float through the air; little satin shoes chased each other like birds.

5 "Hold on to me, Leila; you'll get lost," said Laura. 45

"Come on, girls, let's make a dash for it," said Laurie.

10 Leila put two fingers on Laura's pink velvet cloak, and they were somehow lifted past the big golden lantern, carried along the passage, and pushed into the little room marked "Ladies." Here the crowd was so great there was hardly space to take off their things; the noise was deafening. Two benches on either side were stacked high with wraps. Two old women in white aprons ran up and down tossing fresh armfuls. And everybody was pressing forward trying to get at the little dressing-table and mirror at the far end. 55

20 A great quivering jet of gas lighted the ladies' room. It couldn't wait; it was dancing already. When the door opened again and there came a 60



burst of tuning from the drill hall, it leaped almost to the ceiling.

Dark girls, fair girls were patting their hair, tying ribbons again, tucking handkerchiefs down the fronts of their bodices, smoothing marble-white gloves. And because they were all laughing it seemed to Leila that they were all lovely.

"Aren't there any invisible hair-pins?" cried a voice. "How most extraordinary! I can't see a single invisible hair-pin."

"Powder my back, there's a darling," cried someone else.

"But I must have a needle and cotton. I've torn simply miles and miles of the frill," wailed a third.

Then, "Pass them along, pass them along!" The straw basket of programmes was tossed from arm to arm. Darling little pink-and-silver programmes, with pink pencils and fluffy tassels. Leila's fingers shook as she took one out of the basket. She wanted to ask someone, "Am I meant to have one too?" but she had just time to read: "Waltz 3. *Two, Two in a Canoe*. Polka 4. *Making the Feathers Fly*," when Meg cried, "Ready, Leila?" and they pressed their way through the crush in the passage towards the big double doors of the drill hall.

Dancing had not begun yet, but the band had stopped tuning, and the noise was so great it seemed that when it did begin to play it would never be heard. Leila, pressing close to Meg, looking over Meg's shoulder, felt that even the little quivering coloured flags strung across the ceiling were talking. She quite forgot to be shy; she forgot how in the middle of dressing she had sat down on the bed with one shoe off and one shoe on and begged her mother to ring up her cousins and say she couldn't go after all. And the rush of longing she had had to be sitting on the veranda of their forsaken up-country home, listening to the baby owls crying [ ... ] in the moonlight, was changed to a rush of joy so sweet that it was hard to bear alone. She clutched her fan, and, gazing at the gleaming, golden floor, the azaleas, the lanterns, the stage at one end with its red carpet and gilt chairs and the band in a corner, she thought breathlessly, "How heavenly; how simply heavenly!"

All the girls stood grouped together at one side of the doors, the men at the other, and the chaperones in dark dresses, smiling rather foolishly, walked with little careful steps over the polished floor towards the stage. 110

"This is my little country cousin Leila. Be nice to her. Find her partners; she's under my wing," said Meg, going up to one girl after another. 115

Strange faces smiled at Leila – sweetly, vaguely. Strange voices answered, "Of course, my dear." But Leila felt the girls didn't really see her. They were looking towards the men. Why didn't the men begin? What were they waiting for? 120

There they stood, smoothing their gloves, patting their glossy hair and smiling among themselves. Then, quite suddenly, as if they had only just made up their minds that that was what they had to do, the men came gliding over the parquet. 125

There was a joyful flutter among the girls. A tall, fair man flew up to Meg, seized her programme, scribbled something; Meg passed him on to Leila. "May I have the pleasure?" He ducked and smiled. There came a dark man wearing an eyeglass, then cousin Laurie with a friend, and 130

Laura with a little freckled fellow whose tie was crooked. Then quite an old man – fat, with a big bald patch on his head – took her programme and murmured, "Let me see, let me see!" And he was a long time comparing his programme, which looked black with names, with hers. It 135

seemed to give him so much trouble that Leila was ashamed. "Oh, please don't bother," she said eagerly. But instead of replying the fat man wrote something, glanced at her again. "Do I 140

remember this bright little face?" he said softly. "Is it known to me of yore?" At that moment the band began playing; the fat man disappeared. He was tossed away on a great wave of music that 145

came flying over the gleaming floor, breaking the groups up into couples, scattering them, sending them spinning ... 100

Leila had learned to dance at boarding school. Every Saturday afternoon the boarders were hurried off to a little corrugated iron mission hall where Miss Eccles (of London) held her "select" classes. But the difference between that dusty-smelling hall – with calico texts on the 150

walls, the poor, terrified little woman in a brown velvet toque with rabbit's ears thumping the cold piano, Miss Eccles poking the girls' feet with her long white wand – and this was so tremendous that Leila was sure if her partner didn't come and she had to listen to that marvellous music and to watch the others sliding, gliding over the golden floor, she would die at least, or faint, or lift her arms and fly out of one of those dark windows that showed the stars.

155 “Ours, I think –” Someone bowed, smiled, 165  
and offered her his arm; she hadn't to die  
after all. Someone's hand pressed her waist, and she  
floated away like a flower that is tossed into a pool.

160 “Quite a good floor, isn't it?” drawled a faint voice 170  
close to her ear.

“I think it's most beautifully slippery,” said Leila.

From *The Garden Party, and Other Stories*,  
by Katherine Mansfield (1922)

## Reading

- Re-read lines 1–25.
  - Identify one reason why Leila is more excited about going to the ball than her cousins.
  - Give one example of how the author conveys this excitement.
  - Using your own words, explain what the author means by “waltzing lamp-posts” in line 8.
- Re-read lines 46–63.
  - Give two examples of phrases that suggest movement.
  - In your own words, explain how the author creates the sense of a noisy, crowded place in these lines. Select words and phrases from the text to support your answer.
- Imagine you are Meg or Laurie, Leila's girl and boy cousins. You are writing your diary after the ball. Describe how Leila behaved during the evening.

Write about 250 to 350 words.

**Tuberose (n.):** white funnel-shaped flowers.

**Programmes (n.):** men wrote their names in little books called programmes to reserve dances with the girls; the programmes were carried by the girls.

**Parquet (n.):** wooden floor.

### Reminder – points of view

The **first-person** *I (me/we/us)* is used mainly in fiction and autobiography when a story is told from the point of view of one of the characters or by a real person. The reader sees all the action through the eyes of that person, who is also the narrator. Avoid using the first person *I* in a formal composition if you want to remain objective and unbiased.

The **second person** *you* is used in brochures and leaflets to provide the reader with information or instructions. This point of view is not appropriate in a formal essay.

The **third person** *he, she, it or they (his/hers/its)* is used for telling a story from an omniscient, or all-knowing, point of view. This is when the author says what each character does and thinks.

(Remember: there is no apostrophe in the possessive *its!*)

# School in the past and present

Read this 19th-century poem written to help American school children of the time improve their English.

## The Nine Parts of Speech

Three little words you often see,  
Are articles – a, an, and the.  
A noun's the name of anything  
As school, garden, hoop, or swing.  
An adjective tells the kind of noun –  
Great, small, pretty, white, or brown.  
Instead of nouns the pronouns stand –  
Her head, his face, your arm, my hand.  
Verbs tell of something to be done,  
To read, sing, jump, or run.  
How things are done the adverbs tell,

As slowly, quickly, ill, or well.  
Conjunctions join words together,  
As men and women, wind or weather.  
The prepositions stands before  
A noun, as at or through the door.  
The interjection shows surprise,  
As ah! how pretty – Oh! how wise.  
The whole are called nine parts of  
speech,  
Which reading, writing, speaking  
teach.

## Speaking and listening

Working with a partner, talk about how your school life differs to what pupils were doing 150 years ago.

1. Discuss:
  - a. how you think the education pupils received in one-room schoolhouses or 'dame schools' differed to the way you learn today
  - b. a subject that you do at school which pupils would not have studied then.
2. Working together, write out a timetable for a one-room schoolhouse teacher for one day of the week.

The poem *The Nine Parts of Speech* is believed to have been written by Green Baker in 1865 or 1866.

One hundred and fifty years ago, many children in rural areas of America and Great Britain went to a one-room schoolhouse or a "dame school" in order to learn to read, write and do basic arithmetic. Class work was done on black slates with white chalk. Pupils stayed in the same school room from the age of 6 or 7 to 12 or 14. The older pupils taught the younger pupils what they had already learned. There was no school caretaker or janitor, so teachers and pupils had to clean up each afternoon ready for the following day.

Teachers sometimes lived in or above the schoolroom, but in some areas of America they were expected to "board around". That meant living in the homes of each of the pupils for a few weeks or months at a time. While boarding in someone else's home, the teacher was expected to help out with the domestic chores and tutor the children.

In big cities, schools were more crowded, but the style of teaching and learning was not very different from in country schools.

Look at the illustration opposite of a London "ragged school" in 1853. Parents in England who could spare a few pennies a week sent their children to this type of school.





### Writing a descriptive composition

You have just finished your first day as a new teacher at Brook Street Ragged and Industrial School in London in 1853. Write a letter to your parents telling them about it. Describe what happened during the day and what you feel about the school and the pupils. Use the Writing skills box on page 70 to help you.

Include the following points:

- why you are working in this school
- what your pupils are like
- what equipment you have to teach them
- what you expect your pupils to learn.

Use the information on account writing to help you.

Write about 350 to 450 words.

Start like this:

Dear Parents,

*I have just finished my first day at Brook Street School ...*

### Coursework idea

For Assignment 3 Writing to narrate, imagine you are a retired teacher writing your autobiography in about 1880. Write an account of your first day at Brook Street Ragged School.

Write about 500 to 800 words.

## Writing skills

### Writing an account of an incident or experience

Accounts retell past events and are used to inform and sometimes to entertain. You find this style of writing in letters, autobiographies, biographies, diaries, travel writing, feature articles and magazine articles.

When you write an account of a past experience:

- Start by setting the scene: where, when.
- Retell the events in chronological order – what happened, when.
- Use the past tense and first-person active voice.
- Use time connectives: *meanwhile, after that, much later, almost immediately*, etc.

- Focus on specific events objects or people.
- Use interesting words to engage the reader.
- Use imagery and metaphors so the reader understands what you saw, felt, heard ...
- Start with a short sentence to grab the readers' attention and then set the scene.
- Use sentences with many clauses to create a sense of movement or confusion.
- Remember that the final paragraph can link back to the opening lines.

Now read about a student's first day at school. Njoroge lives with his family in a rural area of Kenya. He is excited because he is beginning school. Going to school was a privilege for poor Kenyan boys in 1950. Unfortunately, Njoroge's first day at school is not what he was expecting.

## First Day at School

On Monday, Njoroge went to school. He did not quite know where it was. He had never gone there, though he knew the direction to it. Mwihaki took him and showed him the way. Mwihaki was a young girl. Njoroge had always admired her. Once, some herd-boys had quarrelled with Mwihaki's brothers. They had thrown stones and one had struck her. Then the boys had run away followed by her brothers. She had been left alone crying. Njoroge who had been watching the scene from a distance now approached and felt like soothing the weeping child. Now she, the more experienced, was taking him to school. [ ... ]

The other boys were rough. They laughed at him and made coarse jokes that shocked him. His former high regard of schoolboys was shaken. He thought that he would never like to make such jokes. Nyokabi, his mother, would be angry if he did.

One boy told him, "You are a Njuka."

"No! I'm not a *Nju-u-ka*," he said.

"What are you?"

20

"I am Njoroge."

They laughed heartily. He felt annoyed. Had he said anything funny? Another boy commanded him, "Carry this bag. You're a *Njuka*."

He was going to take it. But Mwihaki came to his rescue. 25

"He is my *Njuka*. You cannot touch him."

Some laughed. Others sneered.

"Leave Mwihaki's *Njuka* alone."

"He is Mwihaki's boy."

30

"He'll make a good husband. A *Njuka* to be a husband of Mwihaki."

"A *Njuka* is a *Njuka*. He must carry my bag for me."

All this talk embarrassed and confused Njoroge. He did not know what to do. Mwihaki was annoyed. 35 She burst out. "Yes, he is my *Njuka*. Let any of you touch him."

Silence followed. Njoroge was grateful. Apparently the boys feared her because her sister was a teacher and Mwihaki might report them. 40

The school looked a strange place. But fascinating. The church, huge and hollow, attracted him. It looked haunted. He knew it was the House of God. But some boys shouted while they were in there. This too shocked him. He had been brought 45 up to respect all holy places, like graveyards and the bush around fig trees.

The teacher wore a white blouse and a green skirt. Njoroge liked the white and green because it was like a blooming white flower on a green plant. 50 Grass in this country was green in wet weather and flowers bloomed white all over the land. Especially in Njahi season. Njoroge, however, feared her when two days later she beat a boy, whack! whack! ("Bring the other hand") whack! whack! whack! The stick broke 55 into bits. Njoroge could almost feel the pain. It was as if it was being communicated to him without physical contact. The teacher looked ugly while she punished. Njoroge hated seeing anybody being thrashed and he was sorry for the boy. But he should not have bullied 60 a *Njuka*. It was on that day that Njoroge learnt that *Njuka* was the name given to a new-comer.

From *Weep Not, Child*,  
by Ngugi Wa Thiongo (1964)

## Reading

1. Give two examples of why Njoroge is disappointed by his first day at school.
2. Using your own words, find another way to say:
  - a. "(he) felt like soothing the weeping child" (line 11)
  - b. "His former high regard of schoolboys was shaken" (lines 14–15).
3. In your own words, describe Njoroge's conflicting thoughts about the teacher.

## The writer's craft

1. What do you notice about the writer's use of sentences and punctuation?
2. Find an example of a simple sentence with only one verb.
3. What effect do these short, simple sentences have when you are reading?
4. Why do you think the author, Ngugi Wa Thiongo, used this style in this extract?

## Writing from another point of view

In the Reading exam you may be asked to write about a scene or discuss part of a non-fiction narrative from a different point of view.

Imagine you are Mwihaki. It is the evening after Njoroge's first day at school. Write a journal entry about what happened to Njoroge from Mwihaki's point of view.

In your journal you should include:

- what you saw and felt during the day
- what you remember about Njoroge's reactions
- your reasons for doing and saying what you did.

Write about 250 to 350 words.



The picture above shows a rural village school in Rwebigaga, Kibaale District, Uganda.

The children at the Rwebigaga school are aged from three to nine years of age. Some pupils have to walk four kilometres to get to school each morning and then four kilometres to get home in the afternoon.

The school is made of mud and palm tree poles. The roof is corrugated iron.

Pupils follow the Ugandan curriculum, doing typical school subjects such as Maths, Social Sciences and English. At exam time, the older students stay in class to do their test papers while the younger ones play outside and sing.

The children's parents are mainly subsistence farmers who grow matoke (green bananas), maize, ground nuts and cassava for their own use.

There are schools like this all over the world. Different countries try to help the children of poorer families in different ways. Governments basically have two options:

- to encourage overseas charities and non-governmental organisations (NGOs) to send money, clothes, books, teachers and doctors
- to stimulate the country's economy and improve export trade so everyone in the country becomes richer. This enables poorer farmers to sell their crops and raise more money so their children have a better future.

### Talking point

In pairs, discuss what you would do to help the children of poorer families in rural areas if you were a member of the government.

1. Write down your ideas.
2. Try to create a "policy plan".

## Points of view in poetry

### Little Boy Crying

Your mouth contorting in brief spite and  
 Hurt, your laughter metamorphosed into howls,  
 Your frame so recently relaxed now tight  
 With three-year-old frustration, your bright eyes  
 Swimming tears, splashing your bare feet, 5

You stand there angling for a moment's hint  
 Of guilt or sorrow for the quick slap struck.  
 The ogre towers above you, that grim giant,  
 Empty of feeling, a colossal cruel,  
 Soon victim of the tale's conclusion, dead 10

At last. You hate him, you imagine  
 Chopping clean the tree he's scrambling down  
 Or plotting deeper pits to trap him in.  
 You cannot understand, not yet,  
 The hurt your easy tears can scald him with, 15  
 Nor guess the wavering hidden behind that mask.

This fierce man longs to lift you, curb your sadness  
 With piggy-back or bull-fight, anything,  
 But dare not ruin the lessons you should learn.

You must not make a plaything of the rain. 20

By Mervyn Morris (1979)

### The writer's craft – narrators in poetry

There are no poems in the IGCSE First Language English exams but the poem above shows how a poet can create a narrator in the same way as a fiction author.

Poets often use a narrator to describe an event or a scene, or to tell a story. Sometimes the voice we hear is that of the poet; sometimes it is a fictitious persona.

In "Little Boy Crying" there are two points of view, but whose voice do you hear?

Do a *wh-* analysis of the poem (who, what, where, when, why and how) and annotate it. Include:

- where the poem is set (if this is relevant)
- when the scene or event takes place
- whose voice you hear as you read the poem

- who the narrator is speaking to
- what the speaker is talking about and his/her point of view
- how we hear what the child is thinking or feeling
- what you feel about the poem.

Tell your partner about the poem. Include the following points:

- who is in the poem and whose voice you hear
- the age of the child (approximately)
- how you think the narrator feels.

Now listen to what your partner thinks about the poem. Are your ideas similar or different?

## Writing a narrative composition

Choose one of the following.

- Write an episode of a story where the main character is in a dangerous situation.
- “The Rescue”. Write the end of a story that involves a rescue.

Write about 350 to 450 words.

Remember to keyword the question. Neither of these options asks you to tell a complete story.

### REMINDER – Writing episodes in narrative

When you are asked to write the beginning, the end or an episode from a story you only have to write one scene. However, you need to plan where that scene occurs in a complete story and decide who is in it. Start your planning by creating a rough outline for the whole story, then select which part you are going to write. This will help you know more about the events and to make what your characters say and do more believable.

## Unit 3: Self-assessment

In this unit we have read extracts from novels, autobiographies and short stories.

Two writing skills we have looked at in Unit 3 are: writing an interview and writing a personal account.

Name two or three ways of how writing a personal account can be used.

Write down what you remember about:

- metaphors
- similes
- point of view
- narrative voice.

### Make notes about Unit 3

Consider the work you have done in this unit. Then copy and complete the chart.

Two texts (poetry or prose) I remember in Unit 3 are:
Two new skills I learned are:
Two things I'm not sure about are:
I enjoyed doing:
Something I would like to do again is:
I would like to do this again because:

### Coursework idea

Remember to include a narrative and a descriptive composition of between 500 and 800 words in your written Coursework Portfolio.

## Preparing for your exams

### Writing narrative compositions and coursework

Whether you are writing a story or an autobiographical first-person account for Paper 2 or for your Coursework Portfolio, you need to demonstrate that you can:

- communicate your experience clearly and express what you think, feel and imagine
- organise and structure ideas and opinions for a deliberate effect
- use a range of vocabulary and sentence structures appropriate to the context of your writing
- use a register appropriate to the context
- make accurate and effective use of paragraphs,
- use spelling, punctuation and grammar accurately.

In Paper 2, you might choose to write a narrative composition of about 350–450 words. If you are preparing a Coursework Portfolio, you must submit a piece of narrative writing of about 500–800 words for Assignment 3.

Read the exam-style question below, then do the task that follows.

#### Section B: Composition – Narrative writing

Write about 350 to 450 words on **one** of the following questions.

#### EITHER

4. “The most difficult day of my life”. Write about what happened.

#### OR

5. “Accused”. Write a story in which a person is mistakenly accused of doing something wrong.

Up to 16 marks are available for the content and structure of your answer, and up to 24 marks for the style and accuracy of your writing.

#### The best of three ...

1. Read opening paragraphs by three different students in response to Question 5 above. Decide which paragraph you think is best, and why.
2. Compare your choice with a partner.
3. Work together to list what the other two students need to do to improve their writing.

#### Response A

The hoodie was loitering in a doorway. I didn't see his face but I knew it was a boy probably about my own age and height. I never saw his face so I couldn't tell ~~nobody~~ anyone what he was like but I got nervous when I noticed he was following me. I walked faster and faster but he kept up and then on the bridge he attacked me by pushing me to the rail so my head and shoulders were over the river water and I could hardly breath.

#### Response B

Tilly's servant Mariana was always looking into her private possessions. She would come into her room to clean and always spend a long time wafting a duster around her jewel box so Tilly was sure when her favourite necklace, earrings and gold watch disappeared that it was the servant who'd taken them and didn't suspect anyone else. The window had been open of course because it was summer so it could of have been the magpie that lived in the tree outside but magpies don't carry off three four things at a time. Later when she learned the truth Tilly regretted her mean thoughts but at the time ...

#### Response C

“Stay right were you are and put your hands behind your head,” said the first cop. The second cop came up to him, swung him round and pushed his legs apart with his foot then he clapped on the handcuffs.

“What?” I spluttered. “What are you doing?”

“Taking you in sonny. You been a bad boy and now your not going to be bad ever again. That's what we're for see.”

But what have I done? I was nearly crying but I wasn't going to let them see it. The second cop took something from his pocket and pushed it into down into the front of my tee shirt. “Taken something that don't belong to you – again!”

# Unit 3: Literature extension

This is a short story by Doris Lessing, who grew up in Zimbabwe, Africa.

While you are reading, think about how the author presents different points of view.

## Flight

Above the old man's head was the dovecote, a tall wire-netted shelf on stilts, full of strutting, preening birds. The sunlight broke on their grey breasts into small rainbows. His ears were lulled by their crooning, his hands stretched up towards the favourite, a homing pigeon, a young plump-bodied bird which stood still when it saw him and cocked a shrewd bright eye.

'Pretty, pretty, pretty,' he said, as he grasped the bird and drew it down, feeling the cold coral claws tighten around his finger. Content, he rested the bird lightly on his chest, and leaned against a tree, gazing out beyond the dovecote into the landscape of a late afternoon. In folds and hollows of sunlight and shade, the dark red soil, which was broken into great dusty clods, stretched wide to a tall horizon. Trees marked the course of the valley; a stream of rich green grass the road.

His eyes travelled homewards along this road until he saw his granddaughter swinging on the gate underneath a frangipani tree. Her hair fell down her back in a wave of sunlight, and her long bare legs repeated the angles of the frangipani stems, bare, shining-brown stems among patterns of pale blossoms.

She was gazing past the pink flowers, past the railway cottage where they lived, along the road to the village.

His mood shifted. He deliberately held out his wrist for the bird to take flight, and caught it again at the moment it spread its wings. He felt the plump shape strive and strain under his fingers; and, in a sudden access of troubled spite, shut the bird into a small box and fastened the bolt. "Now you stay there," he muttered; and turned his back on the shelf of birds. He moved warily along the hedge, stalking his granddaughter, who was now looped over the gate, her head loose on her arms, singing. The light happy sound mingled with the crooning of the birds, and his anger mounted.

"Hey!" he shouted; saw her jump, look back, and abandon the gate. Her eyes veiled themselves, and she said in a pert neutral voice: "Hullo, Grandad." Politely she moved towards him, 45  
5 after a lingering backward glance at the road.

"Waiting for Steven, hey?" he said, his fingers curling like claws into his palm.

"Any objection?" she asked lightly, refusing to look at him. 50

He confronted her, his eyes narrowed, shoulders hunched, tight in a hard knot of pain which included the preening birds, the sunlight, the flowers. He said: "Think you're old enough to go courting, hey?" 55

The girl tossed her head at the old-fashioned phrase and sulked, "Oh, Grandad!"

"Think you want to leave home, hey? Think you can go running around the fields at night?"

Her smile made him see her, as he had every evening of this warm end-of-summer month, swinging hand in hand along the road to the village with that red-handed, red-throated, violent-bodied youth, the son of the postmaster. 60  
25 Misery went to his head and he shouted angrily: "I'll tell your mother!" 65

"Tell away!" she said, laughing, and went back to the gate. He heard her singing, for him to hear:

30 *"I've got you under my skin,  
I've got you deep in the heart of ... "* 70

"Rubbish," he shouted. "Rubbish. Impudent little bit of rubbish!"

Growling under his breath he turned towards the dovecote, which was his refuge from the house he shared with his daughter and her husband 75  
35 and their children. But now the house would be empty. Gone all the young girls with their laughter and their squabbling and their teasing. He would be left, uncherished and alone, with that square-fronted, calm-eyed woman, his daughter. 80  
40



He stooped, muttering, before the dove-cote, resenting the absorbed cooing birds. From the gate the girl shouted: "Go and tell! Go on, what are you waiting for?"

Obstinately he made his way to the house, with quick, pathetic persistent glances of appeal back at her. But she never looked around. Her defiant but anxious young body stung him into love and repentance. He stopped, "But I never meant ..." he muttered, waiting for her to turn and run to him. "I didn't mean ..."

She did not turn. She had forgotten him. Along the road came the young man Steven, with something in his hand. A present for her? The old man stiffened as he watched the gate swing back, and the couple embrace. In the brittle shadows of the frangipani tree his granddaughter, his darling, lay in the arms of the postmaster's son, and her hair flowed back over his shoulder.

"I see you!" shouted the old man spitefully. They did not move. He stumped

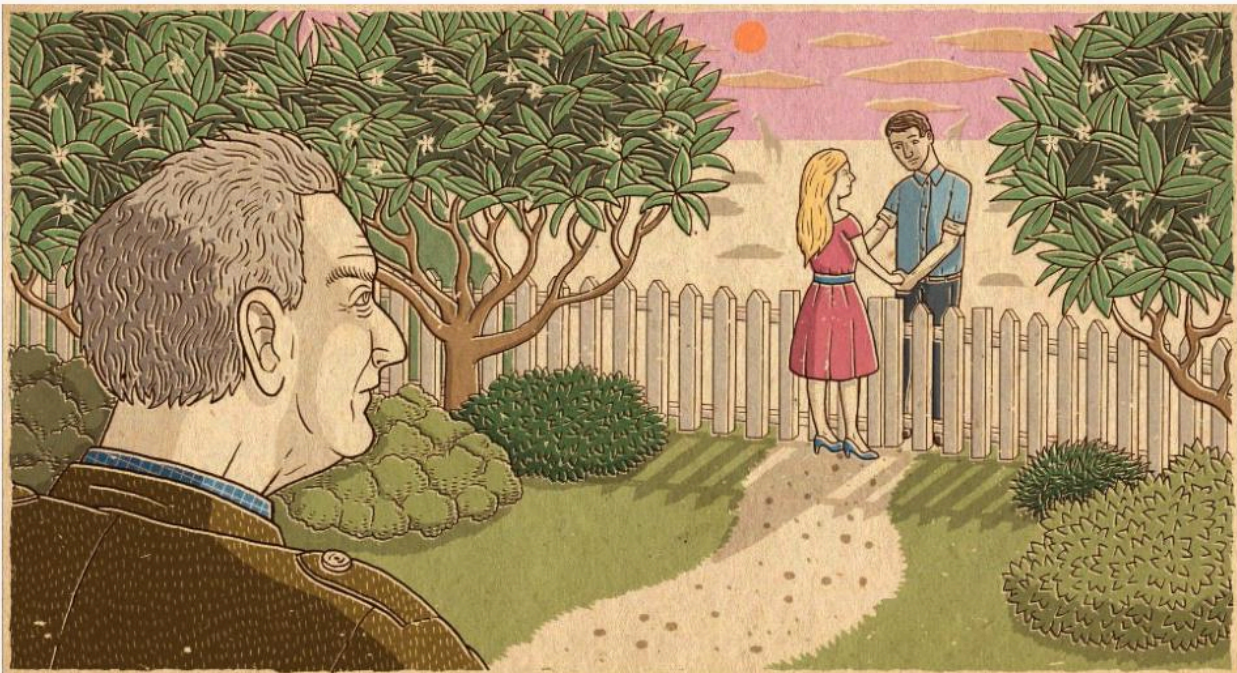
into the little whitewashed house, hearing the wooden veranda creak angrily under his feet. His daughter was sewing in the front room, threading a needle held to the light.

85 He stopped again, looking back into the garden. The couple were now sauntering among the bushes, laughing. As he watched 110 he saw the girl escape from the youth with a sudden mischievous movement, and run off through the flowers with him in pursuit. He 90 heard shouts, laughter, a scream, silence.

"But it's not like that at all," he muttered 115 miserably. "It's not like that. Why can't you see? Running and giggling, and kissing and kissing. 95 You'll come to something quite different."

He looked at his daughter with sardonic hatred, hating himself. They were caught 120 and finished, both of them, but the girl was still running free.

"Can't you see?" he demanded of his invisible granddaughter, who was at that moment lying in the thick green grass with 125 the postmaster's son.



His daughter looked at him and her eyebrows went up in tired forbearance.

“Put your birds to bed?” she asked, humouring him.

“Lucy,” he said urgently, “Lucy ...”

“Well, what is it now?”

“She’s in the garden with Steven.”

“Now you just sit down and have your tea.”

He stumped his feet alternately, thump, thump, on the hollow wooden floor and shouted: “She’ll marry him. I’m telling you, she’ll be marrying him next!”

His daughter rose swiftly, brought him a cup, set him a plate.

“I don’t want any tea. I don’t want it, I tell you.”

“Now, now,” she crooned. “What’s wrong with it? Why not?”

“She’s eighteen. Eighteen!”

“I was married at seventeen and I never regretted it.”

“Liar,” he said. “Liar. Then you should regret it. Why do you make your girls marry? It’s you who do it. What do you do it for? Why?”

“The other three have done fine. They’ve three fine husbands. Why not Alice?”

“She’s the last,” he mourned. “Can’t we keep her a bit longer?”

“Come, now, Dad. She’ll be down the road, that’s all. She’ll be here every day to see you.”

“But it’s not the same.” He thought of the other three girls, transformed inside a few months from charming petulant spoiled children into serious young matrons.

“You never did like it when we married,” she said. “Why not? Every time, it’s the same. When I got married you made me feel like it was something wrong. And my girls the same. You get them all crying and miserable the way you go on. Leave Alice alone. She’s happy.” She sighed, letting her eyes linger on the sunlit garden. “She’ll marry next month. There’s no reason to wait.”

“You’ve said they can marry?” he said incredulously. 170

130 “Yes, Dad, why not?” she said coldly, and took up her sewing.

His eyes stung, and he went out on to the veranda. Wet spread down over his chin and he took out a handkerchief and mopped his whole face. The garden was empty. 175

135 From around the corner came the young couple; but their faces were no longer set against him. On the wrist of the postmaster’s son balanced a young pigeon, the light gleaming on its breast. 180

“For me?” said the old man, letting the drops shake off his chin. “For me?”

140 “Do you like it?” The girl grabbed his hand and swung on it. “It’s for you, Grandad. Steven brought it for you.” They hung about him, affectionate, 185

145 concerned, trying to charm away his wet eyes and his misery. They took his arms and directed him to the shelf of birds, one on each side, enclosing him, petting him, saying wordlessly that nothing would be changed, nothing could change, and that they would be with him always. The bird was proof of it, they said, from their lying happy eyes, as they thrust it on him. “There, Grandad, it’s yours. It’s for you.” 190

They watched him as he held it on his wrist, stroking its soft, sun-warmed back, watching the wings lift and balance. 195

“You must shut it up for a bit,” said the girl intimately. “Until it knows this is its home.”

“Teach your grandmother to suck eggs,” growled the old man. 200

160 Released by his half-deliberate anger, they fell back, laughing at him. “We’re glad you like it.” They moved off, now serious and full of purpose, to the gate, where they hung, backs to him, talking 205 quietly. More than anything could, their grown-up seriousness shut him out, making him alone; also, it quietened him, took the sting out of their tumbling like puppies on the grass. They had forgotten him again. Well, so they should, the old man reassured 210 himself, feeling his throat clotted with tears, his lips trembling. He held the new bird to his face, for

the caress of its silken feathers. Then he shut it in a box and took out his favourite.

“Now you can go,” he said aloud. He held it poised, ready for flight, while he looked down the garden towards the boy and the girl. Then, clenched in the pain of loss, he lifted the bird on his wrist, and watched it soar. A whirr and a spatter of wings, and a cloud of birds rose into the evening from the dovecote.

At the gate Alice and Steven forgot their talk and watched the birds.

On the veranda, that woman, his daughter, stood gazing, her eyes shaded with a hand that still held her sewing.

It seemed to the old man that the whole afternoon had stilled to watch his gesture of self-command, that even the leaves of the trees had stopped shaking.

Dry-eyed and calm, he let his hands fall to his sides and stood erect, staring up into the sky.

The cloud of shining silver birds flew up and up, with a shrill cleaving of wings, over the dark ploughed land and the darker belts

of trees and the bright folds of grass, until they floated high in the sunlight, like a cloud of motes of dust.

They wheeled in a wide circle, tilting their wings so there was flash after flash of light, and one after another they dropped from the sunshine of the upper sky to shadow, one after another, returning to the shadowed earth over trees and grass and field, returning to the valley and the shelter of night.

The garden was all a fluster and a flurry of returning birds. Then silence, and the sky was empty.

The old man turned, slowly, taking his time; he lifted his eyes to smile proudly down the garden at his granddaughter. She was staring at him. She did not smile. She was wide-eyed and pale in the cold shadow, and he saw the tears run shivering off her face.

From *African Stories*,  
by Doris Lessing (1965)

This story could be set in Zimbabwe or anywhere else because where the story takes place is less important than what happens to the characters.

The central character is an elderly man: we are not told his name. The reader is told that he is Lucy's father and Alice's grandfather. Does it matter that we do not know the grandfather's name?

The reader sees most of this story through the old man's eyes. Does the author let us see any other character's points of view? If so, how and why? Does the grandfather's age affect his point of view?

### Writing to express thoughts, feelings and ideas

Do you think Lessing wants the reader to feel sorry for the grandfather in "Flight"?

Support your ideas with details from the story.

# 4

## “All the world’s a stage”

### In this unit you will:

- Visit Ancient Greece, England, India, Italy, Japan, Scotland
- Read drama scripts and information texts about different forms of theatre
- Write to inform, discuss summarise, and express thoughts and feelings.



## Talking points

In the play *As You Like It* by William Shakespeare, first performed in 1599, the character Jaques, a melancholy philosopher, says:

All the world’s a stage,  
And all the men and women merely players  
They have their exits and entrances;  
And one man in his time plays many parts,  
His acts being seven ages ...

- What do you think Jaques means by “All the world’s a stage”?
- Do we generally perform what is expected of us at different stages of our lives?
- If you divide a person’s life into seven acts, what would be in each act?

**Stage (n.):** 1. a platform on which plays, etc. are performed before an audience. 2. theatrical work, the profession of actors and actresses. 3. To stage (v.) to present a play, etc. on the stage.

(Oxford Study Dictionary)

## Writing to express thoughts, feelings and ideas

Make notes on the seven different roles or parts you expect to play in your life.

Start like this:

1. *Helpless but adorable baby.*
2. *Innocent/naughty/reluctant/keen schoolboy/girl...*

Write out how you see your past, present and future as one of the following:

- a poem: write seven stanzas – one for each act
- a first-person account.

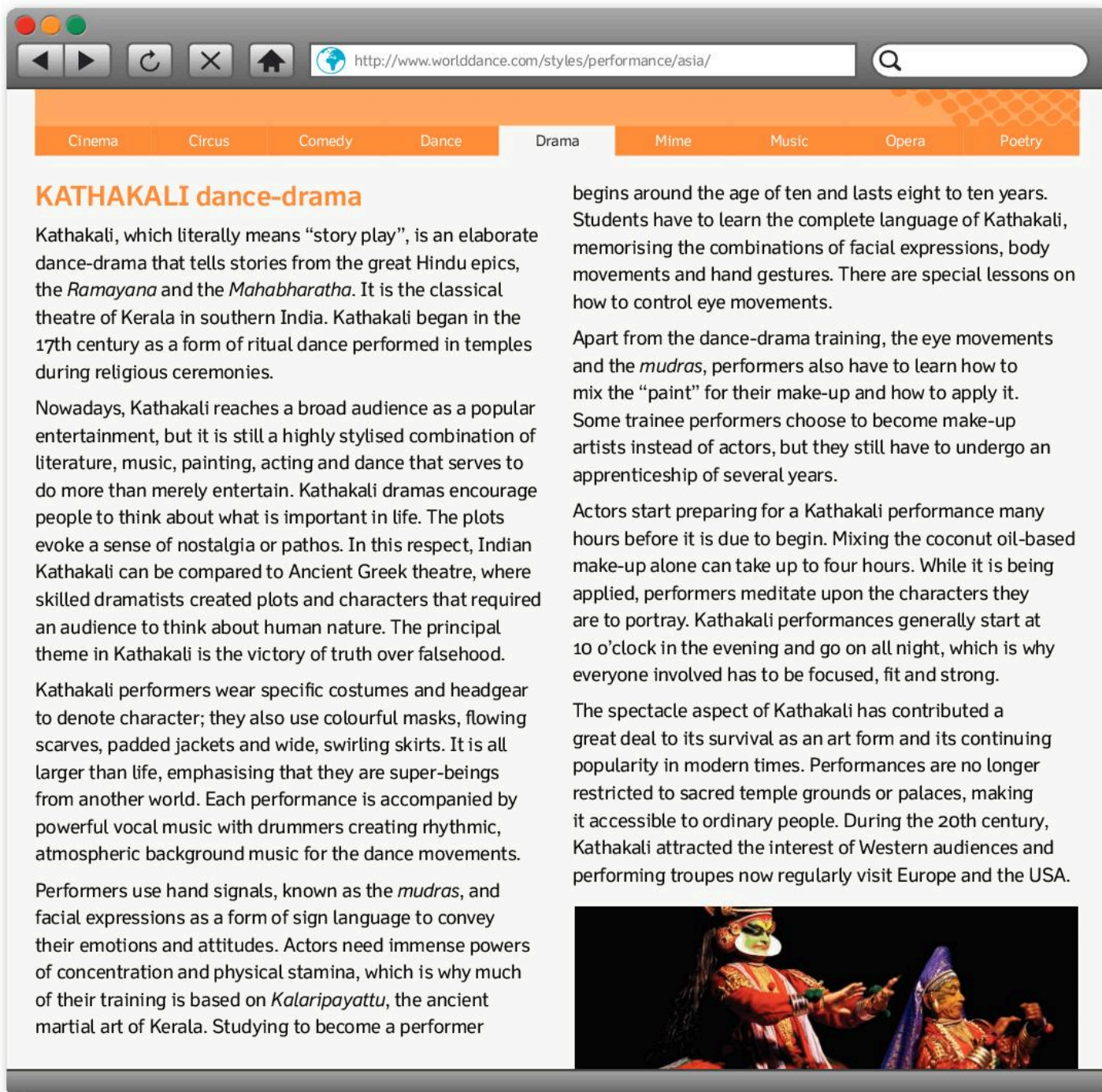
## Theatre language

Look at the words below and explain what they mean. What other theatre or drama words do you know?

1. Scenery
2. Proscenium arch
3. Backdrop
4. Prompt
5. Auditorium
6. Soliloquy
7. Monologue
8. Stage left/stage right
9. Orchestra pit
10. Dénouement

**Pathos (n.):** the effect in literature or drama that provokes a sense of sadness or pity.

Read about different forms of theatre in India and Japan on the next few pages and do the tasks that follow.



The screenshot shows a web browser window with the address bar containing <http://www.worlddance.com/styles/performance/asia/>. The page has a navigation menu with categories: Cinema, Circus, Comedy, Dance, Drama, Mime, Music, Opera, and Poetry. The 'Drama' category is selected. The main heading is 'KATHAKALI dance-drama'. The article text is as follows:

Kathakali, which literally means “story play”, is an elaborate dance-drama that tells stories from the great Hindu epics, the *Ramayana* and the *Mahabharatha*. It is the classical theatre of Kerala in southern India. Kathakali began in the 17th century as a form of ritual dance performed in temples during religious ceremonies.

Nowadays, Kathakali reaches a broad audience as a popular entertainment, but it is still a highly stylised combination of literature, music, painting, acting and dance that serves to do more than merely entertain. Kathakali dramas encourage people to think about what is important in life. The plots evoke a sense of nostalgia or pathos. In this respect, Indian Kathakali can be compared to Ancient Greek theatre, where skilled dramatists created plots and characters that required an audience to think about human nature. The principal theme in Kathakali is the victory of truth over falsehood.


Kathakali performers wear specific costumes and headgear to denote character; they also use colourful masks, flowing scarves, padded jackets and wide, swirling skirts. It is all larger than life, emphasising that they are super-beings from another world. Each performance is accompanied by powerful vocal music with drummers creating rhythmic, atmospheric background music for the dance movements.

Performers use hand signals, known as the *mudras*, and facial expressions as a form of sign language to convey their emotions and attitudes. Actors need immense powers of concentration and physical stamina, which is why much of their training is based on *Kalaripayattu*, the ancient martial art of Kerala. Studying to become a performer begins around the age of ten and lasts eight to ten years. Students have to learn the complete language of Kathakali, memorising the combinations of facial expressions, body movements and hand gestures. There are special lessons on how to control eye movements.

Apart from the dance-drama training, the eye movements and the *mudras*, performers also have to learn how to mix the “paint” for their make-up and how to apply it. Some trainee performers choose to become make-up artists instead of actors, but they still have to undergo an apprenticeship of several years.

Actors start preparing for a Kathakali performance many hours before it is due to begin. Mixing the coconut oil-based make-up alone can take up to four hours. While it is being applied, performers meditate upon the characters they are to portray. Kathakali performances generally start at 10 o'clock in the evening and go on all night, which is why everyone involved has to be focused, fit and strong.

The spectacle aspect of Kathakali has contributed a great deal to its survival as an art form and its continuing popularity in modern times. Performances are no longer restricted to sacred temple grounds or palaces, making it accessible to ordinary people. During the 20th century, Kathakali attracted the interest of Western audiences and performing troupes now regularly visit Europe and the USA.



## Reading

1. Number the paragraphs in the article on Kathakali and write a subheading for each one.
2. In paragraph 2 the writer says, “Kathakali dramas encourage people to think about what is important in life.” What is the connection to the drama of Ancient Greece?
3. In your opinion, do all forms of drama, or only some, encourage people to think about their lives? Write down your thoughts on this.

12:43 PM

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## Noh theatre

Noh is the classical theatre of Japan. Plays are performed on a square stage raised slightly above the ground. To one side there is a balcony for six to eight singers who form the chorus; at the back there is a smaller stage occupied by four musicians and two stage-hands. Actors make their entrances along slanting catwalks wearing masks and elaborate costumes that create a larger-than-life presence on stage. The stage has no scenery: outdoor locations are indicated by pebbles and small pine trees; buildings are intimated by the use of frameworks. The audience sits on two sides of the main stage.

In Noh theatre there are two main actors who wear masks and elaborate costumes. These performers are always men. The principal actor performs scenes from a story; the second actor is the storyteller. The other actors use their visual appearance and body movements to suggest aspects of the story rather than act it out. The name “Noh” comes from the Japanese word for talent or skill.

Noh is believed to be one of the oldest forms of performance theatre. It developed during the 14th century out of a combination of Chinese performing arts known as *sarugaku* and traditional Japanese dance called *dengaku*. Acting troupes originally belonged to shrines and temples and performed dramas that conveyed moral values. In those days Noh theatre was for the aristocracy; ordinary folk were actually forbidden to learn the music or dances. By the end of the 19th century, however, Noh became increasingly popular among working people.

Today Noh is still considered a highbrow form of entertainment, perhaps because of the heroic theme, the chorus and the stylised action. While modern audiences may attend plays for the entertainment value of the spectacle – every Noh performance is a combination of song, dialogue, music and dance – the content of each drama requires an audience to reflect on human values. Noh theatre still represents many aspects of the Buddhist way of life.

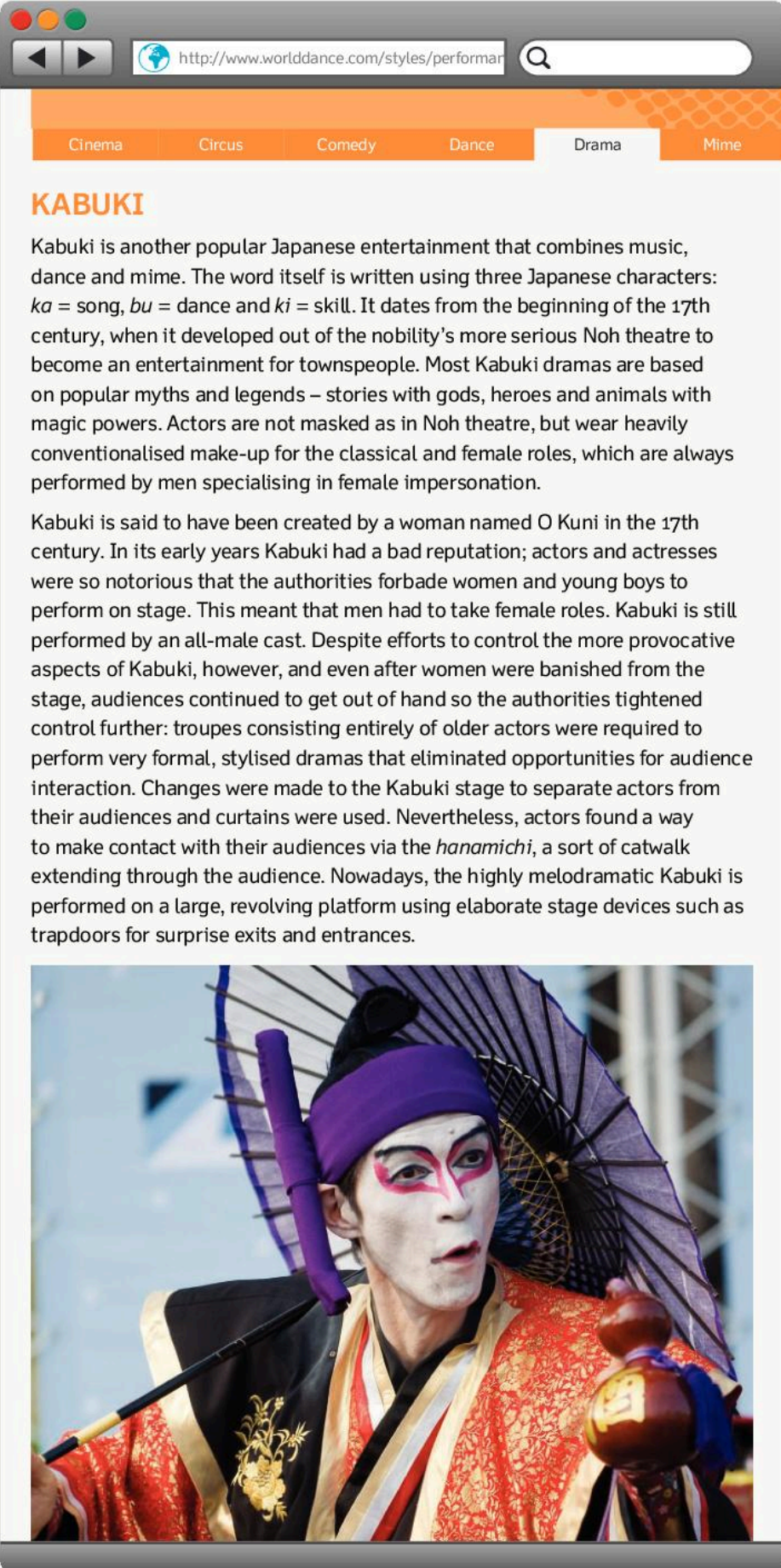


## Speaking and listening

Work in a small group.

Each person prepares a 3–4 minute talk on a different play or film. Take it in turns to be the speaker.

Listeners ask for more information about the play or film and discuss its subject and theme(s) with each speaker for about 7–8 minutes.




http://www.worlddance.com/styles/performar

Cinema Circus Comedy Dance Drama Mime

### KABUKI

Kabuki is another popular Japanese entertainment that combines music, dance and mime. The word itself is written using three Japanese characters: *ka* = song, *bu* = dance and *ki* = skill. It dates from the beginning of the 17th century, when it developed out of the nobility's more serious Noh theatre to become an entertainment for townspeople. Most Kabuki dramas are based on popular myths and legends – stories with gods, heroes and animals with magic powers. Actors are not masked as in Noh theatre, but wear heavily conventionalised make-up for the classical and female roles, which are always performed by men specialising in female impersonation.

Kabuki is said to have been created by a woman named O Kuni in the 17th century. In its early years Kabuki had a bad reputation; actors and actresses were so notorious that the authorities forbade women and young boys to perform on stage. This meant that men had to take female roles. Kabuki is still performed by an all-male cast. Despite efforts to control the more provocative aspects of Kabuki, however, and even after women were banished from the stage, audiences continued to get out of hand so the authorities tightened control further: troupes consisting entirely of older actors were required to perform very formal, stylised dramas that eliminated opportunities for audience interaction. Changes were made to the Kabuki stage to separate actors from their audiences and curtains were used. Nevertheless, actors found a way to make contact with their audiences via the *hanamichi*, a sort of catwalk extending through the audience. Nowadays, the highly melodramatic Kabuki is performed on a large, revolving platform using elaborate stage devices such as trapdoors for surprise exits and entrances.





### Reading – finding and using information

Using the information given on the last few pages, copy the grid onto a large sheet of paper and complete it to show what traditional Indian and Japanese dance-dramas have in common.

	Kathakali	Noh	Kabuki
<b>Origin:</b> where, when, why and how the dance-dramas began			
<b>Audience and popularity:</b> past and present			
<b>Spectacle:</b> costumes, make-up, special effects and music			
<b>Performers:</b> who performs and how they are trained			
<b>Style of acting:</b> how performers convey the stories			
<b>Other points</b>			

### Directed Writing – an article

Read the information on traditional Japanese theatre on pages 83–84 again. Write an informative article for an entertainment blog on traditional Japanese Noh and Kabuki theatre.

Include the following points:

- how each type of theatre began
- what an audience can expect to see in performances
- why, in your opinion, Noh and Kabuki are still popular.

Write about 350 words.

#### REMINDER - audience

The term “audience” means the people who watch a play or film, but also the people expected to read a written text of any type. Audiences include the readers of novels and newspapers, radio listeners, television viewers, film-goers and Internet users.

When an author, scriptwriter, journalist or blogger targets an audience, he/she has to consider not just their intended purpose (for example, to inform or entertain), but also some or all of the following factors about the audience: age, social class, educational background, cultural background, religion, gender.

# Theatre in Ancient Greece

## Aristotle's analysis of theatre and tragedy

In about 334–335 BC, the Greek philosopher Aristotle (384–322 BC) wrote a series of essays on drama known as *The Poetics*. Some time later his writings were separated onto two scrolls of papyrus; the first scroll was about the nature of tragedy and the second about comedy. Regrettably, only the first part of his writing on theatre survived.

Taking the plays of Sophocles as examples, Aristotle set out six theoretical criteria in order of importance to explain how a play is performed and how an audience reacts to it. He examined:

- plot
- character

- diction (in those days this was known as “rhythmic language”)
- thought
- spectacle
- song.

### The importance of plot

Much of what Aristotle wrote about theatre in Ancient Greece still applies today and many scriptwriters for long-running soap operas go back to the plays of Ancient Greece for their plots.

Plot, according to Aristotle, is the most important part of any drama. Plot determines what



characters do, whether they will be successful in their aims or whether they will fail. Plot determines whether the play (or episode) should have a happy or sad ending.

The plot of a tragedy, Aristotle said, should involve a reversal of fortune from good to bad and the main character should suffer. This will arouse fear and pity in the audience. In the sequence of three Acts (beginning, middle and end) a tragedy takes its hero from a peaceful existence to despair. A comedy does the opposite, taking its hero from ill-fortune and complications to an ending where everything is resolved and everyone lives “happy ever after”.

### Flawed characters

Tragedy in Ancient Greece focused on character, especially human weakness: the hero is brought down by a fatal flaw in his/her character; the hero meets with a “tragical accident” or a mistake is made with devastating repercussions. If the hero knowingly does wrong, the audience can sympathise with them; if he/she unknowingly does wrong, the audience can empathise with them.

### Effective diction

While a good plot and a complex main character are essential to successful, meaningful drama, what the protagonist and other characters say on stage (dialogue) and how they convey their characters’ thoughts are also very important. Actors must have good speaking voices and know how to vary the pace and pitch of their diction (how they speak their words) in order to get a response from the audience.

### Memorable spectacle

Dramatists in Ancient Greece used a chorus to tell the audience what was happening and provide what is nowadays called “back-story”. In Aristotle’s analysis of theatre, the chorus’ chant or song formed part of the overall spectacle; it helped the audience interpret the plot, empathise with the tragic characters or enjoy a comedy. Spectacle includes all aspects of a performance that contribute to its overall effect: costumes, music, scenery, the gestures of the actors and the resonance of their voices. After the plot, spectacle is perhaps what an audience remembers most when a play has ended.

### Reading – sympathy and empathy

The plots of Greek tragedies include sequences that arouse “fear and pity” in the audience. Think about how authors, dramatists and script writers try to make an audience fear for what will happen to their main character or feel pity for that character when something tragic does happen. Using the information on these two pages to help you, answer the following questions.

1. Give an example for when, according to the writer, an audience can:
  - a. sympathise with a hero
  - b. empathise with a hero.
2. Tragedy in Ancient Greece focused on character.
  - a. What, in your opinion, is a “fatal flaw”?
  - b. Explain how a “fatal flaw” can lead to a tragic ending in a play or film. (Give examples from a television programme, film or play if you can.)

### Talking point

Look at what Aristotle said about drama and think about current theatre productions, film releases and television programmes.

Does anything in Aristotle’s analysis of drama apply to modern plays, films and television soap opera?

# Greek tragedy and modern soap operas

12:43 PM

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## 'Enders reveals Greek tragedy influence

*EastEnders'* series story producer Dominic Treadwell-Collins has revealed that the soap's team often draws on Greek tragedy when devising storylines.

Speaking on a special Radio 4 arts programme called *Oedipus Enders*, Treadwell-Collins named Ronnie Mitchell's (Samantha Womack) secret daughter plotline with Danielle Jones (Lauren Crace) as one plot which was heavily influenced by ancient legends.

Treadwell-Collins explained: "Going back to the origins of storytelling – going back to Greek tragedy is a great way to start, and then of course take it in different directions.

10 "I think the biggest story we've done in my time that reflects that is Ronnie's story with Danielle. We went back and made it Greek."

The producer went on to describe the plot as a "variation" on the tale of the mythical Greek King Oedipus, who was unaware of his  
15 the identity of his real parents.

"I think if you look at that story, it touches on some of the classic staples of Greek tragedy," he said. "You have the lost child  
20 returning, delay of recognition – which in modern terms gives us loads of potential for dramatic irony, which is gorgeous for soap opera. Also, of course, you have the buried family secret, which is a real staple  
25 of *EastEnders*."

By Daniel Kilkelly,  
[www.digitalspy.co.uk](http://www.digitalspy.co.uk) (13 April 2010)



**What do soap operas have in common with Greek tragedies?**

When I was first approached about making a documentary on the links between Greek tragedy and soap, I was sceptical. The differences between them seemed far greater to me than their similarities – soap is ongoing, a Sophocles play can be performed in about 90 minutes; soap is prose, tragedy is verse; the tragedies have endured for millennia, soap is generally forgotten the week after it airs. Also, there is a quality distinction. Much as I like plenty of the writers on *EastEnders*, I don’t think they’re in the same league as the men who wrote *Medea* and *Oedipus the King*. 5

But when we started doing the research, I realised that soap and tragedy had far more in common than I had ever noticed. I spoke to a writer who cheerfully admitted that he had based storylines in *EastEnders* on Aeschylus’s *Oresteia* ... I discovered from John Yorke – the man who brought the Slaters to Albert Square – that he designed his soap characters to have a fatal flaw, exactly like tragic heroes. And the BBC Writers’ Academy – which trains future generations of soap writers – apparently uses Aristotle’s *Poetics* to teach its writers about unity of time and place. 10 15

So I started watching *EastEnders* with a different attitude: looking for similarities, instead of ticking off differences. The storylines are full of tragic archetypes – suffering women, siblings at war, children battling parents, buried family secrets. Soap may have started out as gritty urban realism or an everyday story of country folk, but it certainly hasn’t stayed that way. 20

By Natalie Haynes, [www.guardian.co.uk](http://www.guardian.co.uk) (12 April 2010)

**Soap opera(n.):** sentimental broadcast serial so-called because they were originally sponsored by soap manufacturers in the USA.

**Speaking and listening**

In pairs, choose a television programme or film you have both seen. Talk about the plot and what makes the characters seem real. Discuss:

- why you sympathise with, or feel sympathy for, what is happening to the characters
- whether it is possible to identify personally with any of the characters; whether you understand or empathise with their feelings.

You can discuss a programme or film like this in your Speaking and Listening Test.

# Scripts and register

Radio and television series, news programmes and documentaries all require prepared scripts. Scripts written for films are called screenplays; television series use teleplays.

## **Appropriate dialogue and register**

The dialogue in any script has to be appropriate for the person saying the words. The register (vocabulary and tone) must fit the person speaking and the particular situation that the character is in at the time. We all use different registers at different times in our lives. Most adults in positions of responsibility do not speak like primary school pupils in a playground. Boys and girls speak in a different manner with their close friends to the way they do when they are with their parents or teachers. A newsreader or presenter on television will probably use a different vocabulary and style of voice to how they might speak with their family.

In drama (on stage, television or film) characters speak in different ways depending on setting and with whom they are speaking. A playwright or scriptwriter provides this dialogue; it is then up to the director and actor to decide how those words should be spoken.

## **Audience reaction**

Scriptwriters have to think about more than just what their characters say. They also need to consider how an audience will interpret and react to the actors' words. Five centuries ago Shakespeare was very aware of this. However, in those days everyone who could went to the theatre, so Shakespeare couldn't just write for a specifically noble audience or a poor audience of uneducated people because both extremes of society were present in the audience. In the late 16th century, theatre was an immensely popular form of entertainment for all sorts of people with different attitudes and beliefs: aristocrats and bakers; doctors and butchers; royalty and street-cleaners.

## **The secret of Shakespeare's success**

Examine any of Shakespeare's plays closely and you will see that he involves a wide range of characters, all of whom speak in different registers. Shakespeare's success lay largely in knowing his audience. Being a good businessman as well as a playwright, he represented the people in his audience on stage. His histories and tragedies contain kings, nobles and humble folk, and much of the humour in his comedies comes about through the sometimes absurd interaction between members of different social groups, who rarely seem to understand one another.

This may not be obvious when you first start reading a Shakespeare play because there are virtually no stage directions apart from entrances and exits. Actors and directors have to read the dialogue very carefully before they decide how characters should speak and behave on stage.

## Writing skills

### Writing a script

A script is set out so it is easy for the actor to read what he/she has to say and do on stage. The name of the person speaking is put in the left-hand margin and what they say follows. For each new person speaking, start a new line.

Stage directions such as *stands up/sits down/crosses to front of stage* are written after the character’s name and usually before the dialogue. Stage directions are sometimes put in brackets.

Scenes often start with information necessary for the stage manager: set, scenery, props, etc.

The features of writing a script are:

- clear, easy to read layout
- direct speech
- no speech marks
- scenes begin with information needed by directors and stage managers
- statements, questions and responses may be very short
- dialogue/use of language is designed to affect the audience
- written like real-life conversations using personal and emotive language
- stage directions are included (usually in brackets) to tell actors when to enter and exit or what to do on stage.

### Stage directions

Shakespeare’s tragedy *Macbeth* was written in about 1605–6. Shakespeare does not give stage directions to help actors know how to speak their lines.

1. Read the extract on page 93 by yourself and make notes on the following points:
  - how the witches speak
  - how Macbeth and Banquo speak.
2. The scene takes place on a “blasted heath” and there is thunder. If you were directing this scene, what sound or special effects would you use to make this scene more dramatic?
3. How would these sound effects have been made in the 17th century?

## Practising your speaking skills

Use this activity to improve your speaking skills.

In groups of five, act out the scene from *Macbeth* opposite.

Before you begin, look at how Macbeth and Banquo react to the witches. Think about how they speak and how their words suggest their different reactions.





**Macbeth**

Act 1 Scene 3 – A blasted heath. Thunder. Enter three witches.

THIRD WITCH

A drum, a drum!

Macbeth doth come.

ALL:

The weird sisters, hand in hand,

Posters of the sea and land,

Thus do go about, about:

Thrice to thine and thrice to mine

And thrice again, to make up nine.

Peace! the charm’s wound up.

Enter MACBETH and BANQUO.

MACBETH:

So foul and fair a day I have not seen.

BANQUO:

How far is’t call’d to Forres? – What are these

So wither’d and so wild in their attire,

That look not like the inhabitants o’ the earth,

And yet are on’t? Live you? or are you aught

That man may question? You seem to understand me,

By each at once her choppy finger laying

Upon her skinny lips: you should be women,

And yet your beards forbid me to interpret

That you are so.

MACBETH:

Speak, if you can: what are you?

FIRST WITCH:

All hail, Macbeth! hail to thee, Thane of Glamis!

SECOND WITCH:

All hail, Macbeth, hail to thee, Thane of Cawdor!

THIRD WITCH:

All hail, Macbeth, thou shalt be king hereafter!

BANQUO:

Good sir, why do you start, and seem to fear

Things that do sound so fair? – I’ the name of truth,

Are ye fantastical, or that indeed

Which outwardly ye show? My noble partner

You greet with present grace and great prediction

Of noble having and of royal hope,

That he seems rapt withal; to me you speak not.

If you can look into the seeds of time,

And say which grain will grow and which will not,

Speak then to me, who neither beg nor fear

5 Your favours nor your hate. 45

FIRST WITCH:

Hail!

SECOND WITCH:

Hail!

10 THIRD WITCH: 50

Hail!

FIRST WITCH:

Lesser than Macbeth, and greater.

SECOND WITCH:

15 Not so happy, yet much happier. 55

THIRD WITCH:

Thou shalt get kings, though thou be none:

So all hail, Macbeth and Banquo!

FIRST WITCH:

20 Banquo and Macbeth, all hail! 60

MACBETH:

Stay, you imperfect speakers, tell me more:

By Sinel’s death I know I am Thane of Glamis;

But how of Cawdor? The Thane of Cawdor lives,

A prosperous gentleman; and to be king

25 Stands not within the prospect of belief, 65

No more than to be Cawdor. Say from whence

You owe this strange intelligence, or why

Upon this blasted heath you stop our way

30 With such prophetic greeting? Speak, I charge you. 70

Witches vanish.

BANQUO:

The earth hath bubbles, as the water has,

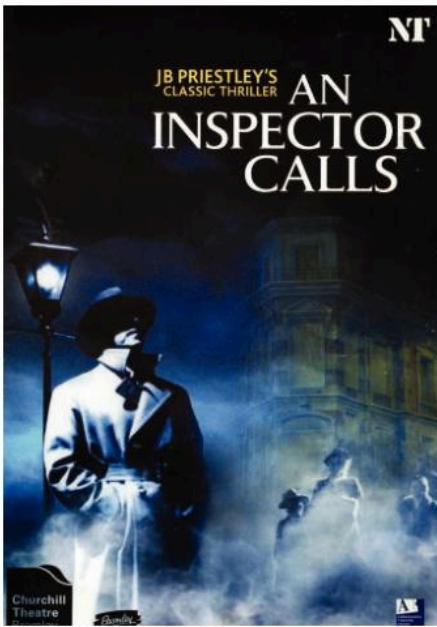
And these are of them. Whither are they vanish’d?

MACBETH:

35 Into the air; and what seem’d corporal melted 75

As breath into the wind. Would they had stay’d!

By William Shakespeare



## Classic British drama

*An Inspector Calls* is a three-act drama by J.B. Priestley that takes place on a single night in 1912. It is set in the middle-class home of the Birling family who live in Brumley, an industrial town in the British north midlands. During a family dinner to celebrate the engagement between Celia Birling and Gerald Croft, a man calling himself Inspector Goole calls. He questions the family about a young working-class woman, Eva Smith (also known as Daisy Renton). The Inspector says that Eva Smith has just died in hospital after drinking disinfectant and he is looking for information.

At first the Birlings and Gerald Croft deny knowing the young woman, but the Inspector persists with his questioning and gradually shows them how they have each contributed to Eva Smith's death.

### An Inspector Calls

(Gerald and Eric exchange uneasy glances. The Inspector ignores them.)

GERALD:

I'd like to have a look at that photograph now, Inspector.

INSPECTOR:

All in good time.

GERALD:

I don't see why –

INSPECTOR:

(cutting in, massively) You heard what I said before, Mr Croft. One line of inquiry at a time. Otherwise we'll all be talking at once and won't know where we are. If you've anything to tell me, you'll have an opportunity of doing it soon.

GERALD:

(rather uneasily) Well, I don't suppose I have –

ERIC:

(suddenly bursting out) Look here, I've had enough of this.

INSPECTOR:

(dryly) I dare say.

ERIC:

(uneasily) I'm sorry – but you see – we were having a little party [ ... ] and I've got a headache –

and as I'm only in the way here – I think I'd better turn in.

INSPECTOR:

And I think you'd better stay here.

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ERIC:

Why should I?

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INSPECTOR:

It might be less trouble. If you turn in, you might have to turn out again soon.

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GERALD:

Getting a bit heavy-handed, aren't you, Inspector?

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INSPECTOR:

Possibly. But if you're easy with me, I'm easy with you.

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GERALD:

After all, y'know, we're respectable citizens and not criminals.

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INSPECTOR:

Sometimes there isn't as much of a difference as you might think. Often, if it was left to me, I wouldn't know where to draw the line.

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GERALD:

Fortunately, it isn't left to you, is it?

INSPECTOR:

No, it isn't. But some things are left to me.

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Inquiries of this sort, for instance.

(Enter SHEILA, who looks as if she’s been crying.)

Well, Miss Birling?

SHEILA:

(coming in, closing the door) You knew it was me all the time, didn’t you?

INSPECTOR:

I had an idea it might be – from something the girl herself wrote.

SHEILA:

I’ve told my father – he didn’t seem to think it amounted to much – but I felt rotten about it at the time and now I feel a lot worse. Did it make much difference to her?

INSPECTOR:

Yes, I’m afraid it did. It was the last real steady job she had. When she lost it – for no reason that she could discover – she decided she might as well try another kind of life.

SHEILA:

(miserably) So I’m really responsible?

INSPECTOR:

No, not entirely. A good deal happened to her after that. But you’re partly to blame. Just as your father is.

ERIC:

But what did Sheila do?

SHEILA:

(distressed) I went to the manager at Milwards and I told him that if they didn’t get rid of that girl, I’d never go near the place again and I’d persuade mother to close our account with them.

INSPECTOR:

And why did you do that?

SHEILA:

Because I was in a furious temper.

INSPECTOR:

And what had this girl done to make you lose your temper?

SHEILA:

When I was looking at myself in the mirror I caught sight of her smiling at the assistant, and I was furious with her. I’d been in a bad temper anyhow.

INSPECTOR:

And was it the girl’s fault?

SHEILA:

No, not really. It was my own fault. (Suddenly, to GERALD). All right, Gerald, you needn’t look at me like that. At least, I’m trying to tell the truth. I expect you’ve done things you’re ashamed of too.

GERALD:

(surprised) Well, I never said I hadn’t.

I don’t see why –

INSPECTOR:

(cutting in) Never mind about that. You can settle that between yourselves afterwards. (To SHEILA.) What happened?

SHEILA:

I’d gone in to try something on. It was an idea of my own – mother had been against it, and so had the assistant – but I insisted. As soon as I tried it on, I knew they’d been right. It just didn’t suit me at all. I looked silly in the thing. Well, this girl had brought the dress up from the workroom,

and when the assistant – Miss Francis – had asked her something about it, this girl, to show us what she meant, had held the dress up, as if she was wearing it. And it just suited her. She was the right type for it, just as I was the wrong type. She was a very pretty girl too – with big dark eyes – and that didn’t make it any better. Well, when I tried the thing on and looked at myself and knew that it was all wrong, I caught sight of this girl smiling at Miss Francis – as if to say: ‘Doesn’t she look awful’ – and I was absolutely furious. I was very rude to both of them, and then I went to the manager and told him that this girl had been very impertinent – and – and – (She almost breaks down, but just controls herself.) How could I know what would happen afterwards? If she’d been some miserable plain little creature, I don’t suppose I’d have done it. But she was very pretty and looked as if she could take care of herself. I couldn’t be sorry for her.

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INSPECTOR:

In fact, in a kind of way, you might be said to have been jealous of her.

SHEILA:

Yes, I suppose so.

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INSPECTOR:  
And so you used the power you had, as a daughter of a good customer and also of a man well known in the town, to punish the girl just because she made you feel like that?

SHEILA:  
Yes, but it didn't seem to be anything very terrible at the time. Don't you understand? And if I could help her now, I would –

INSPECTOR:  
*(harshly)* Yes, but you can't. It's too late. She's dead. 150

ERIC:  
My God, it's a bit thick, when you come to think of it –

SHEILA:  
*(stormily)* Oh shut up, Eric. I know, I know. It's 155  
the only time I've ever done anything like that, and I'll never, never do it again to anybody. I've noticed them giving me a sort of look sometimes at Milwards – I noticed it even this afternoon – and I suppose some of them remember. I feel now I can 160  
never go there again. Oh – why had this to happen?

INSPECTOR:  
*(sternly)* That's what I asked myself tonight when I was looking at that dead girl. And then I said to myself: 'Well, we'll try to understand why it had to 165  
happen.' And that's why I'm here, and why I'm not going until I know all that happened. Eva Smith lost her job with Birling and Company because the strike failed and they were determined not to have another one. At last she found another job – 170  
under what name I don't know – in a big shop, and had to leave there because you were annoyed with yourself and passed the annoyance on to her. Now she had to try something else. So first she changed her name to Daisy Renton –

GERALD:  
*(startled)* What?

INSPECTOR:  
*(steadily)* I said she changed her name to Daisy Renton. 180

GERALD:  
*(pulling himself together)* D'you mind if I give myself a drink, Sheila?  
*(SHEILA merely nods, still staring at him [ ... ])*

INSPECTOR:  
Where is your father, Miss Birling?

140 SHEILA:  
He went into the drawing-room, to tell my mother what was happening here. Eric, take the Inspector along to the drawing-room. 190  
*(As ERIC moves, the INSPECTOR looks from SHEILA to GERALD, then goes out with ERIC.)*  
Well, Gerald?

GERALD:  
*(trying to smile)* Well what, Sheila? 195

SHEILA:  
How did you come to know this girl – Eva Smith?

GERALD:  
I didn't.

SHEILA: 200  
Daisy Renton then – it's the same thing.

GERALD:  
Why should I have known her?

SHEILA:  
Oh don't be stupid. We haven't much time. You 205  
gave yourself away as soon as he mentioned her other name.

GERALD:  
All right. I knew her. Let's leave it at that.

SHEILA: 210  
We can't leave it at that.

GERALD:  
*(approaching her)* Now listen, darling –

SHEILA:  
No, that's no use. You not only knew her but 215  
you knew her very well. Otherwise, you wouldn't look so guilty about it. When did you first get to know her?  
*(He does not reply.)*

175 Was it after she left Milwards? When she changed 220  
her name, as he said, and began to lead a different sort of life? Were you seeing her last spring and summer, during that time when you hardly came near me and said you were so busy? Were you?

180 *(He does not reply but looks at her.)* 225  
Yes, of course you were.

GERALD:  
I'm sorry, Sheila. But it was all over and done with, last summer. I hadn't set eyes on the girl for at least 230  
six months. I don't come into this suicide business.

SHEILA:  
I thought I didn’t, half an hour ago.

GERALD:  
You don’t. Neither of us does. So – for God’s sake –  
don’t say anything to the Inspector. 235

SHEILA:  
About you and this girl?

GERALD:  
Yes. We can keep it from him.

SHEILA: 240  
*(laughs rather hysterically)* Why – you fool – *he knows*. Of course he knows. And I hate to think how much he knows that we don’t know yet. You’ll see. You’ll see.  
*(She looks at him almost in triumph. He looks crushed. The door slowly opens and the INSPECTOR appears, looking steadily and searchingly at them.)*

INSPECTOR:  
Well? 250  
*(The INSPECTOR remains at the door for a few moments looking at SHEILA and GERALD. Then he comes forward, leaving the door open behind him.)*

SHEILA: 255  
*(with hysterical laugh, to GERALD)* You see? What did I tell you?

INSPECTOR:  
What did you tell him?

GERALD: 260  
*(with an effort)* Inspector, I think Miss Birling ought to be excused any more of this questioning. She’s nothing more to tell you. She’s had a long, exciting and tiring day – we were celebrating our engagement, you know – and now she’s obviously had about as much as she can stand. You heard her.

SHEILA:  
He means that I’m getting hysterical now.

INSPECTOR: 270  
And are you?

SHEILA:  
Probably.

INSPECTOR: 275  
Well, I don’t want to keep you here. I’ve no more questions to ask you.

SHEILA:  
No, but you haven’t finished asking questions – have you?

INSPECTOR: 280  
No.

SHEILA:  
*(to GERALD)* You see? *(To INSPECTOR)* Then I’m staying.

GERALD: 285  
Why should you? It’s bound to be unpleasant and disturbing.

INSPECTOR:  
And you think young women ought to be protected against unpleasant and disturbing things? 290

GERALD:  
If possible – yes.

INSPECTOR:  
Well, we know one young woman who wasn’t, don’t we? 295

GERALD:  
I suppose I asked for that.

SHEILA:  
Be careful you don’t ask for any more, Gerald.

GERALD: 300  
I only meant to say to you – Why stay when you’ll hate it?

SHEILA:  
It can’t be any worse for me than it has been. And it might be better. 305

GERALD:  
*(bitterly)* I see.

SHEILA:  
What do you see?

GERALD: 310  
You’ve been through it – and now you want to see someone else put through it.

SHEILA:  
*(bitterly)* So that’s what you think I’m really like. I’m glad I realised it in time, Gerald. 315

GERALD:  
No, no, I didn’t mean –

SHEILA:  
*(cutting in)* Yes, you did. And if you’d really loved me, you couldn’t have said that. You listened to that nice story about me. I got that girl sacked 320

## Discussing the setting of a play

*An Inspector Calls* was written in English by a British playwright. The action of the play takes place in the Birlings' house in the British north midlands. Could this play be set in New York, Kolkata, Beijing, Mexico City or Oslo without significant changes? Discuss how a theatre director might have to adapt the play for another country.

## Adverbs in stage directions

Modern playwrights often provide stage directions that tell actors what to do and how to say their lines on stage. These stage directions are usually included in brackets after the characters' names.

Look at the stage directions in J.B. Priestley's script for *An Inspector Calls*.

Make a list of all the adverbs that tell the actors how to speak.

Examples: *uneasily, dryly*.

## Directed writing – a letter

You have been asked to rewrite *An Inspector Calls* as a film script. The film is to be set in another country (not England). Write a letter to the film company. Describe the new setting and say how you would adapt the scene you have read for the film script.

Include the following points:

- Setting: where you would set this play and why.
- Adaption: how you would change the script and why?

Write about 250–350 words.

from Milwards. And now you've made up your mind I must obviously be a selfish, vindictive creature.

GERALD:

I never said that nor even suggested it.

SHEILA:

Then why say I want to see someone else put through it? That's not what I meant at all.

GERALD:

All right then, I'm sorry.

SHEILA:

Yes, but you don't believe me. And this is just the wrong time not to believe me.

INSPECTOR:

*(massively taking charge)* Allow me, Miss Birling. *(To Gerald)* I can tell you why Miss Birling wants to stay on and why she says it might be better for her if she did. A girl died tonight. A pretty, lively sort of girl, who never did anybody any harm. But she died in misery and agony – hating life –

SHEILA:

*(distressed)* Don't please – I know, I know – and I can't stop thinking about it –

INSPECTOR:

*(ignoring this)* Now Miss Birling has just been made to understand what she did to this girl.

325 She feels responsible. And if she leaves us now, and doesn't hear any more, then she'll feel she's entirely to blame, she'll be alone with her responsibility, the rest of tonight, all tomorrow, all the next night –

SHEILA:

330 *(eagerly)* Yes, that's it. And I know I'm to blame – and I'm desperately sorry – but I can't believe – I won't believe – it's simply my fault that in the end she – she committed suicide. That would be too horrible –

INSPECTOR:

335 *(sternly to them both)* You see, we have to share something. If there's nothing else, we'll have to share our guilt.

SHEILA:

340 *(staring at him)* Yes, that's true. You know. *(She goes close to him, wonderingly.)* I don't understand about you.

INSPECTOR:

345 *(calmly)* There's no reason why you should. *(He regards her calmly while she stares at him wonderingly and dubiously.)* 370

By J.B. Priestley

## Learning to act or work in a theatre

The advertisement below for a local youth theatre will be of interest to young people considering the theatre as a profession, either as an actor or working backstage. It is followed by an article arguing that this type of training may be a waste of time. Read the texts, then do the activities that follow.

### Text A

## Spotlights Youth Theatre

**Are you aged between 14 and 21? Would you like to join an award-winning youth theatre group?**

**Spotlights Youth Theatre** is recruiting actors, directors, and backstage crew in your area. Don't miss your chance to be part of our next production!

If you would like to improve your acting skills or if you're an up-and-coming director or stage manager then we'd love to hear from you and arrange an audition.

Our award-winning courses offer young people the opportunity to design and manage theatre productions, with guidance from actors and industry experts. As well as our yearly productions we also offer a range of courses to develop skills and encourage the next generation of theatre professionals. From acting to lighting to directing, there's something for everyone at **Spotlights**.

Our programmes have been designed to develop creative and teamwork skills, on the stage and behind it. **Spotlights** is the perfect launchpad for careers in theatre and the performing arts. Join us today!

In the following article there are two points of view about the advantages of attending a full-time drama course for aspiring professional actors. Read the article and make notes on the opposing points of view.

### Text B

#### **Drama schools are a waste of money, says National Youth Theatre director**

National Youth Theatre (NYT) head comes under fire for suggesting that “the majority of actors” don't need formal training, but should instead focus on marketing skills that enable them to get work.

Formal three-year drama school courses are a waste of time and money for “the majority of actors”, according to the artistic director of the UK's leading youth theatre.

Paul Roseby, who has been at the helm of the National Youth Theatre since 2004, told a conference that most actors wouldn't benefit from three years of vocational training and would be better served with more focus on how to sell themselves in the industry. 10

Roseby told the event on cultural education last week: “Drama schools are incredibly expensive and the majority of actors don't need three years' training. They need various modular courses every so often 15

to go to. But they don't need three years. You don't need to learn how to act, you need to learn how to sell yourself. You can either act or you can't." 20



The National Youth Theatre – which is currently in the middle of a three-play repertory season in the West End – counts a number of high-profile alumni, many of whom did not go to drama school. Doctor Who star Matt Smith, currently rehearsing to lead Headlong's new musical version of American Psycho, was signed by an agent after an NYT production, as were former Bond girl Rosamund Pike and *The Hour's* Romola Garai. Rafe Spall wasn't accepted into drama school on auditioning while an NYT member. 25

Speaking to *The Guardian*, Roseby insisted that he stood by his comments. "I was questioning the value of training, and trying to represent the diversity of options that are out there," he said. "Finding out whether you can act at that stage of your career is a waste of money; if you need to improve your vocal technique, or market yourself 35

to get a film audition, you can learn those things on a modular basis. It doesn't need three years. You learn whether you cut the mustard by being in front of an audience." 40

He also denied that the small number of places available at the NYT – around 500 actors a year are accepted, from an application pool of over 4000 – meant that this option wasn't realistic for many aspiring actors: "The learning point is rejection. You have to learn the art of rejection as well as acceptance." 45

But Edward Kemp, the director of the Royal Academy for Dramatic Art (RADA), insisted that formal training is essential: "If Paul Roseby wishes to defend the arts from being seen as 'soft skills', it is strange that he chooses to attack precisely the institutions which have spent many decades bringing rigour and expertise to the training of actors and theatre technicians." 55

He added: "Student loans are available for all undergraduate courses, and drama schools are no more expensive than any other form of higher education." 60

Kemp added: "If Paul genuinely believes that improved marketing skills are all that are required to make a talented young person capable of performing Hamlet, or playing a lead in a West End musical or a major movie, then I am deeply saddened." 65

By Matt Trueman, [www.theguardian.com](http://www.theguardian.com)  
(18 February 2017)

### REMINDER – using complex sentences in summaries

A complex sentence has a main clause and one or more subordinate clauses.

Using complex sentences is a good way to combine information concisely in a summary.

The main clause is the most important aspect of the sentence.

### Writing a summary

Summarise the opposing points of view in **Text B** on the value of attending a three-year vocational drama course.

Use your own words as far as possible. Write no more than 120 words. Use the Summary skills panel on page 101 to help you.



**Summary skills**

**Identifying different points of view**

1. When you are looking for two points of view or opposing ideas in a text, underline the relevant words and phrases. In the margin, mark ideas from the dominant or first point of view with “A” and ideas from the other point of view with “B”. Make a short list each for A and B.
2. Summarise the points in your own words as clearly and succinctly as possible. Try to avoid writing all the A points first, followed by the B points. It is better to balance them in your summary as you go along. For example:

*“A says ... whereas B says ...”*

*“While A thinks ..., B suggests/states that ...”*

Read about RADA in **Text C**, then do the Directed writing task that follows.

**Text C**

The Royal Academy of Dramatic Art (RADA) offers world-leading vocational training for actors, stage managers, designers and technical stage-craft specialists.

RADA was established in 1904 and has built an outstanding reputation as a world-renowned centre of excellence, offering the best possible facilities, exceptional teaching and strong links with the industries that employ our graduates. RADA’s student population is a diverse community, united by a shared passion for theatre-making. The Academy prides itself both on the professional standard of its student productions, which are attended by agents, casting directors and theatre practitioners, and on their track-record of employment in theatre, film and television.

Many of our most celebrated graduates still play a very active part in RADA’s life. They share our belief in the Academy’s need to retain close links with the profession, keep our training relevant and remain open to all people with exceptional talent.

Among the many things which are distinctive to RADA is the extraordinary level of personalisation throughout all the training – the skills of highly experienced specialists are harnessed in providing a training tailored to the needs of each individual student.

Studying at RADA will give you access to extraordinary learning opportunities, letting you experience a breadth and depth of technical theatre training that few institutions can rival. 25

5 Our full-time Foundation Degree (FdA) in Technical Theatre & Stage Management can also give you a solid understanding of all aspects of technical theatre – including a thorough training in set construction, sound, scenic art, props, costume, lighting and, of course, stage management. 30

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## Directed Writing – a letter

You would like to be a professional actor or work in a theatre in stage management, costume or set design, sound or lighting when you leave school.

Write a letter to your grandparents, who are against the idea, saying why you would like to attend the NYT or RADA, and what you hope to get out of the experience.

Use the information from **Texts B and C** on pages 99–101.

Write about 250 to 350 words.

**Comedy (n.):** 1. a light amusing play.  
2. humour. (From Greek *komos* = merry-making and *oide* = song.)

(*Oxford Study Dictionary*)

## Comedy

What makes people laugh in one country does not always work in another. The same goes for jokes and age. What you may have found very funny when you were small might now seem just plain silly. Read about Italian comedy in the Middle Ages and decide whether this type of humour and entertainment still works today.



## Commedia dell'Arte

*Commedia dell'Arte* was improvised Italian street theatre performed for passers-by on market days or in a town *piazza*. It began during the 14th century and lasted as a hugely popular entertainment for at least 400 years. Originally, *Commedia dell'Arte* was pure entertainment, not what a modern audience would call drama or a play. There was no script, little dialogue and, more often than not, no stage.

### Early improvisation

Performances were organised to suit the crowd present. After a brief consultation between the performers, a sketch was developed on the spot through a combination of skilled teamwork, knockabout comedy and inspiration. The players chose their subjects and characters, decided on their relationships and then set up a situation. This was acted out in what we would call slapstick fashion. (The word *slapstick* in fact comes from the *Commedia dell'Arte* stock character *l'arlecchino* or Harlequin, who always carried a stick that made a tremendous clacking noise when he slapped someone with it.)

As *Commedia dell'Arte* developed as recognised street theatre, plays became longer. Having decided on their topic, the players now devised acts and scenes starting with a prologue so there was a clear beginning, middle and end to their dramatic nonsense. Situations were established and the outcome of each scene was planned as before, but once they had begun, the actors did everything they could to heighten, vary and embellish their parts for maximum entertainment.

### Improvising

Gradually, however, street audiences grew over-familiar with the simple plots and standard characters so there was a constant need for surprise, clarity and wit. This meant that performers needed excellent histrionic skills. If a scene demanded the audience’s sympathy or empathy, they had to find the proper words to make the tears flow. If a scene was designed to make people laugh, they got up to every trick to be original and because there was no script to follow, they had to be very focused, aware of what their fellow actors were saying and doing all the time.

### Typical plots

Initially plots were simple, even predictable. They revolved around disgraceful intrigues, clever traps to get money out of a miser or efforts to outwit a simpleton. There were long-lost children stolen by pirates, gossiping maids, servants dressed up as their masters, bragging captains, aged fathers and clever widows. There were the usual incidents, such as night scenes when the hero was mistaken for the villain, and there were fires, fireworks and shipwrecks – anything that provided an excuse for a pretty actress to go into hysterics on stage. It was outrageous, riotous fun, but *Commedia dell'Arte* served to introduce the professional actor into Europe.

### Setting new standards

In its later years, *Commedia dell'Arte* developed from being just a common street entertainment into a much more sophisticated drama form with stock characters played by performers who made a serious study of their parts. Actors took pride in their achievements and willingly accepted the discipline which all professional art demands. The groups of uneducated travelling performers of the Middle Ages had become professional, highly skilled acting troupes, setting new standards for theatre as a performing art.

*Commedia dell'Arte* clearly influenced Shakespeare’s comedies and is even present in two of his tragedies as comic relief; the troupe of actors in *Hamlet* and the gatekeeper in *Macbeth* owe their origins to inventive, often very naughty, Italian street comedians.



## Reading

Answer the following questions in full sentences.

1. Give two examples of why *Commedia dell'Arte* would not be considered a proper play by audiences today.
2. Give two examples of typical *Commedia dell'Arte* plots.
3. Re-read the paragraph on Early improvisation. Describe how actors created their performances. Use your own words as far as possible.
4. Re-read the paragraph on Improvising. Identify one reason why “there was a constant need for surprise”.
5. Does slapstick humour make *you* laugh? Explain why or why not.

## Unit 4: Self-assessment

In this unit we have been looking at different types of drama.

1. Explain in your own words the difference between plot and theme.
2. What are stage directions?
3. Write down what you remember about the following:
  - a. Kathakali
  - b. Noh
  - c. Kabuki
  - d. *Commedia dell'Arte*
  - e. Greek theatre
  - f. monologue
  - g. the way that different characters speak in *Macbeth*.

### Make notes about Unit 4

Consider the work you have done in this unit. Then copy and complete the chart.

Two types of plays I remember in Unit 4 are:
Two new skills I learned are:
Two things I'm not sure about are:
I enjoyed doing:
Something I would like to do again is:
I would like to do this again because:

## Preparing for your exams

### Speaking and Listening Test (optional)

Whether you are taking the optional Component 4 Speaking and Listening Test or not, try to be aware of how your vocabulary, oral and aural skills are developing. You will need them sooner or later when you attend an important interview for college, university or a job.

In the Speaking and Listening Text you must show that you can:

- communicate your experiences clearly and express what you think, feel and imagine
- present facts, ideas and opinions in a well organised and interesting way
- communicate your views clearly and fluently
- use the appropriate register for the person to whom you are speaking and the context of your discussion
- listen and respond appropriately in conversation.

The test consists of two parts. Part 1 is an Individual Talk lasting 3–4 minutes in which you talk on a topic of your choice. Part 2 is a Conversation lasting 7–8 minutes in which you engage in a conversation with the teacher or examiner on the same topic.

#### Part 1 Individual Talk (3–4 minutes)

You should talk about something of particular interest to you. Choose a topic in consultation with your teacher, but remember that they cannot help you prepare the talk itself. You may use a dictionary to prepare your talk, but you cannot take one into the exam room.

You will need to show that you can prepare and organise material, and can select and employ a range of language devices appropriate to your audience. Your talk should be continuous and your presentation should

be interesting and lively. You could, for example, use a dramatic ‘voice’ or present a monologue. However, do not write a script and memorise it.

You are allowed to take one cue card (about postcard size) into the exam room to remind you of the main points you want to make. List the points you want to make in a logical sequence, including a clear introduction and conclusion.

You may write your key points on one side of the card but you are not allowed to write extended notes or continuous sentences. You are also allowed to use a limited amount of illustrative material, if you wish, including maps, diagrams, statistics and pictures.

#### Part 2 Conversation (7–8 minutes)

This conversation with your teacher or examiner will be based on your chosen topic so, when you are preparing your talk, you need to consider how the topic might develop into a conversation, taking account of other points of view. While you are preparing your material, make a list of questions that you would ask yourself in the teacher’s or examiner’s place.

If you are unable to create five or six questions about your topic, ask yourself if it is really interesting or worth doing.

In the conversation, you may be asked to supply additional factual information and to express and defend your point of view. There is no need to feel embarrassed about this or about expressing different viewpoints from the teacher’s or examiner’s, but make sure you have sound arguments and, where possible, support your ideas and opinions with examples. These examples could come from recent press coverage, from your wider reading or from research. Yes and No answers won’t get you many marks.

You are not allowed to take a dictionary into this part of the test either.

# 5

# Family and friends

## In this unit you will:

- Visit Ancient Egypt, Bhutan, China, England, India, Northern Ireland, Scotland and the USA
- Read blogs, extracts from drama, novels, short stories, poetry and news reports
- Write to summarise, inform, entertain, explore and analyse.



## Speaking and listening

### Love and friendship

The following quotations describe aspects of love and friendship.

Work with a partner. Choose one quotation and explain to your partner why you agree or disagree with it.

A friend in need is a friend indeed.

A Latin saying *Amicus certus in re incerta cernitur* meaning:  
a sure friend is made known when one is in difficulty.

Two is company, three is none.

An old proverb.

Fate chooses our relatives, we choose our friends.

Jacques Delille (1738–1813)

Only one being is missing, and your whole world is bereft of people.

Lamartine (1790–1869)

Friendship often ends in love; but love in friendship – never.

Charles Caleb Colton (1803–82)

We flatter those we scarcely know,  
We please the fleeting guest,  
And deal many a thoughtless blow  
To those who love us best.

Ella Wheeler Wilcox (1850–1919)

Experience shows us that love is not looking into one another's eyes but looking together in the same direction.

Antoine de Saint-Exupry (1900–4)

## Talking point

“Fairweather friends”

1. What is the difference between a friend and a “true friend”?
2. What qualities does a true friend possess?
3. When does a good friend become a best friend?

## The writer's craft – chronological order

Read the report on the next page of a wedding in Bhutan, a kingdom in the Himalayas.

Make notes on how the writer has organised the account to include the past and the present.

1. When does the reporter use the present tense and why?
2. When does she use the past tense and why?

## Happiness in Bhutan

Read two articles about the small kingdom of Bhutan in the Himalayas and do the activities that follow.

### Royal Wedding in Bhutan: Dragon King Marries Commoner Sweetheart in Spectacular Buddhist Ceremony



*His majesty King Jigme Khesar Namgyel Wangchuck, 31, and Queen Jetsun Pema, 21, wearing traditional costume during their wedding ceremony, in ancient Punakha Dzong on 13 October 2011 in Punakha, Bhutan.*

The Himalayan country of Bhutan, known for its policy of Gross National Happiness, celebrated today as King Jigme Khesar Namgyel Wangchuck married his long-time girlfriend Jetsun Pema at 8:20 in the morning – a time set by royal astrologers. 5

Bhutan's Dragon King, who studied in the USA and at Oxford University, wore a fancy yellow sash over a flowered golden robe and a crown with a raven's head. He sipped from a from a ceremonial cup of a special drink symbolising eternal life, in a sumptuous Buddhist ceremony in Punakha Dzong, an ancient monastic fortress. He then placed an embroidered silk crown on the head of his 21-year-old commoner bride, Jetsun Pema, while monks chanted their blessings in front of a massive statue of Buddha. After the ceremony, musicians beat drums and sounded ceremonial trumpets as well-wishers outside admired decorated baby elephants guarding the fortress. Thousands of Bhutanese villagers joined the royal couple for their wedding 20

reception in a fairground and dancers performed traditional routines.

Jetsuna Pema, daughter of an airline pilot, comes from an elite Bhutanese family. She and the king started dating three years ago. Their engagement in May was described as a true love match. On announcing his decision to marry to the country's parliament, Wangchuck said that he had been seeking a woman with a strong character, who was willing to dedicate her life to Bhutan and its people. "I have found such a person, and her name is Jetsun Pema," he told parliament. "While she is young, she is warm and kind in heart and character. These qualities, together with the wisdom that will come with age and experience, will make her a great servant to the nation." 25 30 35

Wangchuck has a reputation for being down-to-earth and is a keen basketball player and Elvis fan. His more austere father, who believed development should not damage the environment or traditional culture, introduced the policy of Gross National Happiness. 40 Its framework ties the nation to the Buddhist values of spiritual fulfilment and mental well-being, which are seen as more important than money. In 2006, Wangchuck's father abdicated in favour of his son, bringing democracy to his reluctant subjects. 45

The new king has had a lot to live up to, but he has personally overseen rebuilding following earthquakes and floods in 2009, and handed out land to farmers throughout Bhutan. While his father was known for his power, King Wangchuck has dropped the family's elitist behaviour and likes to keep it more free and easy. When asked by a reporter what it felt like to be married, he answered with a huge smile, "It's great! You should try it yourself." 50

By Juana D'Arlon, *The New European*,  
(13 October 2011)



## Bhutan's 'Gross National Happiness' index

*The tiny, remote Himalayan kingdom of Bhutan first invented the idea of using happiness as a measure of good governance – an idea its superpower neighbour China has now borrowed.*

It was first proposed in 1972 by Jigme Singye Wangchuck, the country's former king.

King Wangchuck said that instead of relying on Gross Domestic Product as the best indicator of Bhutan's progress, it should instead consider its "Gross National Happiness."

That was to be measured by its people's sense of being well-governed, their relationship with the environment, satisfaction with the pace of economic development and a sense of cultural and national belonging.

Pavan K. Verma, India's ambassador to Bhutan and a leading social commentator, said the spread of the idea from remote Bhutan reflects the inadequacy of economic activity as a measurement of success.

5 "There are limits to the satisfaction economic growth by itself provides," he said. "There's a search to look beyond material fulfilment. There are many aspects of social life in countries as diverse as China and the United Kingdom which are falling apart, like family relations and community life. It is becoming an atomised, individualistic world. The Gross National Happiness looks at the quality of life, how much leisure time you have, what's happening in your community and how integrated you feel with your culture."

By Dean Nelson, *The Telegraph* (2 March 2011)

### The writer's craft – tone and register

The two news reporters writing about Bhutan use English in different ways to inform their readers.

How do the articles differ in tone and register?

Write a paragraph to compare and contrast the articles. Include the following:

- register and word choice
- tone and its effect.

### REMINDER – tone

The tone of a piece of writing or poem is achieved through the combination of diction (word choice), register (formal, neutral or informal) and syntax (sentence structure).

### Speaking and listening

#### Discussing family relationships

"There are many aspects of social life in countries as diverse as China and the United Kingdom which are falling apart, like family relations and community life."

By Dean Nelson, *The Daily Telegraph*

Working with a partner, discuss the following:

- Do you think your grandparents had closer family relationships with their parents and extended families than you do?
- Do you think modern technology has had any effect on family life?

### REMINDER – register

Register is the style of language used to suit a particular situation.

# Families in Ancient Egypt

Read about marriage customs in the distant past.

## Families and Children: Ancient Egyptian Marriage

The Ancient Egyptians held marriage sacred. The family was broken down into roles that each would play in order for things to run smoothly. The father would work all day while, in smaller households, the mother was in charge of all things pertaining to the house. Cooking, cleaning and watching the children were all her responsibilities. Marriage and a close family played an integral role in Egyptian life. A bride would be young, about 14 or 15, and her husband could be anywhere from 17 to 20 – older if he was divorced or a widower. The Ancient Egyptians were encouraged to marry young, considering that the life span was relatively short.

Many marriages were arranged with parental consent, as they have been in all societies, especially among the upper classes. But the abundance of love poetry between young people signifies that many couples did fall in love and choose each other as mates. Women played a large role in arranging a marriage. A suitor sometimes used a female go-between to approach the girl's mother – not her father.

It's interesting that one of the most affectionate titles you could call your love was "brother" or "sister". This had nothing to do with sibling relations, but led many archaeologists and scholars to assume, wrongly, that most ancient Egyptians married their siblings. This usually occurred only among royalty and was not common.

The day of the marriage was simple. The bride merely moved her belongings into the home of her husband. He might be living alone or with his parents. The bride wore a long dress or tunic made of linen, which was probably covered with bead-net. If she owned any gold, silver or lapis lazuli, she would adorn herself with those. There was no official ceremony,

but knowing how much the ancient Egyptians loved music, dance and food, there were usually family celebrations in honor of the couple.

5 Most marriages had a contract drawn up between the two parties. Marriage settlements were drawn up between a woman's father and her prospective husband, although many times the woman herself was part of the contract. The sole purpose of the contract was to establish the rights of both parties to maintenance and possessions during the marriage and after divorce, if it should occur. 40 45

10 A man could marry as soon as he was physically mature and had reached a point in his chosen career that ensured his ability to provide for his wife and for the children they could expect. Most Egyptians were content to have only one wife. Marriage was an expensive matter for the man, and the whole contract provided such far-reaching safeguards for the material rights of wives and children that most men could only afford one wife at a time. 50 55

20 Marriages were mostly between people of the same social class, but there seems to have been little regard given to race or even nationality. It was not unusual for a northern Egyptian to marry a Nubian or someone even from another country. 60

[ ... ]

There are many indications that husbands and wives in Ancient Egypt were often happy and in love. There are many touching portraits and statues of families including spouses and their children that reveal marital delight and warmth within the family. 65

<http://unusualhistoricals.blogspot.com>

**lapis lazuli:** a blue gemstone

**marriage settlements:** financial arrangements

**safeguards:** ways of protecting (in this case, clauses in the contract)

**The writer's craft – would + infinitive**

When we write to inform and explain, we sometimes use the auxiliary verb *would* + infinitive to express what used to happen in the past instead of *used to*, as in “The father would work all day ...”

Find another example of how the author of the blog on page 110 has used *would* + infinitive to talk about life in Ancient Egypt.

**REMINDER – modal verbs**

A modal verb is a form of auxiliary verb.

Modal verbs are used to express possibility, permission and obligation. For example:

*shall/should*

*can/could*

*will/would*

*may/might*

*must.*

**Reading**

1. Give another word or words for the following:
  - a. sibling (lines 24 and 27)
  - b. spouse (line 64).
2. Using your own words, explain what the writer means by the following words and phrases. Your answers should relate to the context of the sentence in the text.
  - a. “all things pertaining” (line 5)
  - b. “an integral role” (line 8)
  - c. “suitor” (line 19)
  - d. “prospective” (line 4)
  - e. “little regard given” (lines 57–58)
3. Using information from the blog article, summarise how marriages were arranged in Ancient Egypt. Include:
  - how the marriage was arranged
  - what was in a marriage contract and why.

Use continuous writing (not note form) and your own words as far as possible.

Your summary should not be more than 120 words.

Read the following article about Cleopatra and make notes on how she turned herself into an iconic pharaoh.

## Who Was Cleopatra?

### Mythology, propaganda, Liz Taylor and the real Queen of the Nile

The struggle with her teenage brother over the throne of Egypt was not going as well as Cleopatra VII had hoped. In 49 BC, Pharaoh Ptolemy XIII – also her husband and, by the terms of their father’s will, her co-ruler – had driven his sister from the palace at Alexandria after Cleopatra attempted to make herself the sole sovereign. The queen, then in her early twenties, fled to Syria and returned with a mercenary army, setting up camp just outside the capital.

Meanwhile, pursuing a military rival who had fled to Egypt, the Roman general Julius Caesar arrived at Alexandria in the summer of 48 BC, and found himself drawn into the Egyptian family feud. For decades Egypt had been a subservient ally to Rome and preserving the stability of the Nile Valley, with its great agricultural wealth, was in Rome’s economic interest. Caesar took up residence at Alexandria’s royal palace and summoned the warring siblings for a peace conference, which he planned to arbitrate. But Ptolemy XIII’s forces barred the return of the king’s sister to Alexandria. Aware that Caesar’s diplomatic intervention could help her regain the throne, Cleopatra hatched a scheme to sneak herself into the palace for an audience with Caesar. She persuaded her servant Apollodoros to wrap her in a carpet (or, according to some sources, a sack used for storing bedclothes), which he then presented to the 52-year old Roman.

The image of young Cleopatra tumbling out of an unfurled carpet has been dramatized in nearly every film about her, from the silent era to a 1999 TV miniseries, but it was also a key scene in the real Cleopatra’s staging of her own life. “She was clearly using all her

talents from the moment she arrived on the world stage before Caesar,” says Egyptologist Joann Fletcher, author of a forthcoming biography, *Cleopatra the Great*. 40

Like most monarchs of her time, Cleopatra saw herself as divine; from birth she and other members of her family were declared to be gods and goddesses. Highly image-conscious, Cleopatra maintained her mystique through shows of splendor, identifying herself with the deities Isis and Aphrodite, and in effect creating much of the mythology that surrounds her to this day. Though Hollywood versions of her story are jam-packed with anachronisms, embellishments, exaggerations and inaccuracies, the Cleopatras of Elizabeth Taylor, Vivien Leigh and Claudette Colbert do share with the real queen a love of pageantry. “Cleopatra was a mistress of disguise and costume,” says Fletcher. “She could reinvent herself to suit the occasion, and I think that’s a mark of the consummate politician.” 45 50 55 60

When Cleopatra emerged from the carpet – probably somewhat disheveled, but dressed in her best finery – and begged Caesar for aid, the gesture won over Rome’s future 65



dictator – for life. With his help Cleopatra regained Egypt’s throne. Ptolemy XIII rebelled against the armistice that Caesar had imposed, but in the ensuing civil war he drowned in the Nile, leaving Cleopatra safely in power. 70

Though Cleopatra bore him a son, Caesar was already married and Egyptian custom decreed that Cleopatra marry her remaining brother, Ptolemy XIV. Caesar was assassinated in 44 BC, and with her ally gone Cleopatra had Ptolemy XIV killed to prevent any challenges to her son’s succession. To solidify her grip on the throne, she dispatched her rebellious sister Arsinoe as well. Such ruthlessness was not only a common feature of Egyptian dynastic politics in Cleopatra’s day, it was necessary to ensure her own survival and that of her son. With all domestic threats removed, Cleopatra set about the business of ruling Egypt, the richest nation in the Mediterranean world and the last to remain independent of Rome. 75 80 85

What kind of pharaoh was Cleopatra? The few remaining contemporary Egyptian sources suggest that she was very popular among her own people. Egypt’s Alexandria-based rulers, including Cleopatra, were ethnically Greek, descended from Alexander the Great’s general Ptolemy I Soter. They would have spoken Greek and observed Greek customs, separating themselves from the ethnically Egyptian majority. But unlike her forebears, Cleopatra actually bothered to learn the Egyptian language. For Egyptian audiences, she commissioned portraits of herself in the traditional Egyptian style. In one papyrus dated to 35 BC Cleopatra is called *Philopatris*, “she who loves her country.” 90 95 100 105



By identifying herself as a truly Egyptian pharaoh, Cleopatra used patriotism to cement her position. 110

Cleopatra’s foreign policy goal, in addition to preserving her personal power, was to maintain Egypt’s independence from the rapidly expanding Roman Empire. By trading with Eastern nations – Arabia and possibly as far away as India – she built up Egypt’s economy, bolstering her country’s status as a world power. 95 115 100

By Amy Crawford, [www.smithsonianmag.com/history-archaeology/biography/cleopatra.html](http://www.smithsonianmag.com/history-archaeology/biography/cleopatra.html) (1 April 2007)

**Subservient ally (n.):** a friendly nation.  
**Disheveled (adj.):** untidy, with ruffled hair.

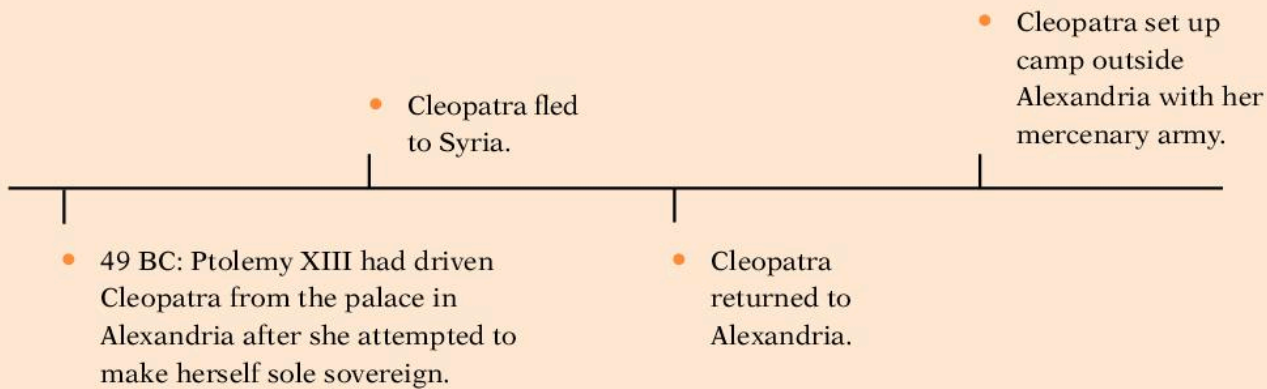
## The writer's craft – past tenses and modern idioms

When we write to inform and explain, we often have to talk about events that happened in the distant and more recent past, but not always in chronological order. To clarify the order of events or make it clear when something happened, we use different forms of the past tense: the past perfect, the past simple and the past continuous.

Look at how past tense verbs are used in the short extract to the right, taken from the article on Cleopatra.

“In 49 BC, Pharaoh Ptolemy XIII [ ... ] had driven his sister from the palace at Alexandria after Cleopatra attempted to make herself the sole sovereign. The queen, then in her early twenties, fled to Syria and returned with a mercenary army, setting up camp just outside the capital.” (lines 3–11)

The past perfect tense *had driven* gives the idea that Cleopatra was forced to leave before she returned (past simple) and set up camp outside the capital.



1. Find another example of the past perfect (*had* + past participle) in the article and explain in your own words why the author uses it.

2. Although the author is writing about events in the distant past, she also uses the present tense, the present perfect (*has/have* + past participle) and the present continuous. Here is an example:

“The image of young Cleopatra tumbling out of an unfurled carpet has been dramatized in nearly every film about her, from the silent era to a 1999 TV miniseries ...” (lines 34–7)

Why does the author use the present tense here?

3. Although the subject matter of the article is the distant past, the author uses a number of

modern colloquial idioms or figures of speech. For example:

“Cleopatra hatched a scheme ...” (lines 27–8)

Find two more examples of modern figures of speech.

4. The author uses idiomatic language and links events in Cleopatra’s time to modern international politics. The use of phrases we are familiar with from current media coverage of news events makes the article more relevant to modern readers.

Add to the chart below by finding one more example in the text of the modern use of English and one more example of familiar, newsworthy events.

Modern use of English	Familiar, newsworthy events
“Cleopatra set about the business of ruling Egypt.” (lines 86–7)	“Caesar [ ... ] summoned the warring siblings for a peace conference.” (lines 20–3)

5. Rewrite the following in your own words:

- “Though Hollywood versions of her story are jam-packed with anachronisms, embellishments, exaggerations and inaccuracies ...” (lines 52–5)
- “She could reinvent herself to suit the occasion ...” (lines 59–60)

6. Cleopatra “built up Egypt’s economy, bolstering her country’s status as a world power” (lines 118–19).

7. Using your own words as far as possible, write a paragraph to explain why Cleopatra is called “*Philopatris*” on a papyrus dated 35 BC.

## Writing skills

### Writing to inform and entertain

As we have seen in previous units, an information text or account describes events or people and then tells the reader more about the subject. This impersonal writing style is used in academic projects, informative leaflets, textbooks and

encyclopaedias. To make articles or essays more entertaining for the modern mass media and Internet web pages, however, writers include modern references and use less formal language.

### Features of writing to inform and entertain in blogs, web pages, newspapers and magazines

- clear and factual about the subject with topical references
- objective but given a more personal twist
- historical references linked to modern readers’ lives
- historically accurate but does not have to be chronological
- opens with an attention-grabbing statement and an introduction to the topic
- may include quotations, historical references and citations
- the language is clear and neutral to informal; it may include modern figures of speech
- vocabulary is precise where necessary
- mixes active and passive verbs
- written in the present and/or past tense.

### Writing to inform and entertain

Choose a famous person or event from your country’s history and write an informative but entertaining article for a web page dedicated to that person or event.

Write between 350 and 450 words.

### REMINDER – biography

A biography is an account of a person’s life written in the third person.

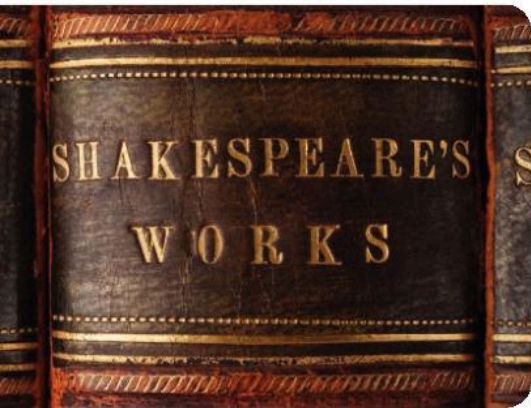
A biography:

- informs readers about a person
- describes events in the person’s life and what the person did
- entertains the reader and makes him/her want to know more.

## Family and loyalty

In this scene from the play *Macbeth* the audience sees Macbeth alone on stage before the murder of King Duncan.

Make a list of the reasons Macbeth gives for not killing the king.



### Act 1 sc vii – Inverness. Macbeth's castle.

MACBETH:

If it were done when 'tis done, then 'twere well  
It were done quickly: if the assassination  
Could trammel up the consequence, and catch  
With his surcease success; that but this blow 5  
Might be the be-all and the end-all here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come. But in these cases  
We still have judgment here, that we but teach  
Bloody instructions, which, being taught, return 10  
To plague the inventor: this even-handed justice  
Commends the ingredients of our poison'd chalice  
To our own lips. He's here in double trust;  
First, as I am his kinsman and his subject,  
Strong both against the deed; then, as his host, 15  
Who should against his murderer shut the door,  
Not bear the knife myself. Besides, this Duncan  
Hath borne his faculties so meek, hath been  
So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongued, against 20  
The deep damnation of his taking-off;  
And pity, like a naked new-born babe,  
Striding the blast, or heaven's cherubim, horsed  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye, 25  
That tears shall drown the wind. I have no spur  
To prick the sides of my intent, but only  
Vaulting ambition, which o'erleaps itself  
And falls on the other.

**Surcease (n):** death.

**Kinsman (n):** a relative such as an uncle or cousin.



**Follower**

By Seamus Heaney (1939 – )

My father worked with a horse plough,  
His shoulders globed like a full sail strung  
Between the shafts and the furrow.  
The horses strained at his clicking tongue.

An expert. He would set the wing 5  
And fit the bright-pointed sock.  
The sod rolled over without breaking.  
At the headrig, with a single pluck.

Of reins, the sweating team turned round 10  
And back into the land. His eye  
Narrowed and angled at the ground,  
Mapping the furrow exactly.

I stumbled in his hobnailed wake,  
Fell sometimes on the polished sod;  
Sometimes he rode me on his back 15  
Dipping and rising to his plod.

I wanted to grow up and plough,  
To close one eye, stiffen my arm.  
All I ever did was follow 20  
In his broad shadow around the farm.

I was a nuisance, tripping, falling,  
Yapping always. But today  
It is my father who keeps stumbling  
Behind me, and will not go away.

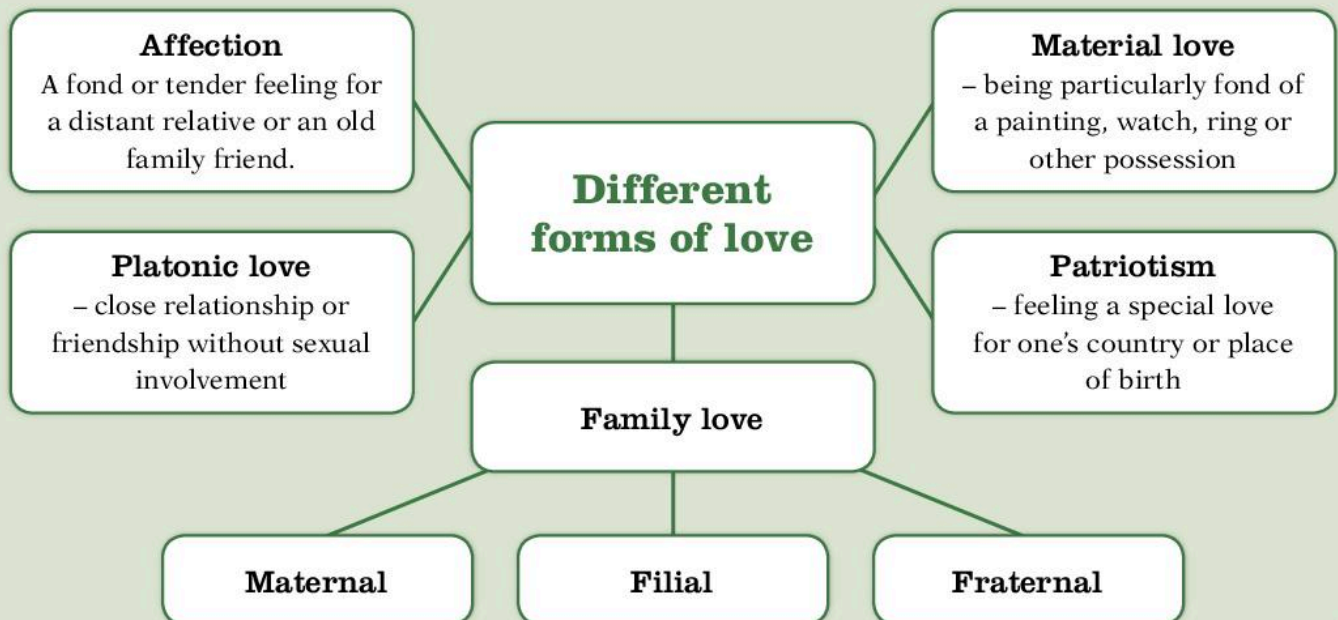
**Reading**

1. What do we learn about the father in this poem?  
Include:
  - his appearance
  - his skill as a farmer
  - his character.
2. Choose two words or phrases from the poem to show why the boy admired his father.
3. Why, in your opinion, does the speaker say “I was a nuisance” (line 21)?
4. Explain in your own words what you think the speaker means in the last two lines.

**Sock (n.):** the detachable part of a plough that cuts into the soil.  
**Headrig (n.):** a strip left unploughed in a field where the horse-plough turns.

**Different forms of love**

Romantic love is just one form of love. Copy the chart below and add to it where you can.



**the house (line 11):** Dombey is referring to the name of his business.

**fancy ware:** fancy goods made in a factory, such as porcelain or fine china.

## A family business

Read the opening of a Victorian novel about a family firm called Dombey and Son. Mr Dombey is sitting by his newborn son's cradle, delighted that at long last he has an heir.

### Dombey and Son

DOMBEY sat in the corner of the darkened room in the great arm-chair by the bedside, and Son lay tucked up warm in a little basket bedstead, carefully disposed on a low settee immediately in front of the fire and close to it, as if his constitution were analogous to that of a muffin, and it was essential to toast him while he was very new.

Dombey was about eight-and-forty years of age. Son about eight-and-forty minutes. Dombey was rather bald, rather red, and though a handsome well-made man, too stern and pompous in appearance, to be prepossessing. Son was very bald, and very red, and though (of course) an undeniably fine infant, somewhat crushed and spotty in his general effect, as yet. On the brow of Dombey, Time and his brother Care had set some marks, as on a tree that was to come down in good time, while the countenance of Son was crossed and recrossed with a thousand little creases. [...] 10

"The house will once again, Mrs Dombey," said Mr Dombey, "be not only in name but in fact Dombey and Son; Dom-bey and Son!"

The words had such a softening influence, that he appended a term of endearment to Mrs Dombey's name (though not without some hesitation, as being a man but little used to that form of address): and said, "Mrs Dombey, my – my dear." A transient flush of faint surprise overspread the sick lady's face as she raised her eyes towards him. "He will be christened Paul, my – Mrs Dombey – of course." 15

She feebly echoed, "Of course," or rather expressed it by the motion of her lips, and closed her eyes again.

"His father's name, Mrs Dombey, and his grandfather's! I wish his grandfather were alive this day!" 20 And again he said "Dom-bey and Son" in exactly the same tone as before.

Those three words conveyed the one idea of Mr Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits, to preserve inviolate a system of which they were the centre. [...] 25

He had risen, as his father had before him, in the course of life and death, from Son to Dombey, and for nearly twenty years had been the sole representative of the firm. Of those years he had been married, ten – married, as some said, to a lady with no heart to give him; whose happiness was in the past, and who was content to bind her broken spirit to the dutiful and meek endurance of the present. Such idle talk was little likely to reach the ears of Mr Dombey, whom it nearly concerned; and probably no one in the world would have received it with such utter incredulity as he, if it had reached him. Dombey and Son had often dealt in hides, but never in hearts. They left that fancy ware to boys and girls, and boarding-schools and books. Mr Dombey would have reasoned: That a matrimonial alliance with himself must, in the nature of things, be gratifying and honourable to any woman of common sense. That the hope of giving birth to a new partner in such a house, could not fail to awaken a glorious and stirring ambition in the breast of the least ambitious of her sex. That Mrs Dombey had entered on that social contract of matrimony: almost necessarily part of a genteel 35

and wealthy station, even without reference to the perpetuation of family firms: with her eyes fully open to these advantages. That Mrs Dombey had had daily practical knowledge of his position in society. That Mrs Dombey had always sat at the head of his table, and done the honours of his house in a remarkably lady-like and becoming manner. That Mrs Dombey must have been happy. That she couldn't help it. 40

From *Dombey and Son*,  
by Charles Dickens (1848)

## Reading

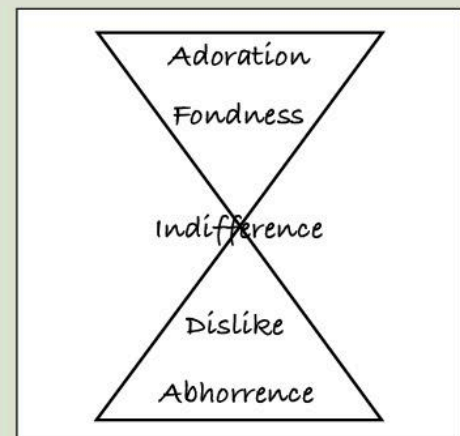
- Use a dictionary and find the meaning of the following words. The first one has been done for you.
  - analogous (line 3) – *to be like something in a certain or specific way*
  - prepossessing (line 7)
  - appended (line 13)
  - transient (line 15)
  - meek (line 30)
  - incredulity (line 32)
  - genteel (line 38)
  - becoming (line 42)
- Now choose five of these words and explain how Dickens has used them in this extract. Here is an example:  
*analogous: Dickens is using humour to say that the infant is so near the fire he is like a muffin being toasted.*
- In this extract, Dickens tells the reader a great deal about the main character, Mr Dombey, his appearance and his values. Working with a partner, identify details that tell the reader about:
  - Mr Dombey's age
  - Mr Dombey's appearance
  - Mr Dombey's wife
  - Mr Dombey's business
  - Mr Dombey's personality.
- Using your own words, describe Mr Dombey's attitude to:
  - his wife
  - his son
  - his business.
- Imagine you work for Mr Dombey. Write an entry for your journal on the day his son is born. Include comments on:
  - Mr Dombey's personality
  - Mr Dombey's business
  - Mr Dombey's family life.

Write about 250 to 350 words.

## Synonyms for love and hate

Using a thesaurus, write down nouns for *love* and for *hate*.

Copy the diagram and put the nouns in the appropriate triangle according to the strength of the emotion: stronger emotions go in the wider parts of the triangles; weaker emotions go in the narrower parts. Write the nouns in red.



## Family holidays

Read the following extract from *A Spool of Blue Thread* by the American author Anne Tyler (published 2015). Then answer the questions that follow.

Every year for as long as she can remember, Jeannie Whitshanks' summer vacations have been spent in a rented house on a secluded beach on the Delaware coast with her parents, Red and Abby, and her sister, Amanda. Each year another family rents the same sort of house next to them. In this scene, Jeannie is on the porch with her husband Hugh when their holiday neighbours arrive once again.



“The next-door people are back,” Jeannie called, stepping in from the screen porch.

Next door was almost the only house as unassuming as theirs was, and the people she was referring to had been renting it for at least as long as the Whitshanks had been renting theirs. Oddly enough, though, the two families never socialized. They smiled at each other if they happened to be out on the beach at the same time, but they didn't speak. And although Abby had once or twice debated inviting them over, Red always voted

her down. Leave things as they were, he told her: less chance of any unwelcome intrusions in the future. Even Amanda and Jeannie, on the lookout during the early days for playmates, had hung back shyly, because the next-door people's two daughters always brought friends of their own, and besides, they were slightly older.

So for all these years – thirty-six, now – the Whitshanks had watched from a distance while the slender young parents next door grew thicker through the middle and their hair turned gray, and their daughters changed from children to young women. One summer in the late nineties, when the daughters were still in their teens, it was noticed that the father of the family never once went down to the water, spending the week instead lying under a blanket in a chaise longue on their deck, and the summer after that, he was no longer with them. A muted, sad little group the next-door people had been that year, when always before they had seemed to enjoy themselves so; but they did come, and they continued to come, the mother taking her early-morning walks along the beach alone now, the daughters in the company of boyfriends who metamorphosed into husbands, by and by, and then a little boy appearing and later a little girl.

“The grandson has brought a friend this year,” Jeannie reported. “Oh, that makes me want to cry.” “Cry! What for?” Hugh asked her.

“It's the ... circularity, I guess. When we first saw the next-door people the daughters were the ones bringing friends, and now the grandson is, and it starts all over again.”

“You sure have given these folks a lot of thought,” Hugh said.

“Well, they're us, in a way,” Jeannie said.

From *A Spool of Blue Thread*,  
by Anne Tyler (2015)

**Reading**

1. For how many years have the Whitshanks family been renting their beach house?
2. Identify two ways in which the next-door family is similar to the Whitshanks?
3. Using your own words, explain why Jeannie says, “they’re us in a way” (line 35).
4. Re-read lines 20–35, from “So for all these years” to the end of the text. Using your own words, explain what you think Jeannie means by the “circularity” of life (line 32).

**Speaking and listening****Family holidays role-play**

Working with a partner or in a group of three, make lists of the advantages and disadvantages of family holidays. Using your lists, role-play a situation where one of you is a parent and one the son and/or daughter. You have different ideas about what makes a good holiday and where you would like to go. Try to find a compromise location or type of holiday that the whole family will enjoy.

**Writing skills****Writing to express what you think, feel and imagine**

In the exams, you will be assessed on how well you can discuss personal opinions, describe experiences and express what you think, feel and imagine.

In Paper 1 Reading, you may be asked to write a journal entry from the point of view of a specific person or a fictional character. Using the text, you need to imagine that person’s thoughts in the given situation. You will be writing from that person’s point of view, but using your own words.

In Paper 2, Section A Directed Writing, you may be asked to discuss a real-life situation. In Section B Composition, the descriptive writing questions give you the opportunity to express personal thoughts, ideas and feelings, while the narrative writing questions also give you an opportunity to explore and show off your imaginative writing skills.

Whether you are writing from someone else’s point of view or your own, you need to justify opinions. If something is unacceptable, explain why. Equally, if you think something is positive or good, you need to say why.

Read the following questions and think about how they differ. Make a list of what each is asking you to express (thoughts, ideas, opinions, feelings and/or imagination).

1. Imagine you are one of the Whitshanks family. Write about your vacation ...
2. Write a speech on whether or not school uniforms should be abolished.
3. Describe a crowded waiting room.
4. Write a story that involves a character returning home after a long period away.

**Writing to express your ideas, thoughts and feelings**

Choose a or b. Write one paragraph only. (A paragraph should be at least two sentences.)

**EITHER**

- a. Write a paragraph to describe how you see the circularity of life.

**OR**

- b. Write a paragraph to say how and why you think life is a linear not a circular process.

## Family values

Read part a short story by the American author William Saroyan, who was the son of Armenian immigrants living in California. Think about the relationship between the two boys in the story and the importance of the extended family and family values.

### The Summer of the Beautiful White Horse

One day back there in the good old days when I was nine and the world was full of every imaginable kind of magnificence, and life was still a delightful and mysterious dream, my cousin Mourad, who was considered crazy by everybody who knew him except me, came to my house at four in the morning and woke me up by tapping on the window of my room.

Aram, he said.

I jumped out of bed and looked out the window. I couldn't believe what I saw.

It wasn't morning yet, but it was summer and with daybreak not many minutes around the corner of the world it was light enough for me to know I wasn't dreaming.

My cousin Mourad was sitting on a beautiful white horse. I stuck my head out of the window and rubbed my eyes. Yes, he said in Armenian. It's a horse. You're not dreaming. Make it quick if you want to ride.

I knew my cousin Mourad enjoyed being alive more than anybody else who had ever fallen into the world by mistake, but this was more than even I could believe.

In the first place, my earliest memories had been memories of horses and my first longings had been longings to ride.

This was the wonderful part.

In the second place, we were poor.

This was the part that wouldn't permit me to believe what I saw.

We were poor. We had no money. Our whole tribe was poverty-stricken. Every branch of the Garoghlanian family was living in the most amazing



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and comical poverty in the world. Nobody could understand where we ever got money enough to keep us with food in our bellies, not even the old men of the family. Most important of all, though, we were famous for our honesty. We had been famous for our honesty for something like eleven centuries, even when we had been the wealthiest family in what we liked to think was the world. We were proud first, honest next, and after that we believed in right and wrong. None of us would take advantage of anybody in the world, let alone steal.

Consequently, even though I could *see* the horse, so magnificent; even though I could *smell* it, so lovely; even though I could *hear* it breathing, so exciting; I couldn't *believe* the horse had anything to do with my cousin Mourad or with me or with any of the other members of our family, asleep or awake, because I *knew* my cousin Mourad couldn't have *bought* the horse, and if he couldn't have bought it he must have *stolen* it, and I refused to believe he had stolen it.

No member of the Garoghlanian family could be a thief.

I stared first at my cousin and then at the horse. There was a pious stillness and humor in each of them which on the one hand delighted me and on the other frightened me.

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Mourad, I said, where did you steal this horse?

Leap out of the window, he said, if you want to ride.

It was true, then. He *had* stolen the horse. There was no question about it. He had come to invite me to ride or not, as I chose. 65

Well, it seemed to me stealing a horse for a ride was not the same thing as stealing something else, such as money. For all I knew, maybe it wasn't stealing at all. If you were crazy about horses the way my cousin Mourad and I were, it wasn't stealing. It wouldn't become stealing until we offered to sell the horse, which of course I knew we would never do. 70

Let me put on some clothes, I said.

All right, he said, but hurry. I leaped into my clothes. 75

I jumped down to the yard from the window and leaped up onto the horse behind my cousin Mourad.

That year we lived at the edge of town, on Walnut Avenue. Behind our house was the country: 80 vineyards, orchards, irrigation ditches, and country roads. In less than three minutes we were on Olive



Avenue, and then the horse began to trot. The air was new and lovely to breathe. The feel of the horse running was wonderful. My cousin Mourad who was considered one of the craziest members of our family began to sing ... 85

From *My Name is Aram*,  
by William Saroyan (1940)

### Writing to explore and entertain

We are told that all the members of the Garoghlanian family are very poor but they are famous for their honesty.

Read the extract from *The Summer of the Beautiful White Horse* again. Try to decide what sort of personality each boy has.

What do you think happens to the two boys and the horse? Finish the story in your own words.

Use the information on writing to entertain in a short story on page 124 to help you.

Write between 350 and 450 words.

#### REMINDER – writing dialogue

Remember to indent the first line of dialogue like a new paragraph.

Start a new (indented) line for each new person speaking.

Don't forget to use speech marks.

End pieces of dialogue with a comma, full stop, question mark, exclamation mark or ellipsis *before* you close the speech marks.

For example:

“Do it like this,” said the expert.

“All right, if you say so,” I replied.

## Writing skills

### Writing to entertain in a short story

1. A story worth writing is worth writing well. So think before you write!

Before you even start making a plan, decide on these points.

- Who you are writing for? Who is your audience?
  - What you are writing about? What is the subject of your story?
  - Where and when is the story set?
  - Who is in the story?
  - How you are going to write – in first or third person?
2. Make notes.
    - Make decisions about the plot – plan what is going to happen.
    - Decide how the story ends.
    - Keep the number of characters to a minimum to avoid confusing the reader.
    - Choose names that are not similar.
    - Make each person interesting. Very few people are all good or all bad. Give your main character (hero/heroine/villain/detective) a weakness or a flaw that will make him/her more believable and add to the story.
    - Decide on the narrator. Who is telling the story?
    - Are you in the story, writing subjectively in the first person? If so, remember that you

can only speculate on what other characters are thinking and the reader needs to know something about your personality.

- Are you in the story, writing in the first person, but objectively? If so, let the reader know why you are telling the story.
  - Are you telling the story from a third-person all-knowing (omniscient) point of view? If so, consider the relationship between the characters and how they behave. A third-person omniscient narrator knows what everyone is doing, thinking and feeling.
3. Don't lose the plot!
    - A short story needn't have a beginning, a middle and an end. You don't have to tell the whole story. You can focus on one event and leave it open-ended or create a cliffhanger ending. However, as the writer, you need a clear idea about what finally happens, even if you don't write it.
  4. Start writing, but think about your style.
    - A short story needs to get to the point very quickly so only include description that is totally relevant to setting, character and plot.
    - Use the five senses in your description so readers can see and feel what is happening.
  5. Now finish the story and then read what you have written!
  6. You have now reached the proofreading stage. Professional writers spend hours choosing words, improving descriptive detail and correcting mistakes. You may not have hours, but you must spend time checking and correcting spelling and grammar before you can ask anyone to read what you have written.



## Matchmaking

Read this extract from *The Joy Luck Club* by the Chinese American writer Amy Tan.

### The Matchmaker

[T]he village matchmaker came to my family when I was just two years old. No, nobody told me this, I remember it all. It was summertime, very hot and dusty outside, and I could hear cicadas crying in the yard. We were under some trees in our orchard. The servants and my brothers were picking pears high above me. And I was sitting in my mother's hot sticky arms. I was waving my hand this way and that, because in front of me floated a small bird with horns and colorful paper-thin wings. And then the paper bird flew away and in front of me were two ladies. I remember them because one lady made watery "shrrhh, shrrhh" sounds. When I was older, I came to recognize this as a Peking accent, which sounds quite strange to Taiyuan people's ears.

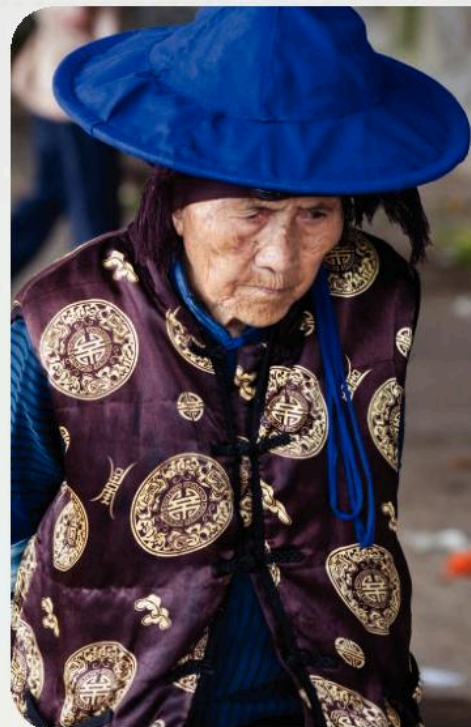
The two ladies were looking at my face without talking. The lady with the watery voice had a painted face that was melting. The other lady had the dry face of an old tree trunk. She looked first at me, then at the painted lady.

Of course, now I know the tree-trunk lady was the old village matchmaker, and the other was Huang Taitai, the mother of the boy I would be forced to marry. No, it's not true what some Chinese say about girl babies being worthless. It depends on what kind of girl baby you are. In my case, people could see my value. I looked and smelled like a precious buncake, sweet with a good clean color.

The matchmaker bragged about me: "An earth horse for an earth sheep. This is the best marriage combination." She patted my arm and I pushed her hand away. Huang Taitai whispered in her shrrhh-shrrhh voice that perhaps I had an unusually bad pichi, a bad temper. But the matchmaker laughed and said, "Not so, not so. She is a strong horse. She will grow up to be a hard worker who serves you well in your old age."

And this is when Huang Taitai looked down at me with a cloudy face as though she could penetrate my thoughts and see my future intentions. I will never forget her look. Her eyes opened wide, she searched my face carefully and then she smiled. I could see a large gold tooth staring at me like the blinding sun and then the rest of her teeth opened wide as if she were going to swallow me down in one piece.

This is how I became betrothed to Huang Taitai's son, who I later discovered was just a baby, one year younger than I. His name was Tyan-yu-ryan for "sky," because he was so important, and yu, meaning "leftovers," because when he was born his father was very sick and his family thought he might die. Tyan-yu would be the leftover of his father's spirit. But his father lived and his grandmother was scared the ghosts would turn their attention to this baby boy and take him instead. So they watched him carefully, made all his decisions, and he became very spoiled.



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But even if I had known I was getting such a bad husband, I had no choice, now or later. That was how backward families in the country were. We were always the last to give up stupid old fashioned customs. In other cities already, a man could choose his own wife, with his parents' permission of course. But we were cut off from this type of new thought. You never heard if ideas were better in another city, only if they were worse. We were told stories of sons who were so influenced by bad wives that they threw their old, crying parents out into the street. So, Taiyuanese mothers continued to choose their daughters-in-law, ones who would raise proper sons, care for the old people, and faithfully sweep the family burial grounds long after the old ladies had gone to their graves.

Because I was promised to the Huang's son for marriage, my own family began treating me as if I belonged to somebody else. My mother would say to me when the rice bowl went up to my face too many times, "Look how much Huang Taitai's daughter can eat."

My mother did not treat me this way because she didn't love me. She would say this biting back her tongue, so she wouldn't wish for something that was no longer hers.

From *The Joy Luck Club*, by Amy Tan (2006)

## Reading

1. Re-read lines 22–42, from "The matchmaker bragged ..." to "... very spoiled".
  - a. Identify a phrase that tells you how old the narrator is in this scene.
  - b. Identify a phrase that indicates the girl is going to have to work hard for her future mother-in-law.
  - c. Give two reasons why Tyan-yu-ryan is probably not going to grow into a responsible, caring husband.
  - d. Re-read lines 54–60, from "Because I was promised ..." to "... no longer hers". Using your own words, describe how the narrator's family treat her once she has been promised to the Huang's son.
2. Re-read the first three paragraphs of the text where the narrator gives her first impressions of the matchmaker and of her future mother-in-law. Explain how the author has used two of the five senses to describe these impressions. Include:
  - what is being described
  - which sense the author is using
  - how the author has used imagery.
3. You are a reporter for a Chinese city newspaper. Using information from "The Matchmaker", write a report on the practice of matchmaking in rural areas. Include:
  - the role of the matchmaker in rural marriages
  - what the custom involves
  - why the custom has not died out in rural areas.

Write about 250 to 350 words.

## Saving Richard Parker

The narrator's family run a zoo. In this scene they are transporting some of their animals in a ship when there is a terrible storm.

Read the extract and make notes on how and why the narrator tries to save a tiger called Richard Parker. Ravi is the narrator's brother.

The ship sank. It made a sound like a monstrous metallic burp. Things bubbled at the surface and then vanished. Everything was screaming: the sea, the wind, my heart. From the lifeboat I saw something in the water.

I cried, "Richard Parker, is that you? It is so hard to see. Oh, that this rain would stop! Richard Parker? Richard Parker? Yes, it is you!"

I could see his head. He was struggling to stay at the surface of the water.

"[ ... ] Don't give up, please. Come to the lifeboat. Do you hear this whistle? *TREEEEEE! TREEEEEE! TREEEEEE!* You heard right. Swim, swim! You're a strong swimmer. It's not a hundred feet."

He had seen me. He looked panic-stricken. He started swimming my way. The water about him was shifting wildly. He looked small and helpless.

"Richard Parker, can you believe what has happened to us? Tell me it's a bad dream. Tell me it's not real. Tell me I'm still in my bunk on the *Tsimtsum* and I'm tossing and turning and soon I'll wake up from this nightmare. Tell me I'm still happy. Mother, my tender guardian angel of wisdom, where are you? And you, Father, my loving worrywart? And you, Ravi, dazzling hero of my childhood? [ ... ] *TREEEEEE! TREEEEEE! TREEEEEE!*

I was not wounded in any part of my body, but I had never experienced such intense pain, such a ripping of the nerves, such an ache of the heart.

He would not make it. He would drown. He was hardly moving forward and his movements were weak. His nose and mouth kept dipping underwater. Only his eyes were steadily on me.

"What are you doing, Richard Parker? Don't you love life? Keep swimming then! *TREEEEEE! TREEEEEE! TREEEEEE!* Kick with your legs. Kick! Kick! Kick!"

He stirred in the water and made to swim.

"And what of my extended family – birds, beasts and reptiles? They too have drowned. Every single thing I value in life has been destroyed.

[ ... ] His head was barely above water. He was looking up, taking in the sky one last time. There was a lifebuoy in the boat with a rope tied to it. I took hold of it and waved it in the air.

"Do you see this lifebuoy, Richard Parker? Do you see it? Catch hold of it. *HUMPF!* I'll try again. *HUMPF!*

He was too far. But the sight of the lifebuoy flying his way gave him hope. He revived and started beating the water with vigorous, desperate strokes.

"That's right! One, two. One, two. One, two. Breathe when you can. Watch for the waves.

[ ... ] Look how close you are! *TREEEEEE! TREEEEEE! TREEEEEE!* Hurrah, hurrah! You've made it, Richard Parker, you've made it. Catch! *HUMPF!*"

I threw the lifebuoy mightily. It fell in the water right in front of him. With his last energies he stretched forward and took hold of it.

"Hold on tight, I'll pull you in. Don't let go. Pull with your eyes while I pull with my hands. In a few seconds you'll be aboard and we'll be together. Wait a second. Together? We'll be *together*? Have I gone mad?"

I woke up to what I was doing. I yanked on the rope.

"Let go of that lifebuoy, Richard Parker! Let go, I said. I don't want you here, do you understand? Go somewhere else. Leave me alone. Get lost. Drown! Drown!"

He was kicking vigorously with his legs. I grabbed an oar. I thrust it at him, meaning to push him away. I missed and lost hold of the oar.

I grabbed another oar. I dropped it in an oarlock and pulled as hard as I could, meaning to move the lifeboat away. All I accomplished was to turn the lifeboat a little. Bringing one end closer to Richard Parker.

I would hit him on the head! I lifted the oar in the air.

He was too fast. He reached up and pulled himself aboard.

[ ... ] I had a wet, trembling, half-drowned, heaving and coughing three-year-old adult Bengal tiger in my lifeboat. Richard Parker rose unsteadily to his feet on the tarpaulin, eyes blazing as they met mine, ears laid tight to his head, all weapons drawn. His head was the size and the colour of the lifebuoy, with teeth.

From *Life of Pi*, by Yann Martel



## Reading – implicit meanings

Write two or three paragraphs about how and why the boy in this extract from *Life of Pi* tried to save Richard Parker. Explain your reasons fully and quote from the text to support your ideas where necessary.

## Unit 5: Self-assessment

In this unit we have read newspaper reports, online magazine articles, a scene from a play, poetry and fiction.

Three key skills we have looked at are: identifying implicit meanings, writing to express thoughts and feelings and writing to entertain.

1. Explain in your own words what we mean by:
  - a. style
  - b. tone
  - c. register.
2. Explain in your own words how writers use the past tenses and present tenses in news reports and articles to make information interesting and easy to understand.

### Make notes about Unit 5

Consider the work you have done in this unit. Then copy and complete the chart.

Two texts I remember in Unit 5 are:
Two new skills I learned are:
Two things I'm not sure about are:
I enjoyed doing:
Something I would like to do again is:
I would like to do this again because:

# Preparing for your exams:

## Paper 1 – Reading

Paper 1 is a compulsory written paper on Reading, lasting 2 hours. You are asked to read three different texts (A–C) on a similar topic and answer questions on the question paper. You will need to spend about 15 minutes reading the texts before you start answering the questions. Dictionaries are not allowed in the exam.

### Question 1 Comprehension and summary task

The comprehension task requires you to respond to Text A by answering a series of questions to demonstrate that you:

- understand the explicit content of the text
- understand implicit meanings and attitudes in the text
- can select and use information for a specific task.

The summary task is a response to Text B. You are asked to write a summary in no more than 120 words of continuous writing (not notes). This question is testing your reading skills. You need to:

- demonstrate your understanding of explicit meanings
- demonstrate your understanding of implicit meanings and attitudes
- select and use relevant information for a specific task.

The summary task also tests your writing skills. You will be assessed on how well you:

- organise and structure your ideas and opinions for a deliberate effect
- use a range of vocabulary
- use different sentence structures appropriate to the context of your writing
- spell and punctuate your writing accurately, and use grammar correctly.

### Question 2 Short-answer questions and language task

Question 2 asks for short answers to a series of questions on Text C. This question assesses how well you:

- demonstrate your understanding of explicit meanings

- demonstrate understanding of a writer's implicit meaning and attitudes
- demonstrate understanding of how writers achieve effects and influence readers.

### Question 3 Extended response to reading

This question asks you to respond to Text C by writing between 250 and 350 words in a specific style. This could be in one of the following forms:

- a letter
- a report
- a journal entry
- a speech
- an interview
- an article.

You will be assessed on the same reading skills:

- demonstrate your understanding of explicit meanings
- demonstrate understanding of a writer's implicit meaning and attitudes.

In addition, you will be assessed on your ability to analyse, evaluate and develop facts, ideas and opinions, using appropriate material from the text to support your answers.

Question 3 also tests your writing skills. You need to show how well you can:

- articulate experience and express what is thought, felt and imagined
- organise and structure ideas and opinions for deliberate effect
- use a range of vocabulary and sentence structures appropriate to context
- use an appropriate register for the context of what you writing
- spell, punctuate and use grammar.

# Unit 5: Literature extension

Read this story by the Indian writer Anita Desai and do the tasks that follows.

## Circus Cat, Alley Cat

I first saw Anna, the new “nanny” of the English children who lived next door, in a pink stucco house, late one evening when she came to hound us out of the shrubbery where we were playing hide-and-seek, a game which, as anyone knows, grows exciting only at dinnertime. I crept behind a screen of bamboos and peered out at her through the polished bars of the bamboo stalks. She was large and heavily built, with very black bright eyes and a lot of wiry black hair. She bent down to pick up a neam switch and slapped it against her thigh as she called to us in a loud, sharp voice. And through the cage of bamboos, in that blue twilight, I saw the lawn turn to a sawdust covered stage floor and Nanny’s white uniform into spangled pink tights and the switch in her hand to a long, whistling whip that cracked in the air which was filled no longer with the talking of mynah birds and the barks of pet dogs, but with the roars of tigers and the gibbering of apes. Sick with terror, I found I could scarcely breathe and preferred to creep over the manure pit to my own home than on to the lawn and face to face with Nanny.

My imagination was fired, no doubt, as much by the fact that I had only that morning heard that Nanny came from a circus where she had worked as cat-trainer, as by the cracking of the switch in her hand and her hefty shoulders and authoritative voice. How the staid, plain, and entirely unimaginative family of Bates could choose a circus performer to be a Nanny for their children is an eternal mystery, though they endeavoured to explain it to us as an act of charity. Anna, they told us (her real name, or stage name, was Shakti – Strength! Power! – but the Bateses preferred to call her by the more tame and domestic name of Anna) was a Malabar girl who had been born into the circus, and had trained the big cats since she was thirteen. Her special “breath-taking, death-defying, terror-striking” act was to drape a tiger over her shoulders and stand on the backs of two lions whom she would then order to emit great, rumbling roars that made her large frame tremble all over and the tiger snarl. Dressed in parrot-green tights and a lilac shirt with silver spangles, her free mane of hair standing on end, she must have looked a sight. Then she married the boy who fed the cats. The boy was ambitious. In no time, he had taught her that a woman’s place is her home and was straddling the lions himself and wrapping the tiger round his

own neck. Anna, in a spurt of cat-like temper, left. By that time she had a baby, and when Mrs Bates found her, she and the child were near starvation, begging on a Daryaganj Street. Mrs Bates gave her a white uniform and put bath-salts in her tub in order to wash off that special circus odour of elephant manure and cat sweat; she was installed as the children's Nanny, and her baby put in a cradle on the back verandah and fed on milk and oranges. 40

All this played real havoc on our imagination, as nothing had ever done before. She had only to rattle the knobs of the windows and doors as she banged them shut against the summer heat, to make us feel we were being shut into our cages. We would no longer walk, or run, 45



but prowl. We would not hop or skip, but spring and leap. Even our voices changed. Anna had only to come into the room with a tricycle or our skipping-ropes, and we would feel the trainer had arrived, wooden chair in hand, to practise the act and in this spirit we would play the games she ordered us to play. Anna had only to sit down at the breakfast table and cut the bread into slices for us, to make us think of it as a great hunk of fresh meat, dripping with scarlet blood, and we would shudder as we gnawed at it. A cooking-spoon in Anna's hand would become a biting, snapping, snaky whip. A plain brooch pinned in her lapel would change the plain white uniform to a gaudy, satin stage costume. When the lights were switched on at night, the brightness of Anna's eyes was the brightness of a stage-performer's eyes in the glare of white-hot arc lamps. No matter how hard Mrs Bates tried to domesticate her and turn her into a tame alleycat, a nice, motherly pussy cat, Anna remained to us the "breath-taking, death-defying, terror-striking" Anna of the circus. Poor Anna herself played no part in this. No matter how hard we tried, and how cleverly, she never spoke of the circus once. Yet the very house, with its Rangoon creeper, its worn rugs and nursery pictures, became the Big Top for us, the dinner-bell, the big drums, the lights, the spotlights of the stage. We lived in a constant quiver of thrill upon thrill. I dreamt of cats all the night, long-striped cats leaping in the air, great cats shaking their manes as they roared, their muscles rippling under the smooth skin, the shining hair. They sprang soundlessly from dream to dream, landing softly on my eyelids, and from strangers of the jungle they became companions of the long nights of excitement.

And then Anna's baby vanished. I came across Anna in the garden one day, her hair more disordered than ever, her eyes red from weeping. "My baby's gone!" she cried theatrically, "My baby's been taken away. Oh God, oh God, give my baby back to me – but I'll never see her again – she's been taken away from me." And I joined whole-heartedly in the weeping to think that God had taken the child at such a tender age and left poor Anna all alone. As I ran back to the house to tell my mother, I wondered if the baby had suddenly been taken ill, because she had seemed very healthy and well only the previous day. My mother was, for this reason, equally shocked and immediately went to see Anna.

Anna wept on her shoulders, looking quite thin and pathetic in her sorrow. My mother pressed her hand and soothed her, "What God decrees we must accept Anna. It is sad but it must be, Anna." On her way out, she looked in on Mrs Bates, and asked, "When is the funeral to be?"



“The funeral?” Mrs Bates jumped. “What funeral?”

“Why, of poor Anna’s baby!”

“Anna’s baby? Why, is it dead?”

We were nonplussed that the mistress of the house should not 95  
have heard of the tragedy yet. My mother and I interrupted each other in trying to tell her what had happened and were horrified when the kind old missionary’s wife chortled and clapped her hand over her mouth to stop her laughter.

“The baby dead!” she cried. “Whatever gave you the idea? It’s only 100  
that Anna’s husband and his family came and took it away. We’re trying to get it back, only the circus has moved to Bombay now so it will be a bit difficult. We’re sending Anna off to try though.”

That was the last we saw of Anna for a long time. The next time 105  
was several years later when we went to see a circus and found Shakti’s name on the handbill, and a picture of Anna with a snarling tiger on her shoulders. She was smiling hugely.

We could scarcely wait till she appeared and then were so 110  
excited we could not even applaud. We watched out for her baby and wondered if it had grown into the little girl who was somersaulting in the sawdust and tumbling around with a deeply preoccupied expression on her thin face. But throughout the performance, the thought uppermost in my mind was: where is Anna’s husband? And I had a vivid picture of Anna in a great cage, gnawing, gnawing upon a great, bleeding hunk of flesh, 115  
Anna snarling at the people who came to snatch it from her, Anna throwing back her mane and giving a great roar of triumph, Anna the queen of the circus cats, Anna the circus cat ...

By Anita Desai (1980)

### Exploring the text

1. Write a paragraph or draw a diagram to explain the relationships between the people in this story. For example:  
*The narrator is friends with the children next door.*  
*The children’s nanny is ...*
2. Do you think the author wants the reader to see the Bates as typical “colonials”? Give your reasons.
3. Discuss the author’s use of imagery in paragraphs 1 (starting “I first saw Anna ...”) and 3 (starting “All this played real havoc ...”).
4. Discuss the different ways the narrator sees Anna/Shakti.

# 6

## “Living in a material world”

### In this unit you will:

- Visit Ancient Turkey, Belgium, Botswana, China, England, France, Peru, and the USA
- Read a fable, a feature article, a letter, an interview, extracts from a novel and a play, and poems
- Write to persuade, inform and complain.



Do you know these English expressions? What do they really mean? Which is the odd one out?

- Penny wise and pound foolish.
- You look after the pennies and the pounds will look after themselves.
- In for a penny in for a pound.
- A penny dreadful.

**Material (adj.):** 1. of matter; consisting of matter; of the physical (as opposed to spiritual) world. From Latin *material* = matter. (Oxford Study Dictionary)

**Talking points**

- Is it possible to live without money in the modern world?
- There is an expression that says “football moves a lot of money”. Do you think football is now more of a financial business than a recreational sport?



# Hard cash and flexible finance

## Categorising information

Working with a partner, read through the following information. There are 20 points: 10 points on the history of money and 10 on the history of credit (flexible finance). Separate the information into these two categories.

a. *Wampum* is an Algonquian word for cylindrical beads threaded together to form short strings, necklaces or belts.

b. Notes for less than £50 were not available in 1696. Since the average income in Britain during the 17th century was well under £20 a year, very few people needed banknotes.

c. Paper money evolved into “representative money”. This meant the money itself was not made of anything that was actually of any value; it only *represented* value.

d. *Wampum* was firmly established as a currency of exchange when Europeans established colonial settlements in North America.

e. In the 16th century goldsmith-bankers accepted deposits, made loans and transferred funds. They also gave receipts for cash known as “running cash notes”.

f. The Banque Générale in Paris issued bank notes from January 1719, but a government decree in May 1720 halved the value of this paper currency so people lost faith in the system.

g. *Wampum* was so well respected that a *wampum* belt formed sealed agreements and solemnised formal speeches and meetings.

h. In 118 BC leather money was being used in China. It was made from deerskin and had colourful borders. It could be considered as the first form of banknote.

i. Indians and old-established colonisers tried to pass off inferior shells as fraudulent *wampum* to new arrivals. Legislation was introduced to prevent this.



j. Representative money was backed by a government's or bank's promise to exchange it for a certain quantity of silver or gold. The British pound, known as the “pound sterling”, was the equivalent of a pound of sterling silver.

k. Barter is the exchange of goods or services: a sack of rice for a sack of salt; a day working in a field for a day building an irrigation canal.

l. Paper money was first printed in the USA on 10 March 1862.





m. Sometimes people could not agree on the equal value of goods or services. Commodity money was used to solve this problem. Commodity money is a basic item used or of value to everyone.

n. Metal objects were used as money around 5000 BC. Metal is used because it is easy to work, durable and can be recycled.

o. The first recorded use of paper money was in 7th-century China.

p. Different coins were given different values so people could know or negotiate the price of what they wanted to buy.

q. In 1656 John Palmstruch established a private bank in Stockholm. In 1661 he issued credit notes that could be exchanged in his bank for a stated number of silver coins. Palmstruch issued more notes than his bank could afford to redeem with silver. In 1667 he was imprisoned for fraud.

r. As far back as 1200 BC cowrie shells from the Pacific and Indian Oceans were being used by many societies as currency. The cowrie shell is the most widely used and longstanding form of currency in the world.



s. The feature that made Bank of England notes a means of exchange was the “promise to pay the bearer on demand” the sum indicated on the note. This meant that whoever presented the note at the Bank could redeem it for gold or coins.

t. *Wampum* was the standard legal tender of Indians and New England colonists until the end of the 17th century.

## Speaking and listening

### Giving a talk on money

1. In pairs, each choose one list and organise it into chronological order as far as possible.
2. Prepare your information for a talk on the history of money and credit.
3. Take turns giving your talk. Listen to your partner and suggest ways he/she can make the talk more interesting.

**Wampum (n.):** small cylindrical beads made by North American Indians from shells strung together and worn as decoration or used as money strings. (From Algonquian *wampumpeag*; from *wap* = white + *umpe* = string + the plural suffix *ag*.)

(Oxford Dictionaries Online)

## Wealth

The following extract is about a wealthy man in New York. Read it carefully and do the questions that follow.

In the extract below, from a novel called *The Great Gatsby*, the narrator describes Gatsby's lavish parties. The story takes place in the 1920s.

### The Great Gatsby

At high tide in the afternoon I watched his guests diving from the tower of his raft, or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants, including an extra gardener, toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

Every Friday five crates of oranges and lemons arrived from a fruiterer in New York – every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of Gatsby's enormous garden. [ ... ]

By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums. The last swimmers have come in from the beach now and are dressing up-stairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors, and hair shorn in strange new ways, and shawls beyond the dreams of Castile. The [ ... ] air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew each other's names.

The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of



voices pitches a key higher. Laughter is easier  
 minute by minute, spilled with prodigality, tipped  
 out at a cheerful word. The groups change more  
 swiftly, swell with new arrivals, dissolve and form  
 in the same breath; already there are wanderers, 50  
 confident girls who weave here and there among  
 the stouter and more stable, become for a sharp,  
 joyous moment the centre of a group, and then,  
 excited with triumph, glide on through the sea-  
 change of faces and voices and color under the 55  
 constantly changing light.

Suddenly one of the gypsies [ ... ] dances out  
 alone on the canvas platform. A momentary hush;  
 the orchestra leader varies his rhythm obligingly  
 for her, and there is a burst of chatter as the 60  
 erroneous news goes around that she is Gilda  
 Gray’s understudy from the Follies. The party  
 has begun.

By F. Scott Fitzgerald (1925)

## Reading

1. Answer the following questions.
  - a. Describe two ways guests arrive at Jay Gatsby’s parties.
  - b. Give two examples of what guests do during the afternoon.
  - c. Using your own words, explain what is involved in “repairing the ravages of the night before” (line 13).
  - d. Re-read lines 24–27. Using your own words, explain what the “corps of caterers do in Gatsby’s garden”.
2. Re-read paragraphs 3 and 4 (“By seven o’clock... constantly changing light”), which describe the lights, colours and sounds of the party. Explain how the writer uses language to describe a Gatsby party. Choose three examples of words or phrases from each paragraph to support your answer. Your choices should include imagery.

Write about 200 to 300 words.

3. Imagine that you live near to Gatsby’s house where the parties take place. You object to the parties for several reasons, including the lavish display of wealth. Write a letter to Mr Gatsby setting out your various objections and justifying each one by developing ideas and details from the text. Use the information on how to write a letter of complaint on page 141 to help you.

Write about 250 to 350 words.

## Letter of complaint

Below is a student's response to Reading question 3 on page 139, which asks for a letter to Mr Gatsby.

1. Read the student's letter carefully. There are a number of mistakes. Identify as many as you can.
2. What advice would you give this student to help him improve?

*Dear Mr Gatsby,*

*I am one of your neighbours. I live opposite your house. We have two children aged seven and four. I'm writing to you on behalf of the residents in this area to complain about the noise you make every weekend. My wife and I, in particular, find your parties very disturbing. The behaviour of your guests is very anti-social and often offensive. We are very worried about the image you are giving to our peaceful community. You are a very bad example for our children.*

*The large amount of food consumed at your parties is a matter of concern because it is enough to feed everyone in this street. Outside your gates people make too much noise and someone has even been sick in our garden. We worry about the way people drive: it's dangerous. Last weekend there was a fight. We could hear everything that was happening. This is not the sort of behaviour we like in this area. My wife has to keep our children indoors every weekend so they cannot witness what is happening.*

*This brings me to the matter of cars, parking and dangerous driving. If you must have parties, can't you organise transport for your guests? Next time someone backs into my gates or blocks our drive I am going to call the police.*

*Last but not least, I want to complain about all the noise. You have whole orchestras in your garden! It's too much and not fair on those of us who like a quiet life. Also all the lights keep us awake at night. This weekend the music went on all day and night. We're exhausted, we can't sleep. Please have some consideration for families with young children. Sometimes your guests come to our door and ring the bell because they can't move their cars and they need to get a taxi. This must stop.*

*I ask you, in the name of all the residents of this tranquil and small community, to please show some consideration. We are not all as young and rich as you. We don't all want to have a party every weekend. If you do not stop causing so much disturbance, we shall go to a lawyer because it seems to me you are bribing the police to stay away!*

*Yours sincerely,*

*Lipton Masterson*

(380 words)



## Writing skills

### Writing a letter of complaint

Most people have to complain about unsatisfactory goods, poor service, bad conditions or other types of problem at some point in their lives.

A letter of complaint should be written using a formal to neutral register; it should be set out clearly and concisely, should explain the nature of the problem(s) and should request an answer and/or solution to the problem(s).

Here are a few “dos” and “don’ts” to help you write a letter of complaint.

#### Do:

- collect all the relevant details together before you start writing the letter
- say where and when the goods were purchased: provide the invoice number, the date of purchase, the time of purchase, the price and the form of payment (recorded on the receipt)
- mention any previous communication with the company concerned, giving dates
- get straight to the point and explain the nature of your complaint concisely
- give all the relevant information in a clear and logical sequence
- state what action you want the recipient of the letter to take and by when
- enclose copies of relevant documents and receipts to support your case.

#### Don’t:

- be rude or use abusive language in any way
- allow yourself to get sidetracked
- criticise the company as a whole or be negative about all of its products and/or services
- send your letter without checking it carefully for grammar or spelling mistakes.

### Salutation

Start your letter with *Dear Mr/Mrs/Ms/Miss ...*

If you don’t know the name of the person to whom you are writing, begin *Dear Sir/Madam*.

### Content

Open with a heading alerting the reader to the subject of the letter.

The first sentence should state clearly the matter you wish to discuss. For example:

*I wish to express my dissatisfaction with ...*

*I wish to draw your attention to ...*

*On April 23rd, I bought a bicycle from your shop that is faulty ...*

Introduce your main point immediately and state your reason for writing.

Provide relevant details to justify your complaint.

Provide relevant background information as necessary, but stick to the point.

Conclude by saying how you want the matter rectified. If relevant, set a deadline.

Finish by saying:

*Please inform me as soon as possible what action you propose to take ...*

*I look forward to hearing from you (within the next ... days).*

### Closing a letter

The wording at the end of a formal letter follows a standard format.

- If you are writing to someone you know, end with *Yours sincerely* + your signature.
- If your letter begins with *Dear Sir/Madam* end with *Yours faithfully* + your signature.

Type your full name under your signature.

## Gold and the Midas touch

Read this feature article about gold miners in Peru and do the questions that follow.

### The Devastating Costs of the Amazon Gold Rush

**Spurred by rising global demand for the metal, miners are destroying invaluable rainforest in Peru's Amazon basin.**

It's a few hours before dawn in the Peruvian rainforest, and five bare light bulbs hang from a wire above a 40-foot-deep pit. Gold miners, operating illegally, have worked in this chasm since 11 a.m. yesterday. Standing waist-deep in muddy water, they chew coca leaves to stave off exhaustion and hunger.

In the pit a minivan-size gasoline engine, set on a wooden cargo pallet, powers a pump, which siphons water from a nearby river. A man holding a flexible ribbed-plastic hose aims the water jet at the walls, tearing away chunks of earth and enlarging the pit every minute until it's now about the size of six football fields laid side by side. The engine also drives an industrial vacuum pump. Another hose suctions the gold-fleck-laced soil torn loose by the water cannon.

At first light, workers hefting huge Stihl chain saws roar into action, cutting down trees that may be 1,200 years old. Red macaws and brilliant-feathered toucans take off, heading deeper into the rainforest. The chain saw crews also set fires, making way for more pits.

This gaping cavity is one of thousands being gouged today in the state of Madre de Dios at the base of the Andes – a region that is among the most biodiverse and, until recently, pristine environments in the world. All told, the Amazon River basin holds perhaps a quarter of the world's terrestrial species; its trees are the engine of perhaps 15 percent of photosynthesis occurring on landmasses; and countless species, including plants and insects, have yet to be identified.

In Peru alone, while no one knows for certain the total acreage that has been ravaged at least 64,000 acres – possibly much more – have been razed. The destruction is more absolute than that caused by ranching or logging, which accounts, at least for now, for vastly more rainforest loss. Not only

are gold miners burning the forest, they are stripping away the surface of the earth, perhaps 50 feet down. At the same time, miners are contaminating rivers and streams, as mercury, used in separating gold, leaches into the watershed. Ultimately, the potent toxin, taken up by fish, enters the food chain.

Gold today commands a staggering \$1,700 an ounce, more than six times the price of a decade ago. The surge is attributable to demand by individual and institutional investors seeking a hedge against losses and also the insatiable appetite for luxury goods made from the precious metal. "Who is going to stop a poor man from Cuzco or Juliaca or Puno who earns \$30 a month from going to Madre de Dios and starting to dig?" asks Antonio Brack Egg, formerly Peru's minister of the environment. "Because if he gets two grams a day" – Brack Egg pauses and shrugs. "That's the theme here."



**Engineering specs (n.):**  
specifications for engineering works.

The new Peruvian gold-mining operations are expanding. The most recent data show that the rate of deforestation has increased sixfold from 2003 to 2009. “It’s relatively easy to get a permit to explore for gold,” says the Peruvian biologist Enrique Ortiz, an authority on rainforest management. “But once you find a suitable site for mining gold, then you have to get the actual permits. These require engineering specs, statements of environmental protection programs, plans for protection of indigenous people and for environmental remediation.” “Miners circumvent this,” he adds, “by claiming they’re in the permitting process.” Because of this evasion, Ortiz says, “They have a claim to the land but not much responsibility to it. Most of the mines here – estimates are between 90 or 98 percent of them in Madre de Dios state – are illegal.”

The Peruvian government has taken initial steps to shut down mining, targeting more than 100 relatively accessible operations along the region’s riverbanks. “There are strong signals from the government that they are serious about this,” says Ortiz. But the task is enormous: There may be as many as 30,000 illegal gold miners in Madre de Dios.

The pit that we visited that day is not far from Puerto Maldonado (pop. 25,000), capital of Madre de Dios, a center of Peru’s gold mining because of its proximity to the rainforest. In a supreme irony, the city has also become a locus of Peru’s thriving ecotourism industry, with inviting hotels, restaurants and guesthouses in the forest, at the threshold of a paradise where howler monkeys leap in tall hardwood trees and clouds of metallic blue morpho butterflies float in the breeze.

On our first morning in Puerto Maldonado, photographer Ron Haviv, Ortiz and I board a small wooden boat, or *barca*, and head up the nearby Madre de Dios River. For a few miles upstream, wood-frame houses can be glimpsed along heavily forested bluffs. Birds dart through the trees. Mist burns away on the tranquil, muddy-brown river.

Suddenly, as we round a bend, the trees are gone.



Barren stretches of rock and cobblestone line the shore. Jungle is visible only in the distance.

“We are coming to the mining,” says Ortiz.

Ahead of us, nosed against the stony banks, countless dredge barges are anchored. Each is fitted with a roof for shade, a large motor on deck and a huge suction pipe running from the stern into the water. Silt and stones extracted from the river bottom are sprayed into a sluice positioned on the bow and angled onto shore. The sluice is lined with heavy synthetic matting, similar to indoor-outdoor carpet. As silt (the source of gold) is trapped in the matting, stones hurtle down the incline, crashing in great mounds on the banks. Thousands of rocky hillocks litter the shoreline.

As we pass one barge, its blue-painted steel hull faded by the intense sun, the crew members wave. We beach our *barca* and clamber over the stone-strewn shore toward the barge, moored along the bank. A man who appears to be in his 30s tells us that he has mined along the river for several years. He and his family own the barge. The entire clan, originally from Puerto Maldonado, lives aboard much of the time, bunking in handmade beds on deck beneath mosquito nets and eating from a galley kitchen run by his mother. The din from the dredging engine is deafening, as is the thunder of rocks tumbling into the sluice.

“Do you get a lot of gold?” I ask.

From *Smithsonian* magazine,  
by Donovan Webster (February 2012)

## Reading

1. Answer the following questions in full sentences. Give line references where relevant.
    - a. Explain in your own words the meaning of “gold rush”.
    - b. Using your own words, find another way to say:
      - “gaping cavity” (line 25)
      - “gouged “ (line 26)
      - “pristine environments” (lines 28–29)
    - c. In paragraph 5 the writer tells us that thousands of gold-mining cavities are being dug in the state of Madre de Dios. Why is this area ecologically important? Give three reasons.
    - d. In paragraph 6 the writer says, “The destruction is more absolute than that caused by ranching or logging”. Explain in your own words what the writer means by “more absolute” in this context.
    - e. Explain three ways the mining described in this article damages the environment and say how this may have long-term effects.
  - f. Explain the following in your own words:
    - surge (line 49) (in this context)
    - a hedge against losses (line 50) (in the context of gold)
    - the insatiable appetite for luxury goods made from the precious metal. (lines 51/52)
  - g. Explain why the majority of mines in Madre de Dios state are illegal.
  - h. Give two reasons why tourists might want to visit this area of Peru.
2. You are an illegal miner working in the Madre de Dios area. You are keeping a journal about your work and experiences. Write an account of a typical day. Include:
    - a. where you are working and why
    - b. what you like and/or dislike about this work.Write about 250–350 words.

## Speeches

You are now going to write a persuasive speech about gold mining in Peru. Read the guidelines for speech writing in the Writing skills box opposite before you start.

### Coursework idea

You could write a persuasive speech in response to something you feel strongly about for your Coursework Portfolio.

### Writing a speech

Practise writing a persuasive speech on **one** of the following topics.

- You believe that gold mining in Peru is damaging the environment. Write a speech to persuade your audience that gold mining in the state of Madre de Dios should be halted.
- You believe that gold mining in Peru will benefit the country's economy and help improve conditions for the poor. Write a speech to persuade your audience that gold mining in the state of Madre de Dios should be encouraged.

Write between 500 and 800 words.

## Writing skills

### Writing a persuasive speech

Use the following points to help you write an effective persuasive speech.

#### 1. Aristotle’s strands of persuasion

When you are persuading someone to change their behaviour, think about Aristotle’s three strands of persuasion.

- The logical strand explains the situation now and shows how the recommended course of action will bring about a positive outcome in the future. Listeners should start to think about what they can do to help.
- The personal or emotional strand affects listeners’ emotions to help them feel that they ought to help – because if they don’t, the future will be worse not better.
- The social strand makes it clear that society will benefit from what each member of the audience can do. Listeners should start asking themselves: “What could happen if everyone does this?” or “What will happen if we stop this?”

#### 2. Ideas

Look at your topic from different angles.

- To show your audience that what you are saying is right or justifiable, you need to destroy opposing arguments.
- Ask someone to play “the devil’s advocate” so you can find good answers to difficult questions.

#### 3. Data and quotations (ammunition)

- List the points as you will make them.
- Provide data where possible.
- Choose a few powerful, relevant quotations from people your audience will know.

#### 4. Style and technique

Read and/or listen to speeches made by good orators.

- Write the speech as if you are speaking it.
- Open with a memorable image that will stick in the audience’s mind.

- Use short paragraphs and make sure that each one addresses a specific point.
- Each paragraph should lead to a logical outcome – your desired outcome.
- Use linking phrases that show how you are building your argument.
- Use tripling to reinforce your message – say the same thing in three different ways.
- Use figurative language but keep your vocabulary appropriate to your audience.
- Use emotive language and imagery that will affect the audience’s emotions.
- Use rhetorical questions and the pronoun *you* to address the audience directly.
- Do not use fancy rhetorical devices or meaningless flowery expressions.
- Never use words like *wanna*, *gotcha*; they spoil the power of your argument.
- Use dynamic verbs; avoid passive sentences.
- Keep sentences short; this makes the speech easier for the audience to remember.
- Bring your audience into the speech – use *we* not *they*, *us* not *them* – uniting you as the speaker with your audience.
- Add humour or dramatic points to prevent listeners getting bored.
- Do not finish with a question that could prompt a negative response.

#### 5. Desired response or effect

This speech is to persuade your audience to either do something or to stop doing something.

- If you want to persuade someone to do something, end with a pleasant image to show what you are striving for or aspiring to.
- If you want to persuade someone to stop doing something, end with a terrible “worst case scenario” image to show what will happen if we don’t stop.

## Midas and the River Pactolus

The fable of King Midas and his golden touch has been told for centuries on end. However, it is not commonly known that this tale is really an etiological myth, i.e. a myth that explains a real-world phenomenon. In this case, they say the actions of King Midas account for the rich alluvial deposits of the Pactolus river.

According to the myth, King Midas earned the gratitude of the Greek god Dionysus for hosting the god's mentor. As thanks, Dionysus agreed to grant Midas any wish he desired. Midas wished that whatever he touched would turn to gold. However, he soon realized his blessing was a curse when the food he tried to eat turned to gold and hugging his daughter resulted in the same.

Saddened and starving, Midas prayed to Dionysus to remove his golden touch. Dionysus answered and said that if Midas would wash his body in the River Pactolus, he would wash away his curse.

5 When Midas did this his powers washed away from him into the river. 20

The Pactolus, which flows near Sardis, the capital of ancient Lydia, was known for its rich deposits of electrum. The river was so rich in fact, that Lydia based its economy on it. In addition, the Lydians 25 are credited with inventing the first gold coins in or around 7th century bc. All thanks (mythically) to King Midas.

15

From [www.mgsrefining.com](http://www.mgsrefining.com),  
Precious Metals Refining Blog (5 March 2012)

**Alluvial deposit (n.):** soil and sand deposited on land by flowing water.

**Mentor (n.):** an advisor or teacher.

**Electrum (n.):** a mix of gold and silver.



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**Metamorphoses**


The story of King Midas is thought by some to be a “fairy tale”. Much of what we know about the mythical King Midas, however, comes from *Metamorphoses* by the Roman poet Ovid (43 BC–17 AD).

In Ovid’s version, the Roman god Bacchus rewards Midas for the kindness he showed to Silenius. The god offers to grant Midas any wish and the king requests that everything he touches turn into gold. Midas then finds that he cannot eat or drink because food becomes gold as it passes through his lips. Midas begs Bacchus to free him of this curse.

The god instructs the king to bathe in the source of the River Pactolus, which is now in modern Turkey. As Midas immerses himself in the water, his fatal gift is taken away.

The various different versions of the fable by both Greek and Roman authors demonstrate that Midas was greedier than he was wise. The legend may have started as a way to explain the real King Midas’ great wealth. The gold specks people still see in the river, which have been identified as electrum, were said to be there because Midas washed himself in the water to get rid of the curse.

*(Metamorphoses, 11.136–141)*



**Directed Writing – an article**

Using the blog post on King Midas and the information on Ovid's version of the story, write a short article for a student magazine on the possible truth behind the ancient fable of King Midas and the gold in the River Pactolus.

Write about 250 to 350 words.

## “Diamonds are forever”

Now read about how diamonds are graded and judged for their value.

# Selecting a diamond

When selecting a diamond, the following 4C's criteria is used: Nature dictates the characteristics of *colour*, *clarity* and *carat* whilst *cut* is directly influenced by humans.



## Carat

Carat is a standard unit of weight for diamonds. 1 carat = 0.2 grams and 100 points = 1 carat. The price of diamonds does not increase linearly with weight. There are various weights above which there is a steep increase in value. The most notable transition is at 1 carat where the highest quality diamond will cost significantly more than an equivalent diamond quality weighing 0.95 carats.

## Clarity

Clarity relates to a diamond's relative freedom from inclusions and blemishes. These inclusions can comprise of cracks, carbon spots, minerals and bubbles and originate when the diamond is forming in the earth. When light enters a diamond it is reflected and refracted out. If there is anything disrupting the flow of light in the diamond, such as a crack, a proportion of the light reflected will be lost. The highest grading is FL (flawless), followed by IF (internally flawless), then VVS (very very slightly included), VS (very slightly included), SI (slightly included) and P (piqué, or included – often visible to the naked eye).

## Colour

This refers to the intensity of colour or lack of colour in a diamond. Colourless diamonds are graded alphabetically from D while descending alphabetical letters to Z are assigned to increasing amounts of grey or brown colouration. D colour diamonds are the most valuable in the white range. Colours that fall beyond Z enter into the category of fancy colours. They are assigned descriptive names, such as “fancy intense yellow” or “fancy vivid purplish pink”. With fancy coloured diamonds, the more intense the colour, the greater the value. An intense coloured stone is of much greater value than a D colourless diamond because of its relative scarcity.

## Cut



The cut refers to the overall proportions and symmetry in transforming a rough diamond to a polished diamond. These factors affect the brilliance and scintillation (fire) of a diamond. A well cut diamond will reflect light internally from one mirror-like facet to another, dispersing it through the top of the stone. Cuts that are too deep or too shallow lose or leak light through the side or bottom, affecting the diamond's brilliance. The most common cut for a diamond is round brilliant, for which specific proportions and facet arrangements have been accepted by the diamond industry.

There are various shapes of diamonds and jewellery designs, including: baguette, emerald, heart, marquise, oval, pear, princess, radiant, triangle, round single-cut and round brilliant.

Rio Tinto (2009)



Read the following blog post about the largest diamond to be found in over a hundred years, then answer the reading and vocabulary questions that follow.

## Lesedi La Rona: ‘Our light’ from under the ground

By J.G. Vanstone 30<sup>th</sup> June 2016

What makes something valuable, expensive, priceless? The answer has to be its rarity: its exclusivity. Take the case of a diamond, a lump of stone from out of the ground . . .

The largest rough diamond to be found in more than a hundred years came up for auction at Sotheby’s\* in London on 29th June. At 1,109 carats and roughly the size of a cricket ball, this historic find makes all other gems look diminutive. Furthermore, it has been identified by the Gemological Institute of America as possessing exceptional quality and transparency. Basically, it makes just about every other gemstone look ordinary, if not plain dull.

*Lesedi La Rona*, which means “our light” in the Tswana language of Botswana, was offered for auction in a stand-alone sale because, as Sotheby’s jewellery division chairman David Bennett said, it is “the find of a lifetime. (...) No rough even remotely of this scale has ever been offered before at public auction”. Bennett’s words are not hyperbole. This spectacular gem was unearthed last November in the Lucara Diamond Corporation’s Karowe mine in Botswana, provoking firstly astonishment as it was separated from the rubble, then joy and exultation.

The last such momentous rough was discovered in the Cullinan Mine near Pretoria, South Africa

in 1905. Named the Cullinan Diamond, it was presented to King Edward VII as a 3,106.75-carat rough then cut to yield nine polished diamonds of exceptionally rare quality. One of these stones became known as the Great Star of Africa and was set into the royal sceptre. The other eight became part of the British Crown Jewels. The Great Star of Africa held the record for being the largest D colour diamond for nearly a century, but it will have to relinquish that title now because *Lesedi La Rona* has the potential to produce the largest top-quality diamond ever cut and polished to date.

This discovery should make us think, however, not just about its material worth but its value as an element of Nature. Spare a moment to consider that it has taken three billion years ago to bring this piece of carbon to the surface: think about how it was first formed in the depths of the earth’s mantle as a result of compression and crystallization; try to imagine how pressure from the rock above and the terrific temperatures at the earth’s core came together to produce this stone. Its creation is barely fathomable, which is why this diamond – any diamond – should be perceived as a wonder of nature and not merely an item of conspicuous consumption to be worn by men and women.

### Summary

#### Writing a summary

According to the writer of “**Lesedi La Rona: ‘Our light’ from under the ground**” what makes this stone so special **and** why is news of its sale so important?

Use continuous writing (not note form) and your own words as far as possible.

Your summary should be no more than 120 words.

**Sotheby’s:** Founded in 1744, Sotheby’s auctions objects and works of art from porcelain, gold, silver, precious gems and furniture amongst many other items.

**hyperbole:** a form of description using extremes or exaggeration.

## The writer's craft

- Using a dictionary to help you, say whether the following words are being used as a noun, verb, adjective or adverb:
  - diminutive (line 10)
  - rough (line 19)
  - exultation (line 25)
  - yield (line 25)
  - mantle (line 47)
- Give an example of how these words can be used in other contexts. The first one has been done for you.
  - The word "diminutive" can be used to describe a very small child or object.*
- Find another way to say the following:
  - furthermore (line 10)
  - momentous (line 26)
  - fathomable (line 51)

## The writer's craft

Make notes on how and why the style and content of news report differs from the blog article on page 149, even though it is about the same diamond. Include the following points:

- layout (formatting)
- style and register (the way the writer addresses the reader)
- content (what is in the report)
- use of language (diction).

**Reserve price:** the minimum amount the owner of an object or property will accept at an auction; if bids go below this price the object or property is withdrawn from sale.

Read a news report about Lesedi la Rona. As you read, think about how the use of language is different to the blog article on page 149.

## No buyer for 'once in a lifetime' diamond

The "Lesida la Rona" - the second largest rough diamond ever found - failed to sell at Sotheby's auction house yesterday. With a name meaning "our light" in the Tswana language, the tennis ball-sized gem wasn't able to light up the sales floor at Sotheby's, no doubt leaving its owners feeling rather gloomy.

The 1,109-carat diamond, which was discovered last November, had a reserve price of \$70 million. On the day, bidding reached \$61 million, leaving the gem unsold.

The "Lesida la Rona" is the largest diamond to be discovered in more than 100 years. Described as 'the find of a lifetime' by Sotheby's jewellery chairman David Bennet, the diamond was excavated in Botswana at a mine owned by Canada's Lucara Diamond Corporation. Both the Corporation and Sotheby's will undoubtedly be disappointed by the result of the auction. No one had attempted to sell a diamond of this size at auction before - after yesterday's events, it's unlikely that anyone will try again.

The following two texts are about synthetic diamonds. Text A is a radio interview from the annual Antwerp Diamond Fair. Mr Herbert Goodwill (HG), owner of a chain of jewellery shops, is talking to reporter Jackie Rafferty (JR) about changes in retail trends. The second text is a blog article.

## Text A: Antwerp Diamond Fair

**JR:** Are you seeing any significant changes in the popularity of diamonds and jewellery designs in your shops?

**HG:** Classic cuts and styles are still the most popular, and diamonds are still ‘a girl’s best friend’ but people are also looking for unusual designs – unique pieces. At Goodwill’s we offer customers the chance to buy a stone and have it set according to their own design. We’re seeing a significant increase in this bespoke design service.

**JR:** What about the sale of synthetic diamonds? Any developments here?

**HG:** As it happens, I have a very positive approach to what many like to call ‘fake diamonds’.

**JR:** Really? Why is that?

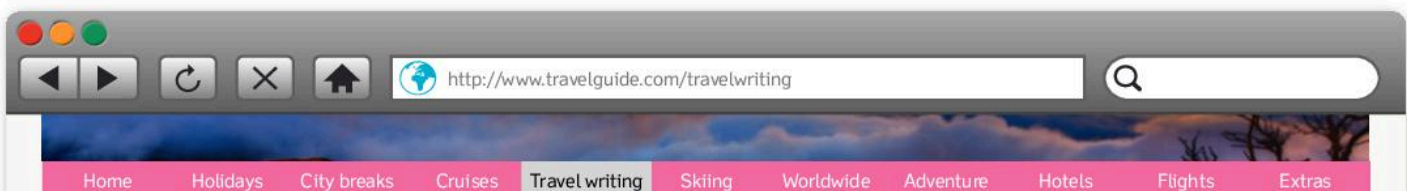
**HG:** Well, synthetics cost in the region of 30 percent less than a natural diamond of the same size, and there are now a wide range of shapes and sizes available, mostly within the 1 to 2 carat category. This means you can buy a good-size

stone for a more affordable price. And let’s face it, the synthetics available now have the same optical properties as the real thing. This makes flawless stones much more attainable. Stocking synthetic stones also means people can have a *rare* ‘fancy vivid purple’ or ‘fancy canary yellow’ if they so choose.



**JR:** And more environmentally friendly, would you say?

**HG:** Environmentally friendly: yes. Safer: yes. But whether synthetic stones will retain their value like natural ones remains to be seen. Not that investing in diamonds is ever wise – unless you want to wear your wealth of course.



## Text B: Jim’s Gemstones Blog: Nature’s diamonds and synthetic stones

New technology is growing diamonds. A sliver of carbon called a ‘seed’ is placed in vacuum chamber, gases are added, the temperature is turned up – and *voilà*, a new diamond!

The process involves microwave rays, methane and hydrogen gasses, and with the right temperature the diamond literally starts growing. A few days later, the magic box is opened and a scientist cracks open something that takes nature millions of years to produce. And the great thing is almost nobody can tell the difference: lab-created gems are virtually identical to their natural counterparts because they have the same chemical and physical properties.

These synthetic diamonds are now being marketed as an earth-friendly alternative to natural diamonds, which I say is “a good thing”. Organic rough diamonds are formed around a hundred miles beneath the earth’s surface; at some point after crystallization they’re forced closer to the earth’s surface by volcanic eruptions, but they still need to be mined – a dangerous and costly business. Perhaps the most important point is that man-made diamonds have the same optical qualities as their underground counterparts. They exhibit the same fire, scintillation and sparkle. In fact they are so close that scientists and engineers are trying to create machines to tell the difference. The need to differentiate lab-grown

from natural is important, though, because the natural diamond industry believes it will preserve what they call diamonds' "integrity, mystique and value". It's a serious concern for the owners of diamond mines and dealers, of course, who are anxious to maintain the (perceived) value and price of "the real thing". Synthetic diamonds are currently available at between 25 to 30% cheaper than mined stones.

Some say making diamonds is unethical. Unethical, fake, call them what you will, synthetic stones are kinder to miners and kinder to our Earth; they're easily made and cost less, and they sparkle exactly the same as the Nature's Bounty.

35

### REMINDER – using Standard English in reports

English has many variations: we speak in different ways depending on where we are, where we come from and who we are talking to. However, there are times when we should only use a formal or neutral register: school essays, letters of complaint, writing a CV, reports.

Reports are used in business to convey information for a specific purpose.

### Writing a report

You are a purchasing manager (buyer) for an important jewellery shop. Your shop is considering buying synthetic diamonds.

Write a report for your Managing Director setting out the differences between natural and synthetic diamonds, and explaining why you think stocking synthetic stones is a good idea or not.

Base your report on information from Text A and Text B.

Use the information on Writing a report below to help you.

Write about 250 to 350 words.

### Writing skills

#### Writing a report

1. Before you start, think about who will be reading the report.
  - Gather your information or data.
  - Check that the information you are going to include is relevant to the task set.
  - Create subheadings for the relevant information.
2. Plan your report carefully.
  - Number the points as they should be included.
  - Plan the report so the contents follow a logical sequence.
3. Write the report in a formal to neutral style.
  - Use plain English and passive verbs.
  - Do not use colloquial expressions, informal phrasal verbs or contractions (e.g. *can't*, *won't*).
  - Clarify points under subheadings.
  - Use bullet points as required.
  - Ensure the conclusion clearly states your findings and/or purpose.
4. Edit and proofread your report for maximum impact and clarity.

### Fair Trade goods

Read about Fair Trade shops and gold on the web pages opposite. Then do the activity below.

#### Writing a summary

Summarise how the Fair Trade movement and Fair Trade shops and goods benefit workers, producers and the environment in the "Global South"?

Use your own words as far as possible.

Your summary should not be more than 120 words.

Join BAFTS About Fair Trade Organisations and campaigns Find Fair Trade Shops Resources

### The British Association of Fair Trade Shops

Fair Trade in Europe started as a grassroots movement about 40 years ago. The aim was to alleviate poverty in the “Global South” – Africa, Asia, Latin America, the Caribbean – by building direct, sustainable relationships with disadvantaged producers and providing fair access to markets in the developed “North”. The aims are the same now, but Fair Trade has developed into a powerful force, symbolised by a high level of European co-operation.

Fair Trade is a trading partnership, based on dialogue, transparency and respect, which seeks greater equity in international trade. It contributes to sustainable development by offering better trading conditions to, and securing the rights of, marginalised producers and workers – especially in the South.

Fair Trade organisations (backed by consumers) are engaged actively in supporting producers, raising awareness and campaigning for changes in the rules and practices of conventional international trade.

All involved in Fair Trade accept that it has to include: paying fair prices to producers which reflect the true cost of production, supporting producer organisations in their social and environmental projects, promoting gender equality in pay and working conditions, advising on product development to increase access to markets, committing to long-term relationships to provide stability and security, and campaigning to highlight the unequal system of world trade which places profit above human rights and threatens our environment.

From <http://www.bafts.org.uk>

Home About Miners Businesses

### Gold: every piece tells a story

Fairtrade Gold, the world's first independent ethical certification system for gold, ensures that a product has been responsibly mined.

It's important to know how your most treasured pair of earrings or your showpiece necklace started their journey. Important because all Fairtrade Gold is mined from small-scale and artisanal mines in a way that seeks to reduce dependence on harmful chemicals. Good news for mining communities in South America and Africa and good news for the people who live and mine there. Look carefully and you'll find the Fairtrade Stamp on the inside of every piece.

“Investing in people is the best investment you can make. With Fairtrade it will be possible to do much more.” Santiago Ramirez, Managing Director, MACDESA

From <http://www.fairtrade.org.uk/gold>



## Money and matrimony

The following scene from Oscar Wilde's comedy *The Importance of Being Earnest* has a very serious theme. The upper-class audiences who first saw this play being performed in London in the final years of the 19th century would have understood the implications of what was going on very clearly. Do you?

GWENDOLEN:

I am engaged to Mr. Worthing, mamma. [*They (Gwendolen and Jack Worthington) rise together.*]

LADY BRACKNELL:

Pardon me, you are not engaged to any one. When you do become engaged to some one, I, or your father, should his health permit him, will inform you of the fact. An engagement should come on a young girl as a surprise, pleasant or unpleasant, as the case may be. It is hardly a matter that she could be allowed to arrange for herself ... And now I have a few questions to put to you, Mr. Worthing. While I am making these inquiries, you, Gwendolen, will wait for me below in the carriage. 5 10

GWENDOLEN:

[*Reproachfully.*] Mamma!

LADY BRACKNELL:

In the carriage, Gwendolen! [*GWENDOLEN goes to the door. She and JACK blow kisses to each other behind LADY BRACKNELL'S back. LADY BRACKNELL looks vaguely about as if she could not understand what the noise was. Finally turns round.*] Gwendolen, the carriage! 15 20

GWENDOLEN:

Yes, mamma. [*Goes out, looking back at JACK.*]

LADY BRACKNELL:

[*Sitting down.*] You can take a seat, Mr. Worthing.

[*Looks in her pocket for note-book and pencil.*]

25

JACK:

Thank you, Lady Bracknell, I prefer standing.

LADY BRACKNELL:

[*Pencil and note-book in hand.*] I feel bound to tell you that you are not down on my list of eligible young men, although I have the same list as the dear Duchess of Bolton has. We work together, in fact. However, I am quite ready to enter your name, should your answers be what a really affectionate mother requires. Do you smoke? 30

JACK:

Well, yes, I must admit I smoke.

35

LADY BRACKNELL:

I am glad to hear it. A man should always have an occupation of some kind. There are far too many idle men in London as it is. How old are you?

JACK:

Twenty-nine.

LADY BRACKNELL:

A very good age to be married at. I have always been of opinion that a man who desires to get married should know either everything or nothing. Which do you know?

JACK:

[*After some hesitation.*] I know nothing, Lady Bracknell.

LADY BRACKNELL:

I am pleased to hear it. I do not approve of anything that tampers with natural ignorance. Ignorance is like a delicate exotic fruit; touch it and the bloom is gone. The whole theory of modern education is radically unsound. Fortunately in England, at any rate, education produces no effect whatsoever. If it did, it would prove a serious danger to the upper classes, and probably lead to acts of violence in Grosvenor Square. What is your income?

JACK:

Between seven and eight thousand a year.

LADY BRACKNELL:

[*Makes a note in her book.*] In land, or in investments?

JACK:

In investments, chiefly.

LADY BRACKNELL:

That is satisfactory. What between the duties expected of one during one's lifetime, and the duties exacted from one after one's death, land has ceased to be either a profit or a pleasure. It gives one position, and prevents one from keeping it up. That's all that can be said about land.

JACK:

I have a country house with some land, of course, attached to it, about fifteen hundred acres,

I believe; but I don't depend on that for my real income. In fact, as far as I can make out, the poachers are the only people who make anything out of it. 80

40 LADY BRACKNELL:

A country house! How many bedrooms? Well, that point can be cleared up afterwards. You have a town house, I hope? A girl with a simple, unspoiled nature, like Gwendolen, could hardly be expected to reside in the country. 85

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JACK:

Well, I own a house in Belgrave Square, but it is let by the year to Lady Bloxham. Of course, I can get it back whenever I like, at six months' notice. 90

50 LADY BRACKNELL:

Lady Bloxham? I don't know her.

JACK:

Oh, she goes about very little. She is a lady considerably advanced in years. 95

55

LADY BRACKNELL:

Ah, nowadays that is no guarantee of respectability of character. What number in Belgrave Square? 100

60

JACK:

149.

LADY BRACKNELL:

[*Shaking her head.*] The unfashionable side. I thought there was something. However, that could easily be altered. 105

65

JACK:

Do you mean the fashion, or the side?

LADY BRACKNELL:

[*Sternly.*] Both, if necessary, I presume. What are your politics? 110

70

JACK:

Well, I am afraid I really have none. I am a Liberal Unionist.

LADY BRACKNELL:

115

75

Oh, they count as Tories. They dine with us. Or come in the evening, at any rate. Now to minor matters. Are your parents living?

JACK:

I have lost both my parents.

LADY BRACKNELL:

To lose one parent, Mr. Worthing, may be regarded as a misfortune; to lose both looks like carelessness. Who was your father? He was evidently a man of some wealth. Was he born in what the Radical papers call the purple of commerce, or did he rise from the ranks of the aristocracy?

JACK:

I am afraid I really don't know. The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me ... I don't actually know who I am by birth. I was ... well, I was found.

LADY BRACKNELL:

Found!

JACK:

120 The late Mr Thomas Cardew, an old gentleman of a very charitable and kindly disposition, found me, and gave me the name of Worthing, because he 140 happened to have a first-class ticket for Worthing in his pocket at the time. Worthing is a place in Sussex. It is a seaside resort.

125

LADY BRACKNELL:

Where did the charitable gentleman who had a first-class ticket for this seaside resort find you? 145

JACK:

130 [Gravely.] In a hand-bag.

LADY BRACKNELL:

A hand-bag? 150

JACK:

135 [Very seriously.] Yes, Lady Bracknell. I was in a hand-bag – a somewhat large, black leather hand-bag, with handles to it – an ordinary hand-bag in fact.

## Speaking and listening

**Work with a partner or in a small group. Discuss the following questions, then choose one person to summarise your views and feedback to the class.**

1. Why is Lady Bracknell interviewing Jack?
2. What can Jack offer his new wife in terms of material comfort?
3. Do you think scenes such as this really happened in the past? Explain your reasons for why you believe they probably did or did not happen.
4. In your opinion, should a man demonstrate that he can afford to provide for his wife before he proposes matrimony? Give your reasons.



## Unit 6: Self-assessment

In this unit we have read an extract from a novel, a feature article, blog posts, a radio broadcast transcript and a scene from a play.

Three key skills we have looked at are: writing a letter of complaint, writing a report; and writing a persuasive speech.

Explain in your own words what you remember about the writing styles for:

- writing to complain
- writing a business report
- writing a persuasive speech.

Write down three useful things to remember about giving a speech.

### Make notes about Unit 6

Consider the work you have done in this unit. Then copy and complete the chart.

Two texts I remember in Unit 6 are:
Two new skills I learned are:
Two things I'm not sure about are:
I enjoyed doing:
Something I would like to do again is:
I would like to do this again because:



# Preparing for your exams

## Coursework Portfolio

For Component 3, you are asked to submit a portfolio of three assignments, each of about 500–800 words. The assignments may be completed in any order, and they may be handwritten or word-processed. You may use a dictionary.

### Assignment 1: writing to discuss, argue and/or persuade

For this assignment, you will write in response to a text or texts. You must include the original text(s) that you respond to in your portfolio.

### Assignment 2: writing to describe

This is a descriptive composition. Choose a topic that allows you to show off your writing skills, especially those related to personal observations, thoughts and feelings. This is also a fine opportunity to demonstrate how well you can use imagery of the five senses and figurative language.

### Assignment 3: writing to narrate

In this assignment, you need to develop a meaningful plot or storyline, include convincing characters and create realistic dialogue.

### The Coursework Portfolio as a whole tests that you can:

- communicate your experience clearly and express what you think, feel and imagine
- organise and structure ideas and opinions for a deliberate effect
- use a range of vocabulary and sentence structures appropriate to the context of your writing
- use a register appropriate to the context
- use spelling, punctuation and grammar accurately.

**Assignment 1** also tests your reading skills.

Whichever style you elect to write in, you need to demonstrate that you fully understand the text you

have chosen to respond to. You will be assessed on how well you:

- understand the explicit content of the text
- understand implicit meanings and attitudes in the text
- can analyse, evaluate and develop facts, ideas and opinions
- can support your views or argument by selecting and using relevant information from the text.

You must also include the first draft of one of your assignments in your portfolio. It does not count towards your final mark, but use it as an opportunity to demonstrate your editing skills.

There is advice on how to write a descriptive composition at the end of Unit 2 and how to write a narrative composition at the end of Unit 3. The following task will give you practise at writing to discuss, argue or persuade.

### Writing to discuss, argue or persuade

In this unit you have read various texts on money and luxury goods, precious metals and gems. Find a recent news item or blog post on one of these topics that interests you, then write an article for a student blog or magazine in response to it.

You could use one of the topics or titles below as a starting point.

- Precious gems
- Gold!
- Diamonds are forever
- Dirt, sweat and money
- A cash-free society

Write about 500 to 800 words. Use an appropriate style to discuss, argue and/or persuade.

Remember to make a copy of the article that you are responding to and attach it to your composition.

## Unit 6: Literature extension

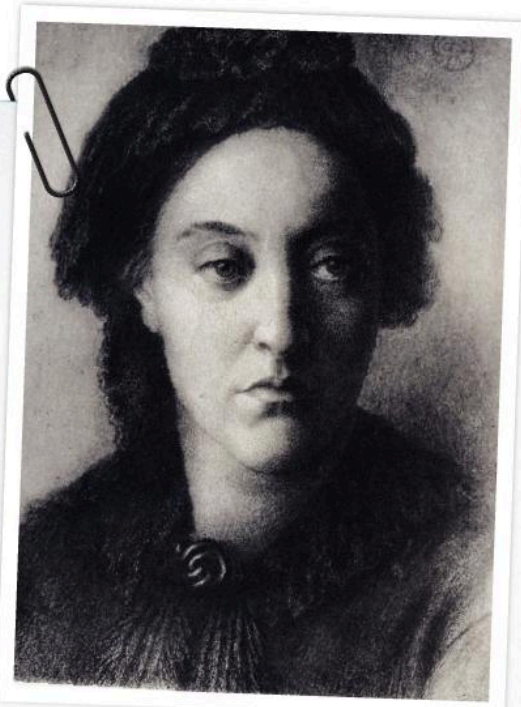
When you read poetry, you often need to make inferences or read between the lines. Each of these poems refers to precious objects, but what are they actually about? Choose one poem and try to explain what the poet is saying.

### An emerald is as green as grass

An emerald is as green as grass;  
A ruby red as blood;  
A sapphire shines as blue as heaven;  
A flint lies in the mud.

A diamond is a brilliant stone,                 5  
To catch the world's desire;  
An opal holds a fiery spark;  
But a flint holds fire.

By Christina Rossetti (1872)



### Gold

Gold! Gold! Gold! Gold!  
Bright and yellow, hard and cold  
Molten, graven, hammered and rolled,  
Heavy to get and light to hold,                 5  
Hoarded, bartered, bought and sold,  
Stolen, borrowed, squandered, doled,  
Spurned by young, but hung by old  
To the verge of a church yard mold;  
Price of many a crime untold.

Gold! Gold! Gold! Gold!                     10  
Good or bad a thousand fold!  
How widely it agencies vary,  
To save – to ruin – to curse – to bless –  
As even its minted coins express:  
Now stamped with the image of Queen Bess,   15  
And now of a bloody Mary.

By Thomas Hood (1799–1845)

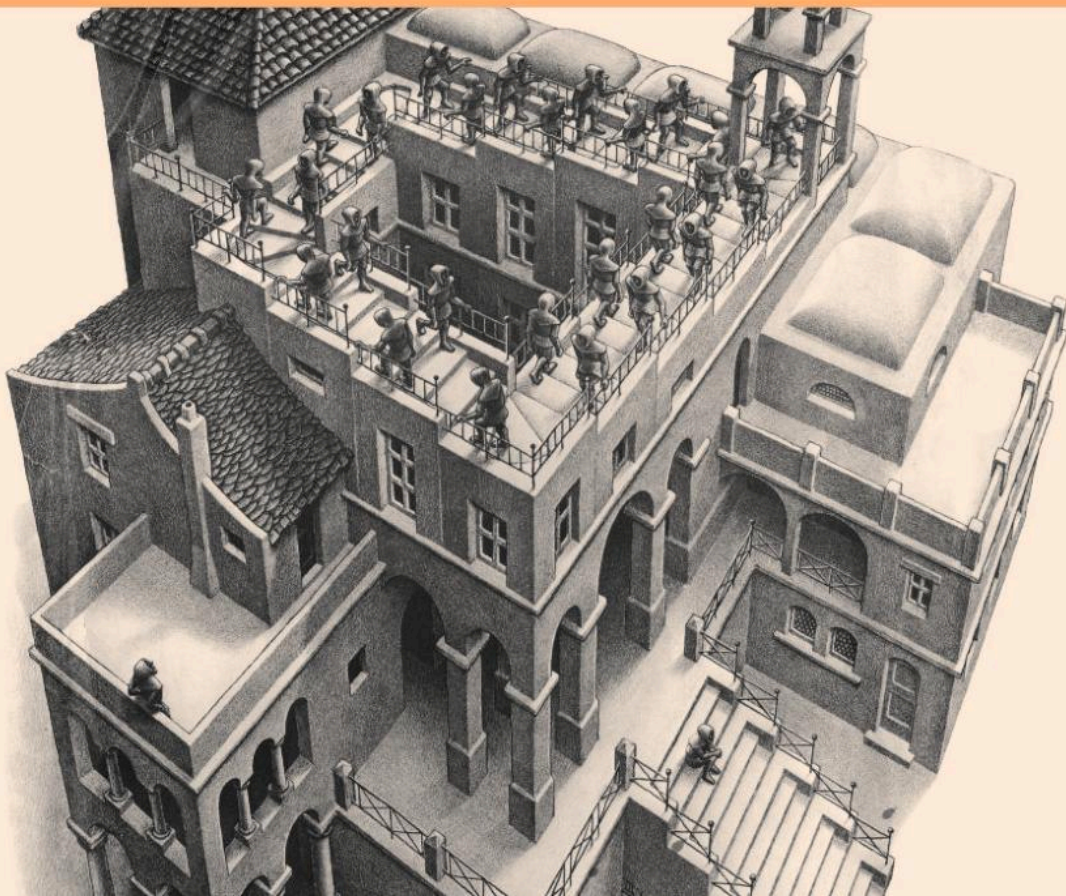


# 7

## “Believe it or not”

### In this unit you will:

- Visit the Congo, England, Haiti, the Himalayas, Scotland, Thailand, unknown and fictional places
- Read blogs, fantasy fiction, magazine articles, news reports and travel writing
- Write to describe, discuss and entertain.



# How to spot fake news

**Talking point**  
 Can you spot fake news? How do you know that what you read online is true or reliable?

Discussions about fake news have shown the importance of critical thinking when reading media and information texts. The International Federation of Library Associations and Institutions (IFLA) has designed the poster below with eight simple steps to help readers decide on the reliability of such texts.

## HOW TO SPOT FAKE NEWS



**CONSIDER THE SOURCE**  
 Click away from the story to investigate the site, its mission and its contact info.



**READ BEYOND**  
 Headlines can be outrageous in an effort to get clicks. What’s the whole story?



**CHECK THE AUTHOR**  
 Do a quick search on the author. Are they credible? Are they real?



**SUPPORTING SOURCES?**  
 Click on those links. Determine if the info given actually supports the story.



**CHECK THE DATE**  
 Reposting old news stories doesn’t mean they’re relevant to current events.



**IS IT A JOKE?**  
 If it is too outlandish, it might be satire. Research the site and author to be sure.



**CHECK YOUR BIASES**  
 Consider if your own beliefs could affect your judgement.



**ASK THE EXPERTS**  
 Ask a librarian, or consult a fact-checking site.

IFLA International Federation of Library Associations and Institutions

Believe it or not.  
 The title of a newspaper column by Robert Leroy Ripley, American cartoonist and amateur anthropologist (1890–1949)

It is an old maxim of mine that when you have excluded the impossible, whatever remains, however improbable, must be the truth.  
 Sherlock Holmes in *The Beryl Coronet*, by Sir Arthur Conan Doyle (1892)

**REMINDER – playing the devil’s advocate**  
 To play the devil’s advocate is to oppose an argument with ideas you do not necessarily believe in to establish the validity of an argument. In a debate, it is to present a view or proposition you do not hold or believe in as a means of testing your opponent’s debating skills.

**Speaking and listening**  
**Discussing “truth”**

- Working on your own, write down one or two things that you believe to be true, but other people doubt.
- In pairs, take turns trying to convince your partner that what you believe is true. If necessary play the “devil’s advocate” to make your partner explain his/her theories in full.

**REMINDER – colloquial expression**

A colloquial expression is an everyday, informal phrase or way of speaking that may not use correct English.

Examples: *What is he like! Get a grip! That's so random! Give us a break!*

**REMINDER – cliché**

A cliché is a phrase that has been used so often it has lost its novelty and may have lost its original meaning.

Examples: *don't rock the boat; backseat driver; a tower of strength; as safe as houses.*

**REMINDER – news reports, news articles and feature articles**

A **news report** is written to inform the public of a newsworthy event immediately after it has happened.

A **news article** on the same event will examine it in greater detail from different perspectives.

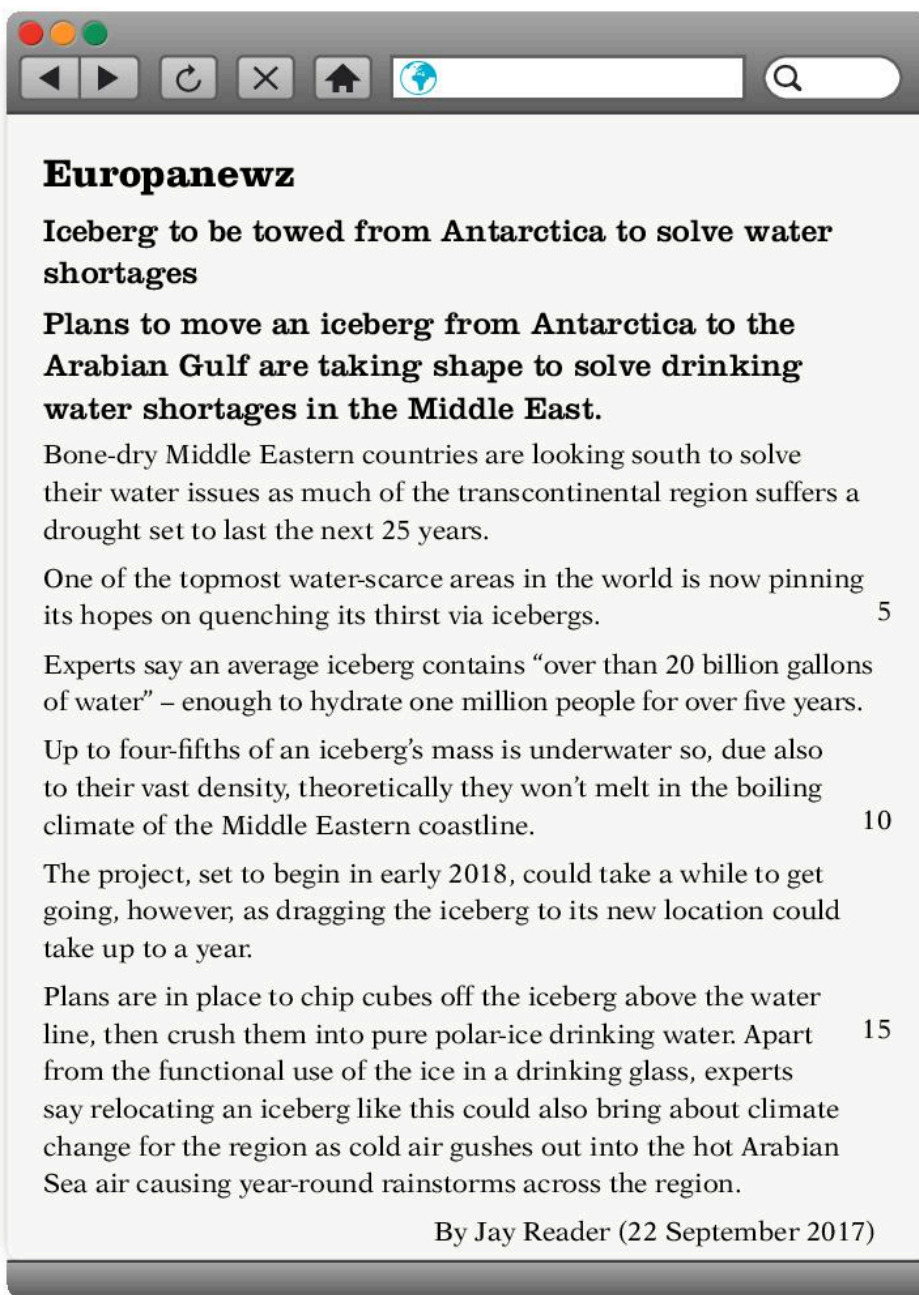
A **feature article** is about a subject of interest to the public, but is not specifically time-related and can be read at any time.

## News reports and articles

Journalists, sometimes called reporters, are people who write for newspapers. Their job is to report newsworthy events. The way in which journalists write their reports or articles depends largely on the paper they write for. Some newspapers appeal more to educated professional people who want to know what is happening in the world; some papers have a more populist approach and appeal to people who just want to know what is happening in their own country or local area as a form of light entertainment.

The language used for serious national and international news is usually more academic and objective, whereas popular, tabloid newspapers use a form of journalese. Journalese is a way of condensing information using modern colloquial expressions and clichés.

Read this online news report and look at the writer's use of language.



The screenshot shows a web browser window with a search bar and navigation icons. The article title is "Iceberg to be towed from Antarctica to solve water shortages". The main heading is "Plans to move an iceberg from Antarctica to the Arabian Gulf are taking shape to solve drinking water shortages in the Middle East." The text discusses water scarcity in the Middle East and the potential solution of towing icebergs from Antarctica. The article is attributed to Jay Reader, dated 22 September 2017.

**Europeanz**

**Iceberg to be towed from Antarctica to solve water shortages**

**Plans to move an iceberg from Antarctica to the Arabian Gulf are taking shape to solve drinking water shortages in the Middle East.**

Bone-dry Middle Eastern countries are looking south to solve their water issues as much of the transcontinental region suffers a drought set to last the next 25 years.

One of the topmost water-scarce areas in the world is now pinning its hopes on quenching its thirst via icebergs. 5

Experts say an average iceberg contains “over than 20 billion gallons of water” – enough to hydrate one million people for over five years.

Up to four-fifths of an iceberg’s mass is underwater so, due also to their vast density, theoretically they won’t melt in the boiling climate of the Middle Eastern coastline. 10

The project, set to begin in early 2018, could take a while to get going, however, as dragging the iceberg to its new location could take up to a year.

Plans are in place to chip cubes off the iceberg above the water line, then crush them into pure polar-ice drinking water. Apart from the functional use of the ice in a drinking glass, experts say relocating an iceberg like this could also bring about climate change for the region as cold air gushes out into the hot Arabian Sea air causing year-round rainstorms across the region. 15

By Jay Reader (22 September 2017)

## Reading skills

### Looking for significant absences

Sometimes what is *not* in a text can be as important as what is.

What is absent can influence how you read and understand an article, story or poem. Take, for example, children’s fairy stories.

What is absent in Cinderella, Goldilocks, and Beauty and the Beast is a caring mother figure. Knowing that the girls in these tales have no one to guide them influences how you interpret or understand the content of the story.

In news reports and articles, what a journalist chooses to leave out can make a big difference to how you understand what has been put in.

Re-read the article on the iceberg opposite and find at least one significant point that should be there, but isn’t.

### Writing to express thoughts and opinions

Is the report about an iceberg being towed into the Arabian Gulf genuine or “fake news”?

Write one or two paragraphs discussing what leads you to think this report is either true or false.

Be sure to give:

- an example of something in the report that suggests it could be true
- one reason or more why it might not be true
- at least one further example from the text to support your opinion either way.

Remember, in discursive writing you should examine both sides of an argument objectively and support your views with examples.

### Human interest in news reports

Whether a journalist is writing for an informative daily newspaper or a popular tabloid, they often try to make reports more personal in order to arouse readers’ anger or sympathy, or to make a dramatic event more understandable. The objective is to engage readers emotionally in what they are reading. To do this a report on a natural disaster, for instance, will include interviews with victims or rescue workers. A news article on a financial scandal might include comments made by people who have lost all their money. This is called human interest.

Read a report about a girl who survived the 2004 tsunami in Thailand and how her story has been turned into a stage show. Look at how the reporter has condensed information into short paragraphs.

## **Brave elephant saved my life from the horror of the Boxing Day tsunami**

**The story of how Ning Nong carried Amber Owen, then eight, to safety when the wall of water hit the Thailand coast has inspired a hit stage show**

As the first wave of the Boxing Day tsunami devastated the Phuket shore, baby elephant Ning Nong held strong in the surging water to carry his friend Amber Owen to safety.

Four-year-old Ning Nong had become a trusted companion to eight-year-old Amber during her month-long winter holiday with her parents in Thailand in 2004. Every day she would hurry to the beach to ride on his back along the shore, and he would wrap his trunk protectively around her shoulders as she fed him bananas.

After celebrating Christmas in paradise with mum Samantha and stepdad Eddie, she couldn't wait for a Boxing Day adventure with the four-year-old elephant on the beach in Choeng Thale resort.

In the Sheraton hotel just above the beach that morning the family had felt a small tremor, but thought nothing of it. Then, as Amber took her daily ride on Ning Nong, the tide suddenly receded.

No one was prepared for what happened next. Amber saw several local men walking on to the sea bed exposed by the retreating water, picking up the fish left in its wake.

But Ning Nong instinctively knew something was wrong – and his actions during the horror that followed would save her life. Amber, now 20, recalls: "Ning Nong seemed really agitated. He kept turning away from the sea and was anxious."

As the baby elephant became increasingly stressed, his trainer kept trying to pull him back as he attempted to run away.

"I didn't really understand what was going on," says Amber. "All these men were walking where the tide had receded, picking up fish and putting them in their bags." 35

"But Ning Nong was swaying and trying to walk up the beach. He didn't get very far as the trainer kept pulling him back. Seconds later the water crashed, reaching Ning Nong's shoulders. I clung on to his back, terrified." 40

5 All Amber could do was cling to 4ft Ning Nong. Instead of throwing her off, he climbed through the swirling current, up the beach and inland with her on his back. He only stopped when he reached a high wall, about 400ft from the shore, where he wedged himself beside a stone shelf so that Amber could clamber up to safety. 45

10 "Ning Nong knew what was going on," says Amber, from Milton Keynes, who is now a fashion company intern. "I don't know what would have happened if I wasn't on Ning Nong's back. I was so scared. I could have just been swept away if it wasn't for him. Despite being so young, it's a day I will always remember." 50 55

20 Amber's mum Samantha, 47, tells of her panic when the first wave hit while Amber was out of sight on the beach. The company director and her husband Eddie, now 57, were finishing off their breakfast when they heard screams coming from the beach just below their hotel. 60

25 She recalls: "We ran down to the sand and I was screaming, 'Where's the elephant?' Someone told me he was dead, and I just panicked. Amber was always with him so I knew she'd be on his back. Finally I saw Ning Nong at the other end of the beach, protected against a wall, with Amber. I was hysterical." 65 30

"For the elephant to sense something, run away like that and pop Amber up on a wall is incredible. The elephant saved her life." 70



Others were not as lucky as Amber that day. While it's unknown exactly how many people were killed that day in the Phuket region, around 5,400 lives were lost across Thailand. The total death toll across India, Indonesia and Thailand was around 300,000.

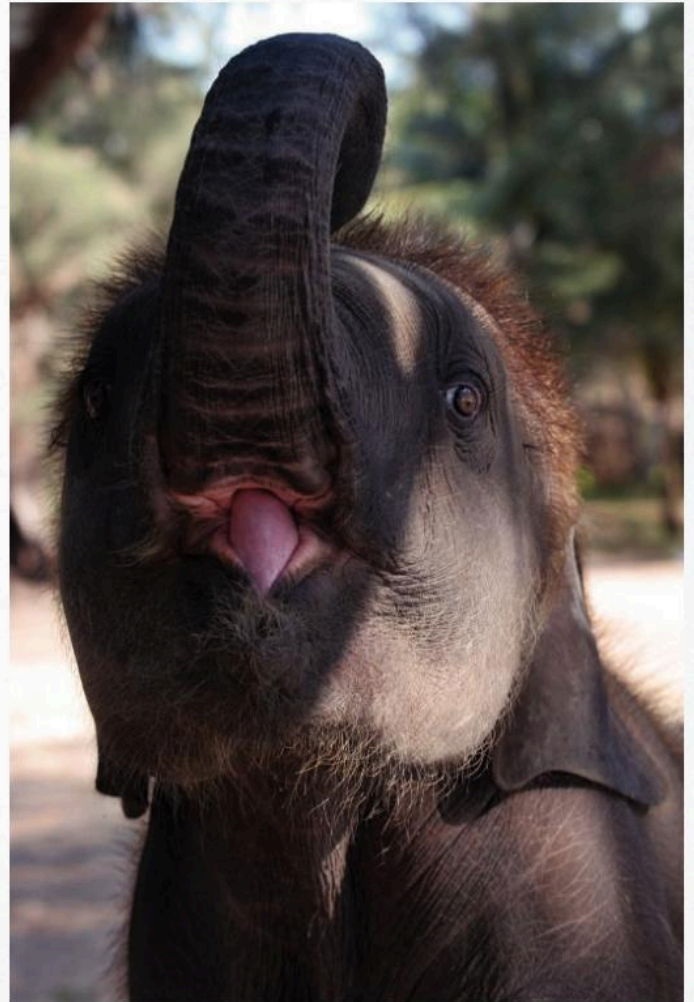
75

Amber and her family have been thankful ever since for Ning Nong's instinct and bravery which saved her life.

Amber's remarkable story of survival has now been made into new book and hit show *Running Wild* by Michael Morpurgo, the man behind stage and film hit *Warhorse*.

80

By Laura Connor, [www.mirror.co.uk](http://www.mirror.co.uk)  
(8 June 2016)



### Writing a summary

Using information in the article about Amber Owen, summarise how the young elephant Ning Nong may have saved her life.

Use your own words as far as possible. Write no more than 120 words.

## Writing skills

### Writing a news report for the popular press

**Eye-catching headline:** a key fact announced in dramatic and/or emotive language that appeals to your type of readers. Use a pun or play on words unless the event involves something horrific (in which case a pun is in very poor taste).

**Hook:** a brief comment to make readers want to know more.

**Byline:** journalist's name.

**Subheading** with a brief paragraph introducing other details in the news item.

**First paragraph** written in the present tense, relating what is happening now.

- Establish the tone of your article through well-chosen words.
- Make dramatic statements using emotive language.

The **body of the report** should:

- focus on what has just happened
- write in present perfect and past tenses
- include direct speech for statements made by witnesses
- include reported speech for comments made by experts (scientists, doctors, etc.)
- mention events that may have led up to or influenced the current situation
- mention major natural disasters or scandals in the past (if relevant).

The **final paragraph** should:

- conclude the information given
- speculate on events or suggest actions that might be taken in the near future.

### REMINDER – direct and indirect speech in news reports

Direct speech is a speaker's exact words written down using speech marks.

Indirect speech is a speaker's words reported indirectly by you or another person.

Examples:

Direct speech: "We saw our whole apartment building collapse in front of us."

Indirect speech: They said they saw their apartment building collapse in front of them.

Or

Direct speech: "I was terrified," said lawyer and mother of three Mrs Tessa Bone.

Indirect speech: Lawyer and mother of three Mrs Tessa Bone said she was terrified.

### The writer's craft – news reports and articles

1. Look at how the writer of the article on Amber and the elephant has included information about Amber's parents. What purpose does this serve?
2. The reporter uses very short paragraphs. Discuss the intended effect on:
  - the content of the story
  - someone reading the newspaper.
3. Compare and contrast the writers' styles in "Icebergs to be towed from Antarctica" and the article about Amber and the elephant. Explain how they are similar, and how and why they differ. Give examples to support your views.

Before you read a feature article about Haiti, look at the different ways news reports and articles can be written.

## Reading skills

### News reports and articles

Journalists and reporters can influence the way that we read their news reports and articles by what they choose to include or exclude, and the type of language they employ.

Here are some of the ways journalists and reporters try to influence readers.

#### 1. Headlines and subheadings

Look at a headline to see if it contains hard facts.

- How much of the headline is speculation?
- Does the headline use emotive or sensational language?

#### 2. The structure of the report or article

Look at how the journalist has organised information in paragraphs.

- What information is given first?
- How are facts presented?
- How much of the article is factual? How much is comment?
- Where and how are witness statements used?

#### 3. The language used to tell the story

Look at the word choices made by the journalist.

- Are words easy to understand or more academic?
- Is the language used sensational and dramatic or serious and objective?
- What tone does the journalist create: indignant, outraged, reflective, interested, nostalgic, respectful, playful ... ?
- What type of reader is the journalist writing for?

#### 4. The way photographs and online video footage are used

Do the pictures have captions that tell the readers what to think or that supply more information about the subject of the article?

- Does the photograph look airbrushed?
- Is it a clear image? If not, why not?
- Is the image emotive? Does it evoke fear, pity or sadness, for example?

5. Finally, consider how much space is given to the writer’s opinion. Is he/she trying to influence what, or the way, you think? If so, why?

### Coursework idea for Assignment 1

Select one or two news items on a recent weather phenomenon or national event. Make notes on their content, then write an article for a popular news media on the subject. Use the information on human interest news reports on pages 163–166 to help you.

Write about 500 to 800 words in an appropriate style and register.

Read about Kiki, a victim of the terrible earthquake in Haiti in 2010. Then answer the reading questions that follow.



## Mail Online

### Kiki, the icon of hope in the rubble

No Hollywood director could have improved on the scene that was splashed across the pages of this and just about every other newspaper 24 hours ago.

No reader could have turned the page without pausing, smiling, perhaps even shedding a tear.

That one photograph summed up the horror and – yes – the hope of what has befallen Haiti.

The crushed masonry that formed the backdrop illustrated the power that created this tragedy.

The determination of the rescuers who have laboured so mightily for so long was there too: sweat creasing the dust that lined their faces after their heroic efforts to find another survivor.

At the centre of the picture: a little boy called Kiki.

He is seven years old and he is beaming, his crooked tooth exposed in a smile as wide as his outstretched arms.

His huge brown eyes sunk deep into his face tell of the suffering he must have endured since his world came crashing down on him eight days earlier, but the smile overshadows everything.

It is directed at a stick thin woman reaching out to him. His mother.

We cannot see her face, but we can see the faces of Kiki's rescuers – well-fed Americans who have left their comfortable homes in the world's richest country to dig for survivors of an earthquake in one of the world's poorest.

Mostly they find only bodies. But not this time. And some of them, too, have their arms outstretched like Kiki.

Others applaud. Some appear stunned by what they have done. As well they might be.



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This is a picture of joy. It is almost biblical. Almost a resurrection scene or the raising of Lazarus that might have been painted by Caravaggio or Rembrandt.

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If there is one image that stays in our minds when the world's attention has moved on from Haiti it will surely be this one. But why?

Why should it not be the picture of another Haitian child who also survived the earthquake?

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Her name is Wideline. There is no mother stretching out her arms to her – she died in the earthquake and so did her father and their home was utterly destroyed.

Wideline's only possession is the red tartan dress she wears. When she was asked how she was feeling she whispered only two words: 'hungry' and 'scared'.

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Wideline is infinitely more representative of what happened to Haiti than little Kiki.

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There are tens of thousands of children like her facing a bleak future and they will need our help for a very long time to come.

But her picture will recede along with countless others like it.

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If not Wideline, why should the enduring image of the earthquake not be the doctors working against impossible odds to save the thousands who were so dreadfully injured?

Paul McMaster, a British surgeon working with that heroic organisation Medecins Sans Frontieres, described how one of the most urgent tasks facing him and his colleagues was finding somewhere to buy a new hacksaw.

They needed to replace the one they had been using to amputate the crushed limbs of people who would otherwise die from gangrene. They had used it so often it was no longer sharp enough.

A picture of good, selfless men and women dedicated to relieving pain in the worst possible conditions should certainly live on, but it will not.

Just as Wideline and the surgeons will surely fade from our collective memories, so will the other images of the earthquake: the mass graves and bodies in the streets; the buildings crushed and the looters being shot.

But Kiki and his rescue will remain and that, from one perspective, is wrong.

The enduring image of the Vietnam War was also a small child: nine year-old Kim Phuc fleeing naked from her village after a napalm attack, screaming in agony from the burns to her skin.

It will remind us for ever of the horror of warfare waged with such vile weapons and of the suffering of the innocent. And we need to be reminded.

**It represents, at the deepest level, a victory over death**

But Kiki was the exception in Haiti. Only a tiny handful have been rescued compared with the vast numbers who died under the rubble.

Why should we focus so much attention on him at the risk of distorting in our memories the real picture?

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I think it's because it answers a deep need in every one of us to believe in the nobility of humanity.

It operates on so many different levels. On one level we feel awe and humility at the love of a mother who simply refuses to abandon hope. 105

Kiki's mother, Ena, was told there was no chance that her son and his sister Sabina, who was buried with him, could have survived.

It is rare for even strong adults to last for more than three or four days without a drop of water and, even if they had not had the life crushed out of them, it was virtually inconceivable that they could still be alive eight days later. 110

But Ena refused to accept the verdict of the experts and she would not leave the ruin of her home. 115

Her reward was, in one sense, a reward for everyone who saw that photograph.

And that is the essence of the photograph of Kiki's rescue. 120

That's why it has such a powerful resonance. It represents, at the deepest level, a victory over death.

There is another way of putting it. It gives us hope. 125

By John Humphrys, [www.dailymail.co.uk](http://www.dailymail.co.uk)  
(23 January 2010)

### REMINDER – puns in headlines

A pun is a play on words where a word is substituted with a homonym for effect.

When puns are used in newspaper headlines they refer to what is being reported.

Example:

Heartless shoemaker has no soul

A Birmingham shoe manufacturer has dismissed his workshop manager after he lost his right hand in a work-related accident. Widower, Ed Boyle, father of four under-tens, lost his right hand while ...

In this example the word *soul* is a homonym of *sole* which is related to the profession of shoemaking.

**Homonym (n):** each of two or more words having the same spelling or pronunciation but different meanings and origins.

(*Oxford English Dictionary*)

## Reading

1. The article on pages 168–169 is about a natural disaster and how rescue workers are trying to save people in appalling conditions. Why, in your opinion, has the journalist started with a reference to Hollywood?
2. According to the journalist, the picture of “good, selfless men and women dedicated to relieving pain ... should certainly live on, but it will not” (lines 75–77). Why do you think he says this?

## The writer’s craft – emotive language

1. Select a word, phrase or sentence from John Humphrys’ article and discuss how and why the journalist has used it to evoke pity or sympathy.
2. Look at the rhetorical questions in lines 43–45. Explain how and why the writer has used these questions to introduce information about the little girl called Wideline.

Below is the opening of an article about Kiki written a year and a half after John Humphrys’ article for the *Daily Mail*. Think about the journalist’s style.

1. Is it similar or different to that of John Humphrys?
2. What effect does the writer achieve through her choice of words in this introduction? How does she want her readers to react?

## The Sun

### School is a three-smile walk for Kiki

**MIRACLE** boy Kiki Joachin beams with joy as he reads aloud at the front of the class – excitedly showing *Sun* readers that he is now back at school.

The brave seven-year-old – whose smile lit up the darkness of Haiti’s earthquake hell when he was rescued from his rubble tomb after nearly eight days – couldn’t stop grinning in his lessons ...

By Virginia Wheeler, *The Sun* (25 May 2011)



# Alchemy – ancient and modern



Alchemy is an ancient form of chemistry that aimed to turn base metals such as lead and tin into gold, and even discover the secret of eternal youth. Many ideas about alchemy may have originated in the Ancient Egyptian process of mummification and belief in the after-life. From North Africa, the Moors introduced alchemy to Europe when they invaded Spain in the 8th century.

In medieval Europe, many people believed base metals grew inside the Earth and eventually turned into “noble metals” such as gold. Alchemy was simply a means of hastening that process. Alchemists based their theories on the belief that everything in the world was composed of the four elements – earth, air, fire and water – plus salt, mercury and sulphur. By the late 16th century, alchemists in Europe had separated into two groups: those who focused on chemical processes and those who continued the search for immortality.

Read more about the ancient practice of alchemy and modern science in the following texts.

## Text A: The Philosopher’s Stone

From the Middle Ages to the late 17th century, the so-called “Philosopher’s Stone” was the most sought-after goal in the world of alchemy, the medieval ancestor of chemistry. According to legend, the Philosopher’s Stone was a substance that could turn ordinary metals such as iron, tin, lead, zinc, nickel or copper into precious metals like gold and silver. It also acted as an elixir of life, with the power to cure illness, renew the properties of youth and even grant immortality to those who possessed it. The Philosopher’s Stone may not have been a stone at all, but a powder or other type of substance; it was variously known as “the tincture,” “the powder” or “materia prima”. In their quest to find it, alchemists examined

**The Philosopher’s Stone:** an unknown substance sometimes called “the tincture” or “the powder” sought by alchemists for its ability to transform base metals into gold and silver, and as an ingredient in the “elixir of life”. According to legend, the Philosopher’s Stone was something people could see but did not recognise as having special powers.

## Reading

Using your own words, explain what the writer of Text A means by:

- a) “building a base of knowledge that would spawn the fields of chemistry, pharmacology and metallurgy” (line 13)
- b) “secretive dabbling” (line 19)

countless substances in their laboratories, building a base of knowledge that would spawn the fields of chemistry, pharmacology and metallurgy.

15

Many of the Western world’s most brilliant minds searched for the Philosopher’s Stone over the centuries, including Roger Boyle, the father of modern chemistry, and even Sir Isaac Newton, whose secretive dabbings in alchemy are now well known. Long before Newton, however, there was Nicolas Flamel, a French bookseller and notary who lived in Paris during the 14th and early 15th centuries. In 1382, Flamel claimed to have transformed lead into gold after decoding an ancient book of alchemy with the help of a Spanish scholar.

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### **Text B: Isaac Newton’s recipe for “Philosopher’s Stone” rediscovered: 17th-century alchemy manuscript reveals ingredients it was thought could make people immortal**

- The Newton manuscript was a copy of text from alchemist George Starkey
- Text describes process to make ‘sophick mercury’ for Philosopher’s Stone
- The Philosopher’s Stone was thought to have ability to turn lead to gold
- It was also thought the Stone could help humans achieve immortality

A handwritten manuscript from nearly 400 years ago has revealed a glimpse of the recipe for the mythical ‘Philosopher’s Stone’. The 17th century document was penned by Isaac Newton, and is a

copy of another known alchemist’s text.

After decades in a private collection, the text was purchased by the Chemical Heritage Foundation in the US, which has revealed the early steps in a process alchemists thought could turn lead to gold.

The Philosopher’s Stone was a well sought-after substance in Western alchemy. Between the Middle Ages and the end of the 17th century, alchemists thought this would allow them to turn lead, iron, copper, and other base metals, to gold. They also believed it had implications for the human soul, and could cure illnesses or even achieve immortality.

### **Text C: Hydrogen turned into metal in stunning feat of alchemy**

*Scientists at Harvard University succeeded in creating a tiny amount of the rarest, and possibly most valuable, material on the planet.*

For nearly 100 years, scientists have dreamed of turning the lightest of all the elements, hydrogen, into a metal. Now, in a stunning act of modern-day alchemy, scientists at Harvard University have finally succeeded in creating a tiny amount of what is the rarest, and possibly most valuable, material on the planet, they reported in the journal *Science*.

For metallic hydrogen could theoretically revolutionise technology, enabling the creation of super-fast computers, high-speed levitating trains and ultra-efficient vehicles, and dramatically improving almost anything involving electricity. And it could also allow humanity to explore outer space as never before. But the prospect of this bright future could be at risk if the scientists’ next step – to establish whether the metal is stable at normal pressures and temperatures – fails to go as hoped ...



### The writer’s craft – style and content

Re-read **texts A, B and C** on alchemy, thinking about the writers’ styles. Where do you think each text comes from? Here are some suggestions:

- a) encyclopaedia
- b) online History site or blog
- c) tabloid (popular) newspaper
- d) serious (broadsheet) newspaper
- e) a children’s book
- f) school Science text book
- g) English text book.

### Talking points

- Why do you think people in the past believed that the world was composed of the four elements: earth, air, fire and water?
- What is your opinion of the ancient practice of alchemy?

### Speaking and listening

#### Discussing beliefs and attitudes long ago

Work with a partner. Study the painting of the alchemist’s workshop on page 171. Try to identify what is in the workshop and why it is there.

Talk about:

- the workshop
- what the alchemist and his assistants are attempting to do
- people’s attitudes to alchemy in the past
- whether you think they were foolish or curious.

### Writing a descriptive composition

Using the image on page 171 or a similar painting of your own choice, describe the contents of an alchemist’s laboratory or study. Try to imagine how it would have looked and use imagery relating to the five senses.

Write about 350 to 450 words.

## Legendary monsters

In the next few pages you are going to read about the sighting of monsters, or cryptids, in different countries. Decide for yourself whether these sightings are genuine – or not.

### The Loch Ness Monster

Loch Ness is a vast lake in the North of Scotland. The loch is one of a series of interlinked lakes running along the Great Glen, a geological fault zone which creates a distinctive incision across Scotland.

Many people believe there is a dinosaur-like creature living in Loch Ness. There is no actual proof of its existence, but sightings go back to the time of the Celtic monk St Columba in the 6th century. Since the invention of photography people have tried to catch the monster on film and many men and women swear they have seen a plesiosaur-like dinosaur swimming in the loch. Photographs suggest the creature has a humped back and a long neck.

**Cryptid (n.):** an animal whose existence or survival is disputed or unsubstantial, such as the yeti.  
(*Oxford Study Dictionary*)

## Legendary Monsters: Cryptids

Cryptozoology is the study of strange and fabled creatures: the term comes from the Greek word “κρύπτω” (krypto) meaning “hide”. The same term can also be used for the study of animals whose existence was believed to be mythical but have now been shown to exist, such as the coelacanth, an ancient fish, and the okapi, an animal originally thought to be fictitious. Some real animals such as the Komodo dragon are linked to legendary creatures such as dragons; others, such as the disputed Loch Ness Monster, are linked to dinosaurs. Cryptids such as Bigfoot, Sasquatch and the Yeti are said to be humanoid or human-like because they are bipedal (walk on two legs).

## Text A: Mokele-mbembe – an African dinosaur swamp monster

Fossil remains of dinosaurs have been found on most continents, but there is an area of central Africa where some people believe a brontosaurus still exists. It is a swamp monster called Mokele-mbembe, meaning “one who stops the flow of rivers”. Belief in Mokele-mbembe dates back to the sixteenth century, although speculation about its origins is more recent. Reported sightings describe an elephant-sized creature with smooth skin and a long, flexible neck; some include a “frill” along the neck, others say it has a tail like a crocodile. Most reports specify it has clawed feet. Native Pygmies say Mokele-mbembe feed on riverbank trees and live in deep underwater caves.

In 1987, two American researchers, Roy Mackal from the University of Chicago and James Powell said that Mokele-mbembe could indeed be a brontosaurus. Their statement relates back to a book published in 1909, *Beasts and Men*, by

an amateur zoologist named Carl Hagenbeck, who 20  
connected the Congo swamp monster to the recently  
unearthed bones of a sauropod. This was circulated  
worldwide by the press and in 1910 the *Washington*  
5 *Post* ran a story announcing “Brontosaurus Still  
Lives”. Subsequent reports increased numerically, 25  
but none were ever traced to genuine first-hand stories  
or actual sightings. In 1992, a Japanese film crew  
caught a 15-second shot of what appears to be a large  
10 creature with a long neck swimming on a central-  
west African lake before diving. A book published 30  
in 1999, *Cryptology A to Z*, includes the testimony  
of a Congolese biologist Marcellin Agnagna, who  
supposedly glimpsed Mokele-mbembe wading into  
15 Lake Tele in 1983. Agnagna tried to film the creature  
but in his excitement forgot to remove the lens cap 35  
on his camera. Scientists and journalists have regularly  
investigated the Congo region for over a hundred years  
now, but the beast continues to evade them.

### Speaking and listening

#### Work with a partner

1. make two lists:
  - i. mythical or magical creatures such as dragons and the phoenix
  - ii. popular cryptids such as the Loch Ness monster and the Yeti
2. Choose one creature from each list and try to link it to a known, living creature
3. Try to find a reason why people in the past invented mythical creatures and cryptids
4. Suggest one or two reasons why some people today believe in the existence of cryptids
5. Join with another pair and discuss your thoughts and ideas.

## Text B: Was a Mokele-mbembe killed at Lake Tele?

Around 1960, the forest dwelling pygmies of the Lake Tele region (the Bangombe tribe), fished daily in the lake near the Molibos, or water channels situated at the north end of the lake. These channels merge with the swamps, and were used by Mokele-mbembes to enter the lake where they would browse on the vegetation. This daily excursion into the lake by the animals disrupted the pygmies’ fishing activities. Eventually, the pygmies decided to erect a stake barrier across the molibo in order to prevent the animals from entering the lake.

When two of the animals were observed attempting to break through the barrier, the pygmies speared one of the animals to death and later cut it into pieces. This task apparently took several days due to the size of the animal, which was described as being bigger than a forest elephant with a long neck, a small snake-like or lizard-like head, which was decorated with a comb-like frill. The pygmy spearmen also described a long, flexible tail, a smooth, reddish-brown skin and four stubby, but powerful legs with clawed toes. Pastor Thomas also mentioned that the two pygmies mimicked the cry of the animal as it was being attacked and speared.

During my first expedition in 1985, we met with several eyewitnesses who have observed Mokele-mbembes in the Sangha

and Likouala aux Herbes Rivers. Our pygmy informants also mentioned that there were at least two Mokele-mbembes still living in the Lake Tele vicinity, but they were simply too afraid to take us to a precise location where we could actually film and observe a specimen of Mokele-mbembe, due to their superstitious beliefs surrounding the animals. 35

5 During our two visits to the Congo, my colleagues and I were unable to locate a single one of the “dozens” of witnesses that allegedly observed Mokele-mbembes with the aforementioned explorers. Marcellin Agagna changed his story several times, and is now thought (by Roy Mackal) to have observed the giant African freshwater turtle, *Trionyx triunguis*. Herman Regusters and his wife Kia are the only individuals on his expedition to have observed a “long-necked member” travelling across Lake Tele, in spite of the fact that 28 other people were with them from the village of Boha. Rory Nugent’s alleged Mokele-mbembe photos could be anything, although he may have seen “something” in the distance. 40 45 50 55

60 But Jose Bourges, the Congolese wildlife official who accompanied the 1988 Japanese expedition to the lake, reported that the entire expedition observed a large humped back of an animal, slowly moving



▲ The Bangombe tribe claim to have seen Mokele-mbembes.

along, as if foraging on the bottom of the lake, which is three meters deep at most. So the animals are still there, and I still want to find one!

65

By William Gibbons

Bill Gibbons has conducted two major expeditions to the Congo, in 1985–6 and in 1992, in search of the Mokele-mbembe. He conducted two other field investigations on the island of Mauritius in the southern Indian Ocean in 1990 and 1997, after two European visitors claimed dodo sightings. Operation Congo III and Project Dodo III are currently under development. He is currently pursuing a PhD in Cultural Anthropology with Warnborough College, Oxford.

### Directed Writing – an article

You have been on an expedition to find Mokele-mbembe.

Write an article on what you saw for a popular daily newspaper in your country.

Use the information in **texts A and B** and write in an appropriate style.

Write about 250 to 350 words.

The following extracts are taken, in chronological order, from “On Yeti Tracks”, written by the late travel writer and journalist Bruce Chatwin, and published in 1983. The author and his wife, Elizabeth, are in the Himalayas.

**Extract A**

After crossing the torrent of Bhote Khosi, the track then zigzagged up a cliff and we had our first view of Everest to the east. Streams of snow were blowing off the summit. On ahead was Khumbu Ylha, the Sacred Mountain of the Sherpas, rearing its triangular peak above a throne of puffy white clouds...

**Extract B**

All along the track to Thome there were clumps of blue iris and gentians the size of sapphire studs. Soon we came to a lovely wood of birch trees leafless as yet, with peeling orange bark and beards of jade green lichen festooned from their branches. We passed through stands of pale pink rhododendrons and, as we ambled along, I asked Sangye Dorje whether he believed in the Yeti.

“I do,” he said, and went on to explain how there were two kinds of Yeti: the *mih-teh* which killed people, and the *dzu-teh* which killed only animals.

“But Yeti,” he added sombrely, “is also some kind of God.”

He promised that when we got to his own village, Chumming, he would introduce me to a woman who was actually attacked by the beast. Usually, he said, a person who looked into Yeti’s eyes was doomed to die: but she had been the exception.

**Extract C**

Later, in the village of Thome (which means “Way up”) we ran in with some novice monks coming back from the market. They were all singing at the tops of their voices. The smallest was walloping out the rhythm on an oil-can, and a wizened old monk followed wearing purple rags and a sou’wester.

“Ask him,” I said to Sangye, “whether he has ever seen the Yeti.”

“Not I,” the old man smiled. “But my aunts did.” His two aunts had been pasturing their sheep when the whole flock suddenly poured off the mountain with the Yeti in pursuit.



“How did it look?” I asked.

“Bigger than a man,” the monk said, “with terrible yellow eyes, arms almost touching the ground, red hair growing upwards from the waist, and a white crest on top ...”

**Extract D**

We walked until mid-afternoon and had reached the outskirts of Khumjung when Sangye called out, “Bruce! You remember about the Yeti lady? There she is!”

We shinned over the wall and greeted Lakpa Doma, a handsome woman in her thirties with polished red cheeks and a dazzling smile. She wore heavy gold earrings, a striped Sherpa woman’s apron, and was mattocking her field while her old mother cut potato slips for planting.

This was Sangye’s version of her story:

One day in 1974 she was tending her family’s yaks in a summer pasture near Macchermo when the Yeti sprung on her from behind a rock, dragged her to the stream, but then dumped her and went on to slaughter three of the yaks simply by twisting their horns. The beast had the same yellow eyes, big brow-ridges and hollow temples. Some policemen came up from Namche to examine the yak carcasses and stated, categorically, that the killer had never been a man.

“I suppose it was a *dzu-teh*?” I said.

“It was,” said Sangye Dorje...

### Extract E

“I don’t know,” I said to Sangye, not sure what to say. For what, indeed, could one say? What did I, or any other Westerner, really know about the Yeti?

I knew, for example, that Yetis or similar species had been knocking about European literature since the Elder Pliny (Natural History VII, 9) described a race of “wild men” who lived in the Mountains of Imaeus (the Eastern Himalaya), moved with astonishing speed, and had huge feet turned back-to-front. I knew that the Sherpas, too, believed that Yeti had his feet turned back. I knew that several tough-minded mountaineers, such as Eric Shipton or Sir John Hunt, had not only photographed Yeti footprints in the snow, but had heard the Yeti shrieking. I also knew that Hillary’s “scientific” expedition had failed to find the least trace of the creature [...] and had suggested that the “tracks” were those of the snow-leopard or Tibetan blue bear, enlarged by the melting sun.

### Extract F

Of course, I reflected, it was *just* conceivable that some giant orang-outang-like ape had survived in the High Himalaya: but I, for one, was sceptical. I believed, rather, that Yeti was (for want of a better term) a creature of the Collective Unconscious. Man, after all, is the inventor of his own monsters. Babies “see” monsters long before they are shown them in picture books [...] and only a few weeks earlier I had watched, in a school near Alice Springs, some Aboriginal children drawing an ape-like ogre from their mythology – in a continent that never saw an ape until the coming of the whites.

I believed, too, that the people most likely to “see” Yetis were either simpletons or schizophrenics; religious ascetics or the very poor (both liable to protein deficiency); or those at high altitude with a diminished supply of oxygen to the brain. Perhaps Yeti was a mountain hallucination.

### Extract G

We then climbed up alongside the Ngozumpa Glacier and came out into a blinding bright landscape of snow and naked rock and green lakes half-frozen over. On a patch of open water a ruddy shelldrake was nibbling at some weed. Elizabeth was watching him through binoculars when I happened to turn round – and blinked.

“Look!” I blurted out. “Yeti tracks.”

“Oh yeah?” drawled Elizabeth, and went on watching the shelldrake.

“Look at them!”

On the north-facing slope behind us there was a line of very strange footprints. They were each about fifteen inches long, wider at the toe than the heel, and on some you saw – or thought you saw – the imprint of a giant big toe. They approached the base of an almost vertical bank, stopped, continued on the slope higher up, and finally petered out along a rocky ridge. I reckoned that the creature had jumped at least eight feet into the air and twelve along. The tracks were perhaps a day old and had melted a little: even so, I could see that they hadn’t



been made by any of the usual contenders – yak, blue bear, snowleopard, langur monkey, human or human hoaxer. No hoaxer could have jumped that high, yet the Sherpas say that Yeti habitually jumps his own height and more. The strange thing was that its foot had scuffed the snow on the way up – unless it really was a Yeti-with-the-feet turned-back, in which case the jumper had been jumping down. 125

I was sure there must be some logical explanation and called Sangye over.

“Did you ever,” I asked, “on any of your tasks, see anything like them?”

“Never,” he said, darkly. “They were not made by men.” 135

“Then who made them?”

“Same as Yeti.”

**Extract H**

I still have no idea what these “Yeti tracks” were. My whole life has been a search for the miraculous: yet at the first faint flavour of the 140

uncanny, I tend to turn rational and scientific. After this excitement, the whole party was infected with Yeti-fever and kept “seeing things” on every mountain. On Cho Oyu we thought we saw Reinhold Messner manoeuvring across an ice-fall. He was on the mountain that day, but not where we could see him, and the “thing” we did see turned out to be a pinnacle of rock, doubling and tripling as our eyes watered in the wind. 145 150

From *What Am I Doing Here?*,  
by Bruce Chatwin (1983)

**Sangye Dorje (n.):** the author’s Sherpa mountain guide.

**Mattocking (v.):** loosening the soil with an agricultural tool called a mattock.

**Sheldrake (n.):** waterbird.

**Hillary (n.):** Sir Edmund Hillary – New Zealand-born explorer who reached the summit of Mount Everest in 1953.

**Reinhold Messner (n.):** Italian mountaineer and explorer.

**REMINDER – juxtaposition**

Juxtaposition is placing one item next to another for a particular effect or purpose.

Chatwin creates a tranquil mood through the description of “puffy white clouds” and mentions trees and plants familiar to British readers, then, as juxtaposition, relates what his guide says about two types of yetis and a shocking report of how a woman was attacked.

**REMINDER – rhetorical questions**

A rhetorical question is not a genuine question; it is for effect and does not require an answer.

Rhetorical questions have no place in serious writing and should be avoided in essays.

Take care not to end a speech with a question that could result in an undesirable answer.

## Reading

- Re-read Extract A. Using your own words, describe how Chatwin creates a sense of distance and grandeur in this paragraph.
  - Re-read Extract B. Identify and describe two local beliefs regarding Yeti.
  - Using your own words, explain why the police in Extract D “stated categorically” that the killer of the yaks could not have been a man.
  - Explain how and why Chatwin uses two rhetorical questions in Extract E.
  - Describe what makes Yeti tracks identifiable in the snow.
  - In your opinion, why does Chatwin include what his wife was doing in Extract G? Explain your thoughts.
- Identify a word or phrase in Extract F that suggests the same idea as the following:
  - almost believable
  - doubtful.
- Using your own words, explain what the writer means by the following phrases in Extract G:
  - “finally petered out” (line 118)
  - “the usual contenders” (line 123).
- Re-read Extract H. Using your own words, explain what you think Chatwin means by: “My whole life has been a search for the miraculous: yet at the first faint flavour of the uncanny, I tend to turn rational and scientific.”
- You are a scientist on Chatwin’s expedition to verify the existence of the yeti in the Himalayas. Write your journal for the day Chatwin thinks he sees yeti tracks. Comment on whether you think he is right or not. Give your reasons for believing there are, or there are not, yeti in the mountains. Use evidence from the extracts to justify your views but do not copy from them.  
Write about 250 to 350 words

## Speaking and listening

### Giving a talk

- Work in small groups of four or five. Each person should prepare a 3–4 minute talk on a local legend about a monster. If you do not know of one, you could discuss the Congo swamp monster on page 174 the Himalayan yeti, or any other famous monster.
  - As you prepare, think about questions you might be asked about your talk.
  - Use a cue card or half a sheet of A4 paper for notes but do not write a script.
  - Think about these points:
    - the legend, and why it is a legend not history
    - local beliefs
    - whether beliefs have any solid foundation
    - your thoughts and opinions
    - support for your views
    - why people still talk about the ‘monster’ or the belief in the 21st century.
- Take it in turns to give your talk. After each talk, ask questions about it for 7–8 minutes and engage in conversation.



## Narrative prose

In this section we are going to look at the fiction genre of fantasy.

Before you read extracts from fantasy novels, however, read how fiction authors use narrators and the narrative voice to tell their stories.

### The narrative voice

In Unit 3 and other units we have looked at point of view and how to identify the speaker in a poem or the narrative voice in a story. Here is a quick reminder of what we have looked at so far.

In a first-person narrative, we read the story from the narrator’s point of view; we know whether the person telling the story is male or female, we may know his/her age, nationality and other details that might influence how that person sees the world or experiences events.

In a third-person narrative we do not know who is telling the story. It may be the author, or the author may have adopted a persona to tell the story.

The author may use an omniscient narrator who knows everything that is happening in the plot and what characters are thinking. This type of narrator describes scenes and what is happening without making judgmental comments or voicing opinions.

### The omniscient narrator

An omniscient third-person narrator usually tells a story using two major techniques: show and tell.

- The narrator shows us people’s characters through what they say, how they speak and how they react to one another. We can also learn about the past and the future from what characters say.
- The narrator tells us about the characters through description and setting. We learn what characters look like, where the characters are and what is happening to them through what the narrator tells us.

An omniscient narrator also knows what characters are thinking. These thoughts are conveyed to the reader using both the show and tell techniques.

- The narrator shows what a character is thinking through a kind of inner speech called free indirect thought. For example: *Is it over yet?*

Or

- The narrator tells what a character is thinking through direct thought. For example: *Is it over yet, he wondered.*

Now read two extracts (on pages 182 and 183) from a well-known fantasy novel and look at the way the author makes the events and characters believable.

#### REMINDER – genre

The word *genre* refers to the distinct features of different writing styles, types of film or forms of theatre. The main categories are:

- poetry
- drama (comedy; tragedy; musical; kitchen-sink drama; etc.)
- film (cartoon; thriller; comedy; road movie; musical; spy; epic; etc.)
- prose.

Prose can be broken down into a range of genre:

- non-fiction (biography; autobiography; reference book; travel writing; etc.)
- fiction (fantasy; thriller; detective; romance; chick-lit; classic; literary; etc.)
- graphic novels.

## Showing and telling

The first book in J.R.R. Tolkien's trilogy *The Lord of the Rings* is *The Fellowship of the Ring*. The novel begins at a party for the famous hobbit Bilbo Baggins' 111th birthday. Bilbo reluctantly gives his heir, Frodo Baggins, a ring with strange and dangerous properties – it is the One Ring of legend. Frodo is told that the ring must be taken away from the Shire, where the hobbits live, because it holds an evil power. Frodo is warned that he must never put it on.

Frodo leaves the safety of the Shire with his small hobbit friends, Sam, Merry and Pippin, but he is soon pursued by the nine Ringwraiths, who take the form of terrifying Black Riders.



Frodo hesitated for a second: curiosity or some other feeling was struggling with his desire to hide. The sound of hoofs drew nearer. Just in time he threw himself down in a patch of long grass behind a tree that over-shadowed the road. Then he lifted his head and peered cautiously above one of the great roots.

5

Round the corner came a black horse, no hobbit-pony but a full-sized horse; and on it sat a large man, who seemed to crouch in the saddle, wrapped in a great black cloak and hood, so that only his boots in the high stirrups showed below; his face was shadowed and invisible.

10

When it reached the tree and was level with Frodo the horse stopped. The riding figure sat quite still with its head bowed, as if listening. From inside the hood came a noise as of someone sniffing to catch an elusive scent; the head turned from side to side of the road.

15

A sudden unreasoning fear of discovery laid hold of Frodo, and he thought of his Ring. He hardly dared to breathe, and yet the desire to get it out of his pocket became so strong that he began slowly to move his hand. He felt that he had only to slip it on, and then he would be safe.

20

From *The Lord of the Rings*, by J.R.R. Tolkien (1954)

### The writer's craft – showing and telling

Is Tolkien showing the reader what is happening or telling, or both? Give two examples from the extract to justify your opinion.

In the next part of the story, the hobbits wait until the Black Rider has disappeared and continue their journey, but later that evening they hear another horse.

“Hush,” said Frodo. “I think I hear hoofs again.”

They stopped suddenly and stood as silent as tree-shadows, listening. There was a sound of hoofs in the lane, some way behind, but coming slow and clear from the wind. Quickly and quietly they slipped off the path, and ran into the deeper shade under the oak-trees. 5

“Don’t let us go too far!” said Frodo. “I don’t want to be seen, but I want to see if it is another Black Rider.”

“Very well!” said Pippin. “But don’t forget the sniffing.”

The hoofs drew nearer. They had no time to find any hiding-place better than the general darkness of the trees; Sam and Pippin crouched behind a large tree-bole, while Frodo crept back a few yards towards the lane. It showed grey and pale, a line of fading light through the wood. Above it the stars were thick in the dim sky, but there was no moon. 10 15

The sound of hoofs stopped. As Frodo watched he saw something dark pass across the lighter space between two trees, and then halt. It looked like the black shade of a horse led by a smaller shadow. The black shadow stood close to the point where they had left the path, and it swayed from side to side. Frodo thought he heard the sound of snuffling. The shadow bent to the ground, and then began to crawl towards him. 20

From *The Lord of the Rings*, by J.R.R. Tolkien (1954)

### Writing a narrative composition

Rewrite this excerpt from the *Lord of the Rings* in the first person. You can be Frodo, Pippin or Sam. Try to create a sense of fear or menace.

Write about 350 to 450 words.

All fiction requires a reader to suspend disbelief. A good fiction author makes his/her story believable. How does this author make his characters and setting seem real?

## Shadowmancer

In the gloom of the forest her eyes began to make strange shapes out of everything she looked at. A tree appeared to change into a giant's head, a cloud looked like a swan fixed against a star, and a small tuft of grass took on the shape of a hedgehog that seemed to crawl through the wood. Kate stared into the night. Then froze. The night was staring back at her!

There in the glade, just several feet away from her, five pairs of bright eyes were gazing towards the holly bush. Kate felt the palms of her hand begin to sweat as sudden panic gripped her tightly. She dared not move for fear that they would see her. She dared not swallow for fear that they would hear her. Even at such close a distance, she could not make out any shape of the creatures, just red staring eyes. If they were smugglers, then this was the best disguise she had ever seen. She had certainly not heard their arrival; they had simply appeared.

As she looked on, Kate saw a silver outline begin to appear around each figure, like millions of tiny sparks jumping in a fire. Brighter and brighter they glowed. Then all the sparks began to draw closer together. They rolled around each other as if propelled by some unseen wind blasting the embers of a fire. As they burnt brighter they changed from silver, to red, to green, to blue. Finally, as quickly as they appeared, they vanished. Kate stared fearfully into the night. Her gaze was transfixed by what was before her.

There, standing in the glade were five tall figures dressed from head to foot in metal armour. Each wore a burnished helmet in the shape of a snake's head, with glistening eyes that shone like diamonds. Two large ivory fangs stabbed down to the front of each helmet like the sabre teeth of some long extinct creature.

The breastplates of the armour outlined every muscle, a long metal spine ran to the elbow of each arm where it was joined to a thick leather gauntlet. In between each piece of metal, Kate could see the skin of the creatures. Dark green

and lifeless, it had an eerie glow that almost merged with the night. Around each waist hung a thick black leather belt, on to which was strapped what looked like a short sword with a black leather grip. 45  
5 The smallest of the creatures carried a round shield studded with silver, inset with glowing red jewels.

From her hiding place she could not make out the features of their faces. She could see only the bright red eyes still staring towards her. Kate aimed the pistol directly at the head of the largest creature. She took in a slow and silent breath. She was terrified. A voice inside her head screamed, *Pull the trigger!* She was unable to move, rigid with fear, petrified as a statue. 55

The voice screamed at her again. *Pull the trigger!* 15  
Again she could not move. The weight of the gun began to tug against her hand as if it was being pulled from her grip. All Kate wanted to do was run and scream. She knew she would get only five paces before being caught. She knew that if she moved her hand or lowered the pistol the creatures would hear her. Kate summoned every ounce of strength to hold the pistol in front of her. She could feel the muscles in her arm begin to ache, the pain reaching from the tips of her fingers to the shoulders. 60  
20 She wanted to cry, she wanted to go home. Again the voice cried in her head. 65

*Pull the trigger ... Pull the trigger.*

Now trembling with fear, Kate tried to squeeze the trigger, but her finger wouldn't move. A numbing coldness began to claw its way up her arm, as if she was being slowly turned to stone. 70  
30

From *Shadowmancer*, by G.P. Taylor (2003)

### Writing a narrative composition

Write another exciting scene for the story above. Continue from the words:

40 "A numbing coldness began to claw its way up her arm, as if she was being slowly turned to stone."

Write about 350 to 450 words.

## Unit 7: Self-assessment

In this unit we have read different types of news media, blog articles and fantasy fiction.

Two key skills we have looked at are how fiction authors show and tell. What is the difference?

What do you remember about how journalists use emotive language in news articles?

How do reporters use human interest to make news stories more personal?

### **Make notes about Unit 7**

Consider the work you have done in this unit. Then copy and complete the chart.

Two texts (media, non-media or fiction) I remember in Unit 7 are:
Two new skills I learned are:
Two things I'm not sure about are:
I enjoyed doing:
Something I would like to do again is:
I would like to do this again because:

# Preparing for your exams

**Question 1(f) of Paper 1 Reading** will ask you to write a summary of a text in no more than 120 words. Follow these simple points for success.

1. Keyword the question. Identify what information you need to select. Is it from all of the text or only part of it?
2. Mentally convert the task into a question. This may help you to select relevant points.
3. Re-read the text, selecting and underlining details. Number the details in the margin. Use letters (a/b/c) as well if there are two aspects to the question.
4. Decide how to present these details in your summary. It may not be the same as in the text.
5. Write the summary, ticking off each point as you go to avoid overlooking anything. Do not include an introduction or conclusion. Be concise. Use complex sentences to combine details with a colon or semi-colon when possible.
6. Count the number of words. If you have over 120 words, rephrase sentences to shorten them. If you have under or about 100 words, something is missing.
7. Proofread and correct spelling, punctuation and grammar.
8. Finally, ask yourself: Will this get 10/10 for understanding the text and 5/5 for summary style and use of language? To achieve 5/5 for summary style, you need to have made all the points clearly and concisely in your own words.

## Writing summaries

Re-read the exam-style question from page 165, then do the task that follows.

Using information in the article on pages 164–165 about Amber Owen, summarise how the young elephant Ning Nong may have saved her life.

Use your own words as far as possible. Write no more than 120 words.

## The best of three ...

Here are three students' summaries for this question. Read them carefully and decide:

- what is good about their writing
- which one will not get very high marks, and why
- which one will get very good marks, and why.

## Response A

Four-year-old Ning Nong was an elephant he who held strong in surging water to save Amber's life. Amber Owen was a girl from England on holiday with her parents in Thailand when the tsunami waves started. Ning nong instinctively knew something was wrong and his actions saved her live. Ning nong was swaying and trying to get away up the beach from his trainer away from the water. It started coming in fast then he started to run and all Amber could do was cling to his back. Instead of throwing her off he climbed through the swirling current up the beach to a wall where Amber jumped off. She was saved because Ning nong knew what was going on. (120 words)

## Response B

When Amber Owen was eight she was on holiday with her parents in Phuket, Thailand. Each day she went down to the beach to ride a four-year-old elephant named Ning Nong. She was there with the elephant when the tsunami struck the beach. Ning Nong's instinct must have told it there was a disaster coming because he tried to get away from his trainer, pulling him up the beach. As the water swirled round their feet ~~Ning Nong~~ he got away, running up the beach away from the water with Amber clinging tightly to his back. Instead of trying to get rid of her, ~~though, he~~. He found a wall and let her jump off onto it. The elephant saved the girl's life. (119 words)

## Response C

Eitht years old Amber Owen was in Phuket on holiday when the terrible tsumani struck while she was enjoying a ride on a young elephant named Ning Nong. The water receded so far fish were stranded and the elephant knew by instinct this meant something was wrong. He started trying to pull his trainer up the beach and swaying too and fro with distress. Amber clung to his back as the water swirled around his feet. But instead of trying to get her off he charged up the beach away from the vast incoming waves and didn't stop until he located a high wall where Amber could get off to safety. The elephant allmost certainly saved her life. (119 words)

# Unit 7 Literature extension

## The Great Frost

Between 1560 and 1660 there was a period now known as “The Little Ice Age” that particularly affected northern Europe. Read the following extract about the effect of weather conditions in England in the early 17th century. Decide whether you think it is fiction or literary non-fiction.

1. Identify words and phrases that suggest this is an informative account for non-fiction.
2. Identify words and phrases that suggest this is descriptive writing for fiction.
3. Read the extract again and decide whether it is fiction or non-fiction. Write a paragraph to explain your views. Remember to quote from the extract to support your ideas

## The Great Frost

From *Orlando* by Virginia Woolf (1928)

THE Great Frost was, historians tell us, the most severe that has ever visited these islands. Birds froze in mid-air and fell like stones to the ground. At Norwich a young countrywoman started to cross the road in her usual robust health and was seen by the onlookers to turn visibly to powder and be blown in a puff of dust over the roofs as the icy blast struck her at the street corner. The mortality among sheep and cattle was enormous. Corpses froze and could not be drawn from the sheets. It was no uncommon sight to come upon a whole herd frozen immovable upon the road. The fields were full of shepherds, ploughmen, teams of horses, and little bird-scaring boys all struck stark in the act of the moment, one with his hand to his nose, another with the bottle to his lips, a third with a stone raised to throw at the raven who sat, as if stuffed, upon the hedge within a yard of him. The severity of the frost was so extra-ordinary that a kind of petrification sometimes ensued; and it was commonly supposed that the great increase of rocks in some parts of Derbyshire was due

to no eruption, for there was none, but to the solidification of unfortunate wayfarers who had been turned literally to stone where they stood. The Church could give little help in the matter, and though some landowners had these relics blessed, the most part preferred to use them either as landmarks, scratching-posts for sheep, or, when the form of the stone allowed, drinking troughs for cattle, which purposes they serve, admirably for the most part, to this day.

But while country people suffered the extremity of want, and the trade of the country was at a standstill, London enjoyed a carnival of the utmost brilliancy. The Court was at Greenwich, and the new King seized the opportunity that his coronation gave him to curry favour with the citizens. He directed that the river, which was frozen to a depth of twenty feet and more for about six or seven miles on either side, should be swept, decorated and given all the semblance of a park or pleasure ground with arbours, mazes, alleys and drinking booths etc. at his expense.

# 8

## World famous

### In this unit you will:

- **Visit** Africa, Ancient Greece, England, France, Rhodes, Scotland, Sweden, United States, various famous tourist sites and fictional places
- **Read** news articles, blogs, advertising material, autobiography, biography, fiction and poetry
- **Write** to describe, inform and entertain.





To you, o Sun, the people of Dorian Rhodes set up this bronze statue reaching to Olympus, when they had pacified the waves of war and crowned their city with the spoils taken from the enemy.

Not only over the seas but also on land did they kindle the lovely torch of freedom and independence.

For to the descendants of Herakles belongs dominion over sea and land.

Inscription on the huge statue straddling the harbour in Rhodes

### Talking point

The Colossus of Rhodes (right) was one of the wonders of the ancient world.

- It was built between 292 and 280 BC to celebrate a victory.
- It was 30 metres high.
- What happened to it?
- Does it remind you of any other statue?



**Celebrity (n):** 1 a well-known person. 2 fame, being famous.

(Oxford Study Dictionary)

The talent of success is nothing more than doing what you can do well and doing well whatever you do without thought of fame. If it comes at all it will come because it is deserved, not because it is sought after.

Henry Wadsworth Longfellow (1807–82), American poet

Of all the possessions of this life fame is the noblest; when the body has sunk into the dust the great name still lives.

Friedrich Schiller (1759–1805), German poet, dramatist and philosopher

You have to remember that when you are a performer you become a celebrity, but you are not saving lives. It's not that important.

Victoria Beckham (1974–), British singer and designer

### Speaking and listening

Work in small groups of no more than four people.

Each member of the group should choose one quotation from this page and explain what they think the person is saying about the concept of fame or being a celebrity.

Being a celebrity is probably the closest to being a beautiful woman as you can get.

Kevin Costner (1955–), American actor and film director

### Writing to express thoughts and ideas

1. Do the words *fame*, *celebrity*, *success* and *greatness* all mean the same thing?
2. Write a paragraph to show how they differ. Support your views with examples from this page, current affairs, sports or entertainment.

## Famous people and places

Shakespeare's play *Twelfth Night* is a comedy and Malvolio's words (below) are not meant to be taken seriously in the context of the scene. But do his words ring true? Are some people born great and do some people have greatness thrust upon them? Do the tasks on fame and success.

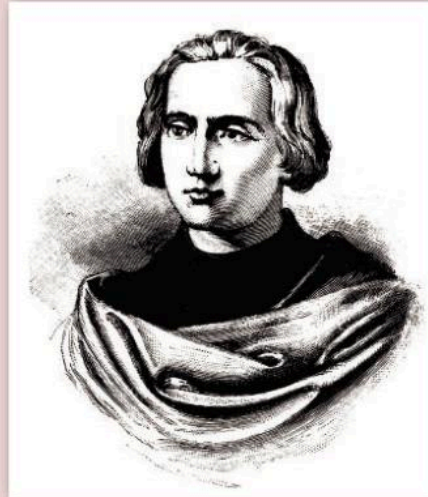
Be not afraid of greatness: some are born great, some achieve greatness and some have greatness thrust upon 'em.

Malvolio, *Twelfth Night*, by William Shakespeare (1564–1616), British poet and dramatist

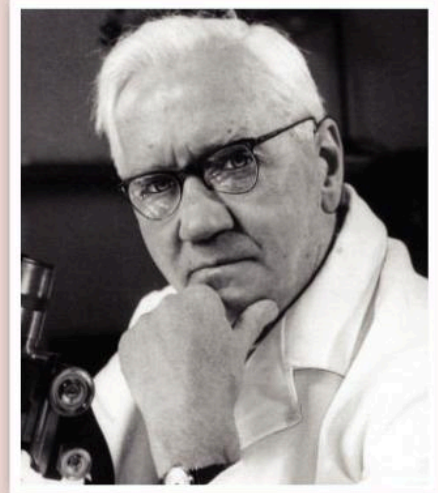
### Success



Marie Curie



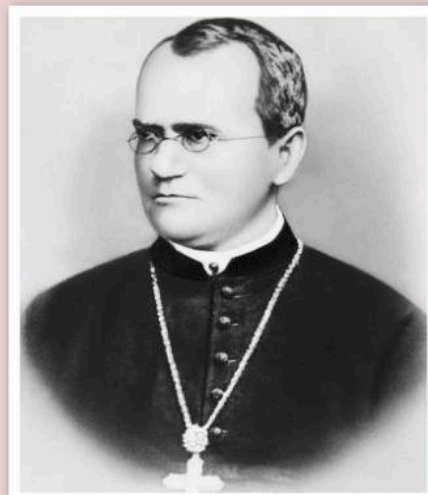
Christopher Columbus



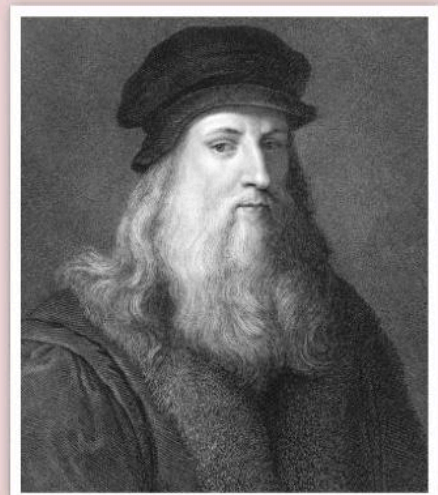
Alexander Fleming



Wolfgang Amadeus Mozart



Gregor Mendel



Leonardo da Vinci

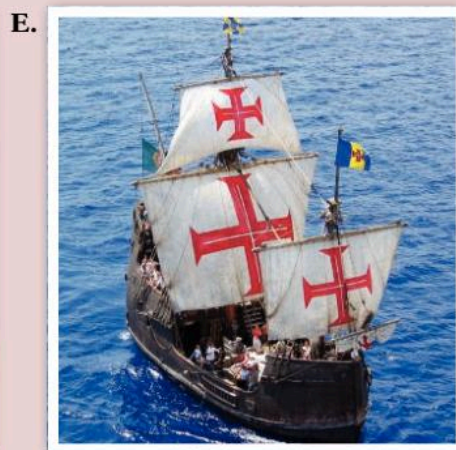
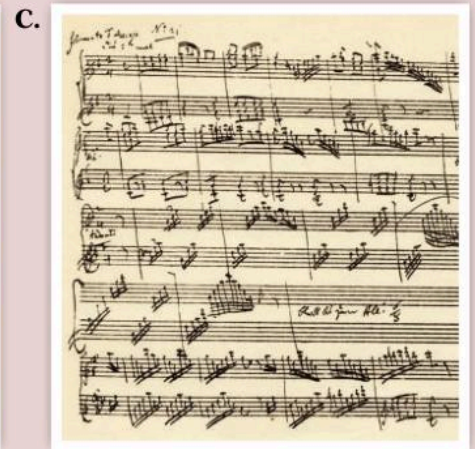
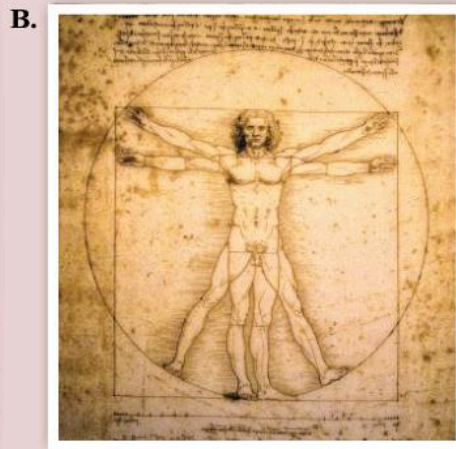
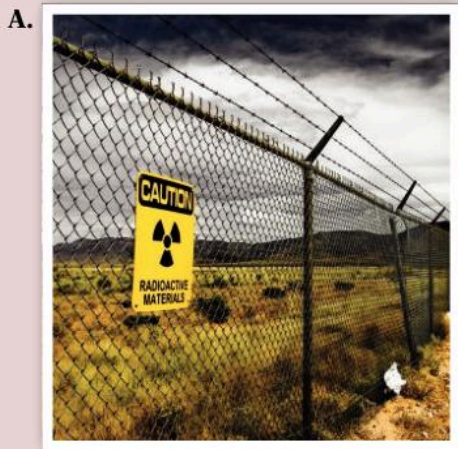
## Fame

1. Make a list of 12 famous people that you know about.
2. Divide these famous people into three categories: those who were born great; those who have achieved greatness; those who have had greatness thrust upon them.

You can name people from the past and the present. You may find that there are more people in one category than another.

Here are a few suggestions to get you started:

- Mahatma Gandhi
- Charlie Chaplin
- Nelson Mandela
- Edwin Hubble
- Albert Schweitzer
- Martin Luther King
- Maria Montessori
- Walt Disney
- Bill Gates
- Steve Jobs
- Mother Teresa
- Amelia Earhart



Who did what and could we live without it?

1. Match the pictures of famous people to what they created or discovered.
2. Decide whether you think the world would be the same without their discoveries or achievements.

Read about the early Olympic Games and the first sports stars in Europe. Then do the writing task that follows.



## The Olympic Games

Historical records demonstrate the first Olympic Games were held in 776 BC. The games were dedicated to the Olympian gods and took place on the plains of Olympia in Greece, where they continued for nearly 12 centuries until Emperor Theodosius declared they were a “pagan cult” and banned them.

The Olympic Games were linked to the religious festivals for Zeus, but were not part of religious ritual. The purpose was to show the physical qualities and abilities of young people and to bring together as many people as possible from different city states and islands to foster friendship and good relations. Nevertheless, some specialists argue the Olympic Games owed their “purity and importance” to religion.

A winner received an award immediately after each competition. Following the announcement of his name, he was given a palm branch while the spectators cheered and threw flowers. Red ribbons were tied on each winner’s head and hands as a symbol of triumph.

### Olympic athletes

Through the 12 centuries of the Olympic Games, many wonderful athletes competed in the stadium and the hippodrome of ancient Olympia’s sacred area, moving the crowds with their great achievements. Although mortal, their Olympic victories immortalised them. Of the best athletes who left their mark on the sacred valley of Olympia, some surpassed all limits and became legends by winning in successive Olympic Games and remaining at the forefront of their sport for more than a decade. It is worth mentioning some of their extraordinary achievements, which, even by today’s standards, would be the envy of athletes such as Nurmi, Zatopek or Lewis.

### Participants

All free male Greek citizens were entitled to participate in the ancient Olympic Games, regardless of their social status. Orsippos, a general from Megara; Polymnistor, a shepherd; Diagoras, a member of a royal family from Rhodes; Alexander I, son of Amyndas and King of Macedonia; and Democritus, a philosopher, were all participants in the Games.

Married women were not allowed to participate in, or to watch, the ancient Olympic Games. However, unmarried women could attend the competition and the priestess of Demeter, goddess of fertility, was given a privileged position next to the stadium altar.

### Astylos of Croton

Astylos of Croton in southern Italy won a total of six victory olive wreaths in three Olympiads (488–480 BC) in the stade race and the diaulos race (twice the stade) events. In the first Olympiad, he ran for Croton and his compatriots honoured and glorified him. In the two successive Olympiads, however, he took part as a citizen of Syracuse. The people of Croton punished him by demolishing his statue in their city and converting his house into a prison.

### Milon of Croton

Milon, a pupil of the philosopher Pythagoras, was one of the most famous athletes in Antiquity. He came from the Greek city of Croton in southern Italy. He was six times Olympic wrestling champion. He first won in 540 BC, in the youth wrestling event and then five times in men’s wrestling. This is a unique achievement even in today’s competition context. He also won seven times in the Pythian Games, nine times in the Nemean Games, ten times in the Isthmian Games and innumerable

times in small competitions. In the 67th Olympiad (512 BC), in his seventh attempt for the championship, he lost to a younger athlete, Timasitheus. There are many accounts of his achievements.

### Leonidas of Rhodes

Leonidas of Rhodes was one of the most famous runners in Antiquity. His was a unique achievement, even by today's standards. For four consecutive Olympiads (164–152 BC), he won three races – the stade race, the diaulos race and the armour race. He won a total of 12 Olympic victory wreaths. He was acclaimed as a hero by his compatriots.

### Melankomas of Caria

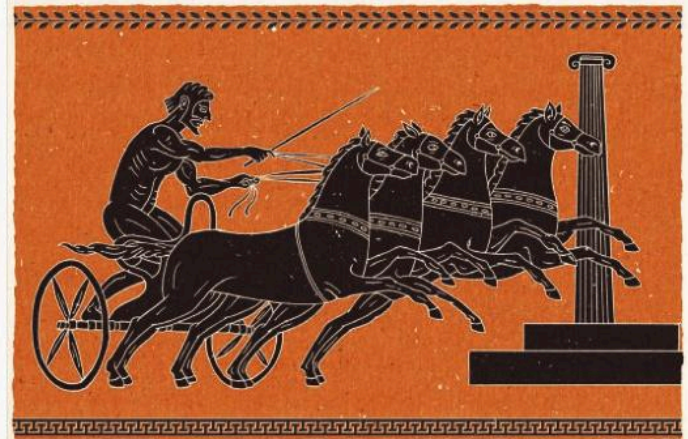
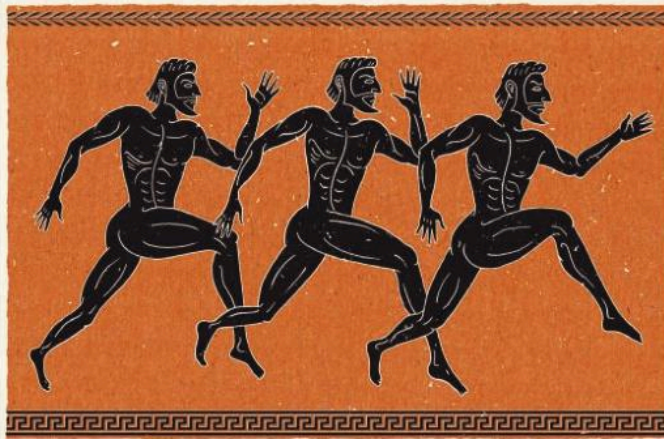
Melankomas of Caria was crowned Olympic boxing champion in 49 BC and was a winner in many other events. He went down in history for the way in which he fought. His movements

were light, simple and fascinating. He would defeat his opponents without ever being hit himself or ever dealing a blow. He was reputed to fight for two days holding his arms out without ever lowering them. He attained his excellent competitive form through continuous and strenuous exercise.

### Kyniska of Sparta

Kyniska, daughter of King Archidamos of Sparta, was the first woman to be listed as an Olympic victor in Antiquity. Her chariot won in the four-horse chariot race in the 96th and 97th Olympiads (396 BC and 392 BC respectively). In the Olympic Games, it was forbidden for women to be present and Kyniska broke with tradition, since, in the equestrian events, the victory wreath or *kotinos*, was won by the owner, not the rider, of the horse.

From [www.olympic.org](http://www.olympic.org)



### Directed Writing – an article

Using the information about participants in the early Olympic Games, write an informative article for a sports magazine on sportsmen and women in Antiquity. Include:

- the participants and their sports
- why they became famous
- interesting details about their lives.

Write about 250 to 350 words.

Read two texts about Madame Tussaud's wax models and do the Reading questions that follow.

## Text A: What makes Madame Tussauds' wax work?

It's been pulling in visitors since 1835, but why does Madame Tussauds remain so popular, even in the CGI [Common Gateway Interface] age? Patrick Barkham joined the crowds – plus Brad, Jacko, the Queen and all – to find out. 5

Johnny Depp is getting a peck on the cheek. A Kuwait scarf is draped around Bollywood star Aishwarya Rai. "Where is Tony Blair?" asks a tourist from Afghanistan [ ... ]

In an era of virtual reality, interactive Wiis 10 and 3D TVs, it is difficult to imagine a more anachronistic attraction than a crowded, dark room peopled with static wax models. But Madame Tussauds is more popular than ever. After the venerable London attraction's 15 busiest ever year, next month sees the opening of a new Madame Tussauds in Blackpool. Another, the 12th Madame Tussauds in the world, will be added in Vienna. Almost every month, a new celebrity is added to the waxen 20 line-up. Gok Wan is set for Blackpool, while the much-requested Justin Bieber will arrive in London, New York and Amsterdam next month. Tussauds' owners, Merlin 25 Entertainments, is the world's second largest leisure group after Disney [ ... ] Last year it reported visitor numbers up by 10 percent across its attractions with a 16 percent jump in profits to £239m.

Born in Strasbourg in 1761, Marie Tussaud 30 studied model-making under Dr Philippe Curtius, a doctor who became highly skilled at making anatomical models from wax. They moved to Paris and she created figures for a waxwork exhibition, narrowly escaped the 35 guillotine in the French Revolution and ended up making face masks of guillotine victims. Tussaud inherited Curtius's models and her travelling exhibition of waxworks became the

touring newspaper of the day, providing vivid 40 impressions of contemporary events, particularly the revolution, in a time before photographs. When she settled in Britain and opened a museum in Baker Street in 1835, her most popular exhibit was the "chamber of 45 horrors" featuring murderers and criminals. This tradition of what academics call "dark tourism" endures today. [ ... ]

"Madame Tussaud believed she provided 50 entertainment, artistic enlightenment, historical education and a place of pilgrimage," writes Pamela Pilbeam, author of *Madame Tussaud and the History of Waxworks*. This presentation of news as entertainment 55 continued under Tussaud's sons and grandsons, who placed famous figures in dramatic historical dioramas. But Tussauds (which has



now dropped the apostrophe) never quite enjoyed the credibility of a museum and tended to be sneered at by historians. [ ... ] Pilbeam has argued that Tussauds presents an “intimately corporeal biographical history”. Academics may mock, but “for most people history is biography and the story of famous people and Tussaud’s always excelled in portraying them”.

Perhaps there is only so much CGI and 3D TV you can take, because the youth of today seem weirdly bewitched by these figures, which still really are fashioned from wax. Each model is painstakingly crafted using modelling techniques pioneered by Marie Tussaud and featuring chicken wire, newspapers and clay. The figures take four months to make and typically cost £150,000. The hair, for instance, is not a wig: each strand of real hair is individually inserted into the artificial scalp.

The ubiquity of Madame Tussauds, found everywhere from Bangkok to Berlin, may reflect the globalisation of Hollywood but each city gets the waxworks it deserves. Washington DC is the only Tussauds to feature a gallery of all 44 US presidents [ ... ] Madame Tussauds in London is the nearest thing to a British Walk of Fame. Unlike Hollywood’s, however, here a star can disappear. The comings and goings of celebrity waxworks deliciously mirror the fickle wax and wane of fame. [ ... ] Now there are 12 Tussauds around the world, many models are sent on tour: a pop star may be down the dumper in Britain but still big in Berlin.

The success of Madame Tussauds across three centuries is part of a long tradition of the tourism of replicas, simulations and spectacle. Its more recent blossoming may reflect a society increasingly obsessed with celebrity but it is also because, as its visitors soon realise, the division between static wax and interactive virtual reality is a false one. The exhibition has moved with the times, introducing Bollywood stars, who are a big draw and interactive



exhibits. Most crucially, it has ripped away the ropes and the “do not touch” strictures. Tussauds has always been 3D and its waxworks are now thoroughly, irreverently interactive.

85 Ann Wootton from Walsall admits her grandchildren wondered what she was on about when she suggested a visit to the waxworks. Now they are enthralled. “I’m absolutely amazed how you can have photos and touch the models, which you couldn’t do in previous years,” says 110 Wootton. “It’s lovely.” [ ... ]

By Patrick Barkham, *The Guardian*  
(26 February 2011)

**Diorama (n.):** a three-dimensional miniature scene using models and a painted background.

## Reading

1.
  - a. Re-read lines 30–57 of text A starting on page 194. In your own words, explain how Madame Tussaud first began making models out of wax.
  - b. Describe how waxwork models are made nowadays.
  - c. Explain in your own words how Madame Tussaud's first wax figures became a "touring newspaper" (line 40).
  - d. "Madame Tussaud believed she provided entertainment, artistic enlightenment, historical education and a place of pilgrimage" (lines 49–51).

Using information from the article, explain how modern Tussauds' exhibitions provide:

- historical education
  - a place of pilgrimage.
- e. In what ways is Madame Tussauds an "anachronistic attraction" (line 12) for today?
2.
    - a. Identify and copy a word or phrase from the text that means the same as each of the following:
      - the ability to be everywhere
      - that which is happening now
      - fascinated by.
    - b. Using your own words, explain what the writer means by the following:
      - "Tussauds ... never quite enjoyed the credibility of a museum" (lines 57–59)
      - (Tussauds) "tended to be sneered at by historians" (lines 59–60)
      - "Tussauds presents an 'intimately corporeal biographical history'" (lines 61–62)
      - "the globalisation of Hollywood" (line 79).
  3. Re-read lines 30–48 ("Born in Strasbourg ... endures today.") Explain how Madame Tussaud's exhibition became the "touring newspaper of the day" (line 40). Use your own words as far as possible.
  4. Using information from text A starting on page 194, summarise how Madame Tussauds exhibition of wax works gained popularity in the 19th century and why it seems surprising that it is still popular today.

Write no more than 120 words.



# Madame Tussauds

## Text B: From France to Britain

The attraction's history is a rich and fascinating one, with roots dating back to the Paris of 1770. It was here that Madame Tussaud learnt to model wax likenesses under the tutelage of her mentor, Dr Philippe Curtius. At the age of 17, she became art tutor to King Louis XVI's sister at the Palace Of Versailles and then, during the French Revolution, was hastily forced to prove her allegiance to the feudalistic nobles by making the face masks of executed aristocrats. Madame Tussaud came to Britain in the early 19th century alongside a travelling exhibition of revolutionary relics and effigies of public heroes and rogues.

At a time when news was communicated largely by word of mouth, Madame Tussauds exhibition was a kind of travelling newspaper, providing insight into global events and bringing the ordinary public face-

to-face with the people in the headlines. Priceless artefacts from the French Revolution and Napoleonic Wars brought to life vividly events in Europe which had a direct bearing on everyday lives. Figures of leading statesmen and, in the Chamber of Horrors, notorious villains put faces to the names on everyone's lips and captured the public imagination. In 1835, Madame Tussauds exhibition established a permanent base in London as the Baker Street Bazaar – visitors paid "sixpence" for the chance to meet the biggest names of the day. The attraction moved to its present site in Marylebone Road in 1884.

From [www.madametussauds.com/London](http://www.madametussauds.com/London)

**Effigies (n.):** models or sculptures of people.

**Artefacts (n.):** man-made objects.

## Directed writing

You are going to London on a school trip. Write a letter to the head of your school proposing a visit to the Madame Tussauds exhibition. Say why you think it will be entertaining and educational. Use the information from **Text A** and **Text B**. Include:

- how the models are made and presented
- how Madame Tussauds has always been an exhibition of modern history and contemporary events.

Write about 250 to 350 words.

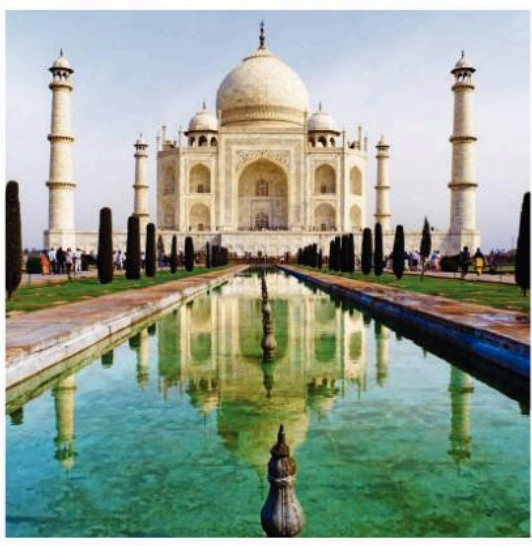
## Writing to express thoughts and opinions

Re-read lines 85–87 on page 195 ("The comings and goings ... wane of fame.") Discuss how and in what ways the "celebrity waxworks deliciously mirror the fickle wax and wane of fame".

Use your own words as far as possible. Write no more than a paragraph.

## Famous places

A.



B.



C.



D.



E.



F.



G.



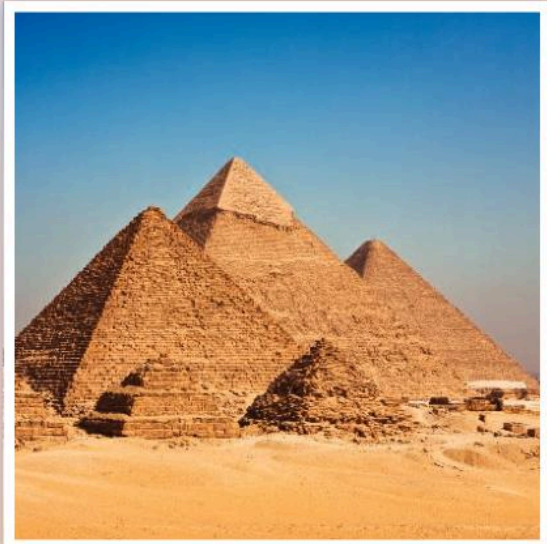
H.



I.



J.



1. Name these famous tourist attractions if you can.
2. How do you know about these places?

## Speaking and listening

### Discussing places

Working with a partner, choose one of the landmarks or buildings. Write brief notes on where it is located, when it was built and why it is famous.

When you have finished your notes, go around the classroom and find out about other sites. You need the following information for each place:

- a. where it is
- b. why it was built
- c. why it is famous.

# Biography

Read the biography opposite. As you read, ask yourself what is missing and what you think ought to have been included.

## REMINDER – syntax

Syntax is the correct arrangement of words in a sentence.

## Assess a student's writing

You are going to take the role of a teacher and mark a short biography of Dr David Livingstone by a student (opposite).

1. Examine the content of the essay. It should include the following:
  - the name of the subject
  - their early life and family
  - their personality or temperament
  - their achievement/discovery/invention
  - when the person died
  - why this person is remembered
  - how this person's work benefited others.
2. Decide whether the content of the essay is presented in a meaningful order. Do the paragraphs lead to a clear conclusion?
3. Now play the role of teacher and mark the essay out of 25 marks for the quality of the writing.

Using a pencil, mark the essay, paying close attention to:

- register and style (for the context of the composition)
- paragraphing (organisation and structure)
- vocabulary and accurate spelling
- use of simple, compound and complex sentences
- punctuation (Are *wh*- clauses preceded by commas, etc.?)

## REMINDER – punctuation: using the semi-colon in sentences

The semi-colon (;) is “stronger” than the comma and is used to separate items in complex lists. It can also join two short sentences on the same subject into one. It links two statements on a subject which are equally important or that complement each other in a way that the second half of the sentence (or second clause) provides information on the first. Examples:

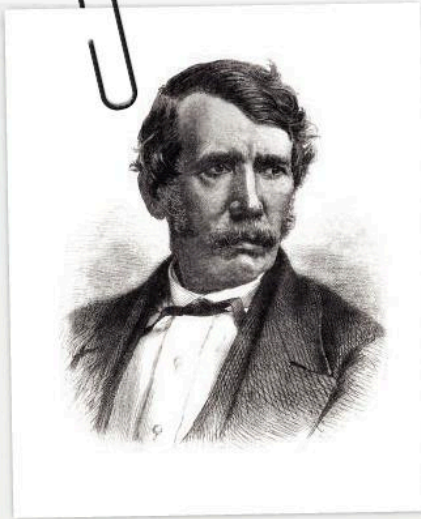
- He needed to pack his suitcase: a towel, a cool bag and three books for the beach; and his spare wallet, two pairs of black trousers and best shoes in case they went to a restaurant.
- She hated running; it made her feel hot and tired.
- John hated school; he did well in his exams though.

## “Dr Livingstone, I presume.”

David Livingstone was born in Lanarkshire Scotland in 1813. His family was very poor and they all worked in a cotton mill. David Livingstone started at the cotton mill when he was ten years old. It was hard, boring work. He continued with his school lessons after his long working day. He was an avid reader and after reading many books about religion and philosophy he decided he could do good in the world by studying medicine. Working in the mill until he was 26 taught him endurance and persistence and helped him to empathise with people who had no choice in life but to live and work in the worst of conditions. Qualities that helped him in his travels in Africa. In 1836 he began studying medicine and theology on Glasgow and then joined the London Missionary Society. He wanted to go to China. But in 1841 he was posted to the edge of the Kalahari Desert in Africa instead. In 1822 Livingstone married Mary Moffatt. They had six children, but Livingstone rarely saw his family because he was travelling all the time. In the last year of her life his wife joined Livingstone on his travels but she died of malaria in 1862. This saddened him and he always regretted not seeing more of his children who had to grow up without him.

Dr Livingstone was appalled by the slave trade that still flourished in Africa. In 1856 he returned to England to publish his books, intending to show slavery was cruel and immoral. The British had stopped their involvement in slavery, but an illegal trade continued and America was still importing slave labour for her plantations.

“Missionary Travels in South Africa” was published in 1857. It caused a sensation, forcing British readers to examine their ideas about the African continent. Up until then, central Africa was thought to be a dry, mountainous region. Livingstone’s book demonstrated it was in fact fertile grassland supporting a very wide range of animal life. Readers learned for the first time about great rivers such as the Zambesi and the people living in different regions, who like any native group in the world, were sometimes suspicious, but could be welcoming to outsiders.



Livingstone had a remarkable life but Livingstone wrote about his travels modestly without exaggeration. He walked from Cape Town, South Africa through the Kalahari Desert to the coastal town of Loanda which is now called Luanda in Angola then followed the Zambesi to the east coast of Mozambique, accompanied only by members of the Makololo tribe, with whom he was friends. He met a wide variety of people during his travels, including nomadic Bushmen and Bakalahari herdsmen and describes people, scenery and animal life accurately without romanticizing them. Livingstone died in Chitambo, Zambia in 1873. His body was returned to England and he was buried in Westminster Abbey. Unfortunately, the books Livingstone wrote about his travels with the intention of enlightening the British about real life in Africa encouraged people to go to Africa to exploit its natural resources.

The famous words, “Dr Livingstone, I presume” were spoken by Henry Morton Stanley, a young, ambitious American journalist. Stanley set out to find Dr Livingstone for the New York Herald newspaper. Other expeditions had already been sent to Africa to find Dr Livingstone for the same reason – to either find Livingstone alive or find evidence of his death. Stanley picked up Livingstone’s trail at Lake Tanganyika and the two men finally met on 10th November 1871 in Ujiji present-day Tanzania. According to the story, Stanley’s first words on approaching the only other white man in this part of Africa, was, “Dr. Livingstone, I presume?”

From very humble beginnings Dr David Livingstone became world famous.

(624 words)



## Speaking and listening

### A balloon debate

Five students take the roles of different famous people. (The rest of the class is the audience.)

These five famous people are in a hot air balloon. The balloon is losing height. Each famous person has a chance to argue why he/she should be saved by considering the following points:

- what type of person they were (caring, charismatic, innovative)
- what they did to improve people's lives in their own time and today
- what modern life would lack if they had not lived
- how they justify their faults and failures.

One by one, in four rounds, the audience votes on who they think should jump out. After each vote, the remaining passengers in the balloon get another chance to argue for their survival until only the most valuable person to humanity remains in the balloon.

The student who is saved wins!

Here is a list of potential passengers; you may choose anyone else you think is important enough to save!

- Albert Einstein
- Abraham Lincoln
- Mozart
- J.K. Rowling
- Simone Biles
- Marie Curie
- William Shakespeare
- Malala Yousafzai
- Stephen Spielberg

## Making a presentation

Knowing how to make an effective presentation is a very useful skill. You may be asked to give a presentation in any of your school subjects and there will be occasions when you are required to give a presentation in your future studies and employment. Read these guidelines on how to present yourself and influence an audience. Then do the task below.

### Speaking skills

#### Giving a presentation and influencing an audience

- Look smart and tidy. Everyone judges by appearances (even if they say they don't!).
- Smile and try to look relaxed (even if you aren't!).
- Greet your audience politely and smile at them. (They should instinctively smile back – a positive response before you even begin.)
- Speak clearly and confidently. (This makes it sound as though you know exactly what you are talking about.) Find a spot at the back of the room, just above people's heads and start by addressing that spot to be sure that everyone can hear you.
- Pause between significant points to let the audience think about what you are saying.
- If you see that people are distracted (or nodding off), stop and ask them if they can hear you.
- Vary the pace and pitch of your voice. Never speak in a monotone or talk to your feet.
- Don't be afraid to use silence; only nervous speakers gabble. Silence, used wisely, can be very influential.
- Make eye contact with your audience and try to actively involve them in what you are saying.

If you are using rhetorical questions or asking direct questions, look at different people around you, not just at the person in front of you.

- Take off your watch before you start and put it somewhere you can see it (without it looking as if you can't wait to get to the end of your presentation!).
- Relax and enjoy what you are doing.
- Remember this one point – you know more about your subject than your audience!
- And finally, if you do make a mistake, remember that research at Cornell University in the USA has found that people who feel embarrassed are convinced their mistakes are far more noticeable than they really are. Apparently, almost everyone focuses on their own behaviour more than other people's. In this way we tend to overestimate the impact of a silly mistake. It's called the "spotlight effect".

If you do make a mistake (and everyone does at some time), don't apologise too much, just acknowledge the error, correct it if necessary and carry on.

### Speaking and listening

Prepare a 3–4 minute talk on why a person or place that is not famous deserves to be better known. Choose one of the following topics:

- a. an unsung hero
- b. a wonderful place.

## Autobiography

As we have seen already in this book, authors and poets try to create pictures in words so readers can visualise the scene, people or events they are writing about. To do this, creative writers use imagery that involves the five senses to give a vivid sense of what is happening on the page. But does this apply to all writing?

Read the following extract from David Livingstone's autobiographical account of his travels in Africa and decide what tone he is using in his description of this exciting but frightening event.

### A FIGHT WITH A LION

The Bakatla of the village of Mabotsa were much troubled by lions, which leaped into the cattle-pens by night and destroyed their cows. They even attacked the herds in open day. This was so unusual an occurrence that the people believed that they were bewitched – “given,” as they said, “into the power of the lions by a neighbouring tribe”. They went once to attack the animals, but, being rather a cowardly people compared to Bechuanas in general on such occasions, they returned without killing any.

It is well known that if one in a troop of lions is killed the others take the hint and leave that part of the country. So the next time the herds were attacked, I went with the people, in order to encourage them to rid themselves of the annoyance by destroying one of the marauders. We found the lions on a small hill about a quarter of a mile in length and covered with trees.

A circle of men was formed round it and they gradually closed up, ascending pretty near to each other. Being down below on the plain with a native schoolmaster, named Mebalwe, a most excellent man, I saw one of the lions sitting on a piece of rock within the now closed circle of men. Mebalwe fired at him before I could and the ball struck the rock on which the animal was sitting. He bit at the spot struck, as a dog does at a stick or stone thrown at him; then leaping away, broke through the opening circle and escaped unhurt. The men were afraid to attack him, perhaps on account of their belief in witchcraft.



When the circle was re-formed, we saw two other lions in it; but we were afraid to fire lest we should strike the men and they allowed the beasts to burst through also. If the Bakatla had acted according to the custom of the country, they would have speared



### The writer's craft – descriptive writing

In this incident the writer sets his description of an event into a story frame with a beginning, a middle and an end.

How would you describe the tone of Livingstone's "story": exciting or matter-of-fact?

Give two examples to support your opinion.

the lions in their attempt to get out. Seeing we could not get them to kill one of the lions, we bent our footsteps towards the village; in going round the end of the hill, however, I saw one of the beasts sitting on a piece of rock as before, but this time he had a little bush in front. Being about thirty yards off, I took a good aim at his body through the bush, and fired both barrels into it. The men then called out, "He is shot, he is shot!" Others cried, "He has been shot by another man too; let us go to him!" I did not see anyone else shoot at him, but I saw the lion's tail erected in anger behind the bush and, turning to the people, said, "Stop a little till I load again." When in the act of ramming down the bullets I heard a shout. Starting and looking half round, I saw the lion just in the act of springing upon me. I was upon a little height; he caught my shoulder as he sprang and we both came to the ground together. Growling horribly close to my ear, he shook me as a terrier dog does a rat. The shock produced a stupor similar to that which seems to be felt by a mouse after the first shake of the cat. It caused a sort of dreaminess, in which there was no sense of pain, nor feeling of terror, though quite conscious of all that was happening. It was like what patients partially under the influence of chloroform describe, who see all the operation, but feel not the knife. This singular condition was not

the result of any mental process. The shake annihilated fear and allowed no sense of horror in looking round at the beast. This peculiar state is probably produced in all animals killed by the carnivore; and if so, is a merciful provision by our benevolent Creator for lessening the pain of death. Turning round to relieve myself of the weight, as he had one paw on the back of my head, I saw his eyes directed to Mebalwe, who was trying to shoot him at a distance of ten or fifteen yards. His gun, a flint one, missed fire in both barrels; the lion immediately left me and, attacking Mebalwe, bit his thigh. Another man, whose life I had saved before, after he had been tossed by a buffalo, attempted to spear the lion while he was biting Mebalwe. He left Mebalwe and caught this man by the shoulder, but at that moment the bullets he had received took effect and he fell down dead. The whole was the work of a few moments and must have been his paroxysm of dying rage. In order to take out the charm from him, the Bakatla on the following day made a huge bonfire over the carcase, which was declared to be that of the largest lion they had ever seen.

From *Missionary Travels in South Africa*,  
by Dr David Livingstone (1857)

## Fiction

The extract below is from *The Earthsea Trilogy* by Ursula Le Guin, first published in the 1960s. The trilogy tells the story of Ged, a young magician who goes on to become the great Archmage Sparrowhawk and rides the mighty dragon Kalessin back from the dead. In this extract from the first part of the story (when he is still very young) Ged is in a small boat being attacked by dragons.

### The Dragon of Pendor

Two dragons like the first rose up from the base of the highest tower. Even as the first one they came driving straight at Ged and even so he caught both, hurled both down and drowned them; and he had not yet lifted up his wizard's staff.

Now after a little time there came three against him from the island. One of those was much greater and fire spewed curling from its jaws. Two came flying at him rattling their wings, but the big one came circling from behind, very swift, to burn him and his boat with its breath of fire. No binding spell would catch all three, because two came from north and one from south. In the instant that he saw this, Ged worked a spell of Changing and between one breath and the next flew up from his boat in dragon-form.

Spreading broad wings and reaching talons  
out, he met the two head on, withering them 20  
with fire and then turned to the third, who was  
larger than he and armed also with fire. On  
the wind over the grey waves they doubled, 5  
snapped, swooped, lunged, till smoke roiled  
about them red-lit by the glare of their fiery 25  
mouths. Ged flew suddenly upward and the  
other pursued, below him. In midflight the  
dragon-Ged raised wings, stopped and stooped  
as the hawk stoops, talons outstretched 10  
downwards, striking and bearing the other  
down by neck and flank. The black wings 30  
flurried and black dragon-blood dropped in  
thick drops into the sea. The Pendor dragon  
tore free and flew low and lamely to the island, 15  
where it hid, crawling into some well or cavern 35  
in the ruined town.



At once Ged took his form and place again on the boat, for it was most perilous to keep that dragon-shape longer than need demanded. His hands were black with the scalding wormblood and he was scorched about the head with fire, but this was no matter now. He waited only till he had his breath back and then called, "Six I have seen, five slain, nine are told of: come out, worms!"

No creature moved nor voice spoke for a long while on the island, but only the waves beat loudly on the shore. Then Ged was aware

that the highest tower slowly changed its shape, bulging out on one side as if it grew an arm. He feared dragon-magic, for old dragons are very powerful and guileful in a sorcery like and unlike the sorcery of men: but a moment more and he saw this was no trick of the dragon, but of his own eyes. What he had taken for a part of the tower was the shoulder of the Dragon Pendor as he uncurled his bulk and lifted himself slowly up.

From *The Earthsea Trilogy*,  
by Ursula Le Guin (1968)

### The writer's craft – description in fiction

1. Explain how the tone of Ursula Le Guin's description of being attacked by dragons differs from Livingstone's description (on pages 204–205) of being attacked by a lion. Use examples to justify your views.

2. In fantasy fiction the author has to describe what nobody has ever seen.

Using information in the first three paragraphs of "The Dragon of Pendor", describe in your own words how you see:

- the setting (where Ged is)
  - the dragons.
3. Ursula Le Guin has created a battle in the air. Identify five verbs that help to create the sense of action and danger.
  4. Identify two different ways that Ursula Le Guin uses sound or the absence of sound (aural imagery).
  5. Using your own words, explain where the author uses the sense of touch (tactile imagery) in this text, and why.

### Writing a descriptive composition

Write about 350 to 450 words on **one** of the following.

- Descriptive writing in a fictional narrative

Write an episode from a novel or short story in which the main character faces a dangerous and powerful enemy.

Start like this: *A minute went by and then another ...*

- Descriptive writing for literary non-fiction

Write a description of a landmark, a house or a park for a book on places to visit in your country. Use interesting and varied imagery and say why the place is worth visiting.

# Auld Lang Syne

At the stroke of midnight on New Year's Eve, thousands and thousands of people around the world sing *Auld Lang Syne*, an old Scottish song. Most people know that the words are about friendship and parting, but how many really understand what the words mean?

## Talking points

- Do you think the song "Auld Lang Syne" is too old-fashioned for the modern world?
- Should we create a better version or a different song for New Year's Eve?

## Auld Lang Syne

By Robert Burns (1788)

Should auld acquaintance be forgot,  
And never brought to mind?  
Should auld acquaintance be forgot,  
And auld lang syne!

Chorus: 5  
For auld lang syne, my dear,  
For auld lang syne.  
We'll tak a cup o' kindness yet,  
For auld lang syne.

We twa hae run about the braes 10  
And pu'd the gowans fine;  
But we've wander'd mony a weary foot  
Sin auld lang syne.

Chorus

We twa hae paidl'd i' the burn, 15  
Frae mornin' sun till dine;  
But seas between us braid hae roar'd  
Sin auld lang syne.

1. Working with a partner, write the first verse and a chorus for a new New Year's Eve song.
2. Read your verse and chorus to the class and elect a new song for your next New Year's Eve.

## Text A: Robert Burns

Robert Burns was born in Ayrshire, Scotland during the terrible winter storms of 1759. His father was a hardworking tenant farmer, who came from a very poor family and was determined to provide a better home and education for his family in the hope they would escape the poverty cycle.

Despite being a delicate child, Robert Burns was a clever student with a temperament that matched the weather he was born in. His mother, who worked all day in the farmhouse and dairy, sang traditional ballads to lighten the drudgery of her days. In the evenings, she told stories while she patched her children's clothes. Robbie and his younger brothers and sisters grew up accustomed to words and song from their earliest days.

Like all children of farming families, Robbie Burns and his brother Gilbert worked alongside their father on their rented land from an early age. After his father died in 1784, however, it became evident Robbie would never make a living out of the soil; his passion was for words – stories, poems and songs – and anything that would charm a lass. Robbie always had an eye for the girls.

Robert Burns' first volume of poetry, *Poems Chiefly in Scottish Dialect*, was published in 1786: it brought him immediate fame. A second edition was published in 1787. Burns died from heart disease at the age



of 37. More than 10,000 people attended the funeral of the man known in Scotland as the “Heaven-taught ploughman”.

Man's inhumanity to man, Makes countless thousands mourn!

Robert Burns (1759–96)

### Reading

Read the article in Text B “Should auld acquaintance (and sources) be forgot” on the next two pages. Then, using your own words as far as possible, suggest alternative ways to say the following within the context of the article.

1. “one song ushered in 2012” (line 5).
2. “many people do not understand all the words, but that has done nothing to diminish the song's appeal” (lines 7–9).
3. “a global anthem of remembrance and fraternity” (lines 11–12).
4. “It has travelled and embedded itself in cultures across the globe” (lines 18–19).
5. “It's a malleable song” (line 20).
6. “On that point, there is consensus” (line 24).
7. “Like its lyrics, the tune of *Auld Lang Syne* has a convoluted history” (lines 47–48).
8. “Burns became very popular and very collectable in New York high society” (lines 59–61).
9. “American industrialists were into Burns because they saw him as a self-made man” (lines 68–70).
10. “*Auld Lang Syne*” (line 74).

## Text B: Should auld acquaintance (and sources) be forgot

**We might know the words to this popular New Year's Eve anthem but do we know their origin, asks Claire Prentice.**

AS THE clock struck midnight on New Year's Eve, one song ushered in 2012 in time zones around the world: Robert Burns' *Auld Lang Syne*. Even in Burns' native Scotland, many people do not understand all the words, but that has done nothing to diminish the song's appeal.

Although it is most often associated with the new year, *Auld Lang Syne* is a global anthem of remembrance and fraternity. Type the title into YouTube and more than 32,000 versions come up, sung by everyone from Aretha Franklin to Alvin and the Chipmunks. The song is sung throughout the English-speaking world and has been translated into more than 40 languages.

"It has travelled and embedded itself in cultures across the globe," says Burns biographer, Robert Crawford. "It's a malleable song; it's quite unspecific about the nature of friendship, so it lends itself to many different occasions."

Its title translates as "old long since", "for old time's sake". On that point, there is consensus. But more than two centuries after Burns' death, opinion is divided on the source of the song. The poet and author denied *Auld Lang Syne* was his. Rather, he said: "I took it down from an old man." 25

Burns was deeply connected with rural life. He travelled the country, collecting traditional songs for posterity. He also enjoyed remaking the songs or "mending" them, as he called it. "Burns denied he wrote it because he didn't," says literary historian Murray Pittock. "He edited it, though how much we don't know." 30 35

Most experts think *Auld Lang Syne* was created by Burns in 1788 using a variety of source materials. These could date as far back as the 16th century and include works by the Scottish poets Allan Ramsay, Robert Aytoun and James Watson. "It's impossible to say how many texts and tunes *Auld Lang Syne* is derived from," Professor Pittock says. 40

Describing the effect *Auld Lang Syne* had on him, Burns wrote in a letter to his friend Frances Dunlop in 1788 that it "thrilled thro' my soul". 45



Like its lyrics, the tune of *Auld Lang Syne* has a convoluted history. The version commonly sung today is not the tune Burns set it to but the suggestion of his publisher, George Thomson.

Gerard Carruthers, co-director of the Centre for Robert Burns Studies in Glasgow, says Burns would have approved of this mix-and-match approach – “Burns was not a purist.”

Although the poet was a proud man of the people, his popularity in North America owes a lot to New York’s most privileged citizens, according to Dr Carruthers, who is researching the connection for a book. “Burns became very popular and very collectable in New York high society in the 1880s through to the time of the Great Depression,” he says. “You had these

dances and people gathering in Times Square to welcome in the new year that were attended by people like William Randolph Hearst and Henry Ford. They were the people collecting Burns’ manuscripts because they realised what a good investment they were. The American industrialists were into Burns because they saw him as a self-made man.”

The full story of the most-performed song in the world after *Happy Birthday* may never be known, but one thing is certain: If Burns was alive today, the profits from *Auld Lang Syne* would have made him a billionaire many times over.

By Claire Prentice, *Washington Post*  
(31 December 2011)



# Nobel Prize for Literature



## The writer's craft – formal English

Very official documents use a style of formal language that includes words and phrases not commonly used in everyday speech.

Read the information on Alfred Nobel's will and make a list of the words and phrases you are not familiar with.

- a. Use a dictionary to find their meaning.
- b. Then use a thesaurus to find a more commonly used synonym or a more colloquial way to say the same thing.

A screenshot of a web browser window. The browser has a dark grey header with three colored window control buttons (red, yellow, green) on the left. Below these are navigation icons: back, forward, refresh, close, and home. A search bar is on the right. The main content area has a white background with a dark grey border. The title is "Alfred Nobel and the Nobel Prizes". The text describes the signing of Nobel's will in 1895 and the establishment of the prizes in 1901. It includes an extract from the will, which is numbered 10, 15, 20, 25, and 30. The source is cited as "From www.nobelprize.org".

## Alfred Nobel and the Nobel Prizes

On 27th November, 1895, the Swedish manufacturer Alfred Nobel signed his last will and testament in Paris. When it was opened and read after his death, the will caused a major controversy in his native Sweden: Nobel had left most of his vast wealth to establishing a prize! It took five years to resolve the issue. Eventually the first Nobel Prize was awarded in 1901. Here is an extract from Nobel's will. 5

### Nobel's will

[ ... ] The whole of my remaining realizable estate shall be dealt with in the following way: the capital, invested in safe securities by my executors, shall constitute a fund, the interest on which shall be annually distributed in the form of prizes to those who, during the preceding year, shall have conferred the greatest benefit to mankind. The said interest shall be divided into five equal parts, which shall be apportioned as follows: one part to the person who shall have made the most important discovery or invention within the field of physics; one part to the person who shall have made the most important chemical discovery or improvement; one part to the person who shall have made the most important discovery within the domain of physiology or medicine; one part to the person who shall have produced in the field of literature the most outstanding work in an ideal direction; and one part to the person who shall have done the most or the best work for fraternity between nations, for the abolition or reduction of standing armies and for the holding and promotion of peace congresses. The prizes for physics and chemistry shall be awarded by the Swedish Academy of Sciences; that for physiological or medical work by the Caroline Institute in Stockholm; that for literature by the Academy in Stockholm and that for champions of peace by a committee of five persons to be elected by the Norwegian Storting. It is my express wish that in awarding the prizes no consideration whatever shall be given to the nationality of the candidates, but that the most worthy shall receive the prize, whether he be a Scandinavian or not. 10 15 20 25 30

From [www.nobelprize.org](http://www.nobelprize.org)

Opposite is an extract from the Swedish Academy's press release announcing the 1983 Nobel Prize for Literature.



## The Nobel Prize in Literature 1983

### William Golding

Swedish Academy *The Permanent Secretary*  
Press Release October 1983

William Golding's first novel, *Lord of the Flies*, 1954, rapidly became a world success and has so remained. It has reached readers who can be numbered in tens of millions. In other words, the book was a bestseller\*, 5 in a way that is usually granted only to adventure stories, light reading and children's books. The same goes for several of his later novels, including *Rites of Passage*, 1980.

[ ... ] William Golding can be said to be a writer of myths. It is the pattern of myth\* that we find in his manner of writing. 10

A very few basic experiences and basic conflicts of a deeply general nature underlie all his work as motive power\*. In one of his essays he describes how, as a young man, he took an optimistic view of existence. 15 He believed that man would be able to perfect himself by improving society and eventually doing away with all social evil. His optimism was akin to that of other utopians\*, for instance, H.G. Wells.

The Second World War changed his outlook. He 20 discovered what one human being is really able to do to another. And it was not a question of head-hunters\* in New Guinea or primitive tribes in the Amazon region. They were atrocities committed with cold professional skill by well-educated and cultured people – doctors, 25 lawyers and those with a long tradition of high civilization behind them. They carried out their crimes against their own equals. He writes:

“I must say that anyone who moved through those years without understanding that man produces 30 evil as a bee produces honey, must have been blind or wrong in the head.”

Golding inveighs against\* those who think that it is the political or other systems that create evil. Evil springs from the depths of man himself – it is the wickedness 35 in human beings that creates the evil systems or, that changes what, from the beginning, is, or could be, good into something iniquitous\* and destructive. [ ... ]



In *Lord of the Flies*, a group of young boys are isolated on a desert island. Soon a kind of primitive society 40 takes shape and is split into warring factions, one marked by decency and willingness to cooperate, the other by worship of force, lust for power and violence.

From [www.nobelprize.org](http://www.nobelprize.org)

Unlike many other bestsellers of its time, this novel contains serious themes and more literary language. Golding uses “the pattern of myth” (line 10) for plot and to talk about human behaviour. Many myths contain similar themes to those in the novel. In *Lord of the Flies* the boys are in danger but *they* also create danger. The “motive power” (line 13) is a power motive: one boy's desire for control and other boys' desire to be on the winning side. The novel uses a typical plot from Victorian adventure stories – young British boys escape from dangerous tribes in remote locations. But here the boys themselves become the iniquitous (unjust) tribe. Golding shows how “the wickedness in human beings” (line 35) causes evil - even small boys are capable of cruelty.

**utopians:** (line 19) Utopians are idealists who believe it is possible to reform society and live in constant harmony.

**inveighs against:** (line 33) verbally attacks or protests.

## Lord of the Flies

William Golding's famous novel *Lord of the Flies* was written five years after the Second World War. In the story, a plane carrying British schoolboys has crashed on a tropical island. Survivor 12-year-old Ralph meets a plump boy wearing spectacles called Piggy and together they find a large conch shell. Ralph blows the conch like a trumpet and numerous small boys emerge from amongst the island's rich vegetation. A school choir, led by Jack Merridew, comes along the beach to join them. The boys soon realise they need some sort of order, so it is decided that holding the conch will be like "hands up" at school. Whoever holds the conch has the right to speak uninterrupted.

Read three extracts taken from the beginning, middle and end of Golding's novel and do the tasks that follow each extract. The first extract is from the first chapter: the boys are having a meeting. Look at the way each boy speaks. Their use of English is typical of post-war England. Each boy's vocabulary and grammar reflects his background and upbringing.

### Extract A: The Sound of the Shell

Ralph lifted the conch again and his good humour came back as he thought of what he had to say next.

"Now we come to the most important thing. I've been thinking. I was thinking while we were climbing the mountain." He flashed a conspiratorial grin at the other two. "And on the beach just now. This is what I thought. We want to have fun. And we want to be rescued."

The passionate noise of agreement from the assembly hit him like a wave and he lost his thread. He thought again.

"We want to be rescued; and of course we shall be rescued."

Voices babbled. The simple statement, unbacked by any proof but the weight of Ralph's new authority, brought light and happiness. He had to wave the conch before he could make them hear him.

"My father's in the Navy. He said there aren't any unknown islands left. He says the Queen has a big room full of maps and all the islands in the world are drawn there. So the Queen's got a picture of this island."

Again came the sounds of cheerfulness and better heart.

"And sooner or later a ship will put in here. It might even be Daddy's ship. So you see, sooner or later, we shall be rescued."

He paused, with the point made. The assembly was lifted toward safety by his words. They liked and now respected him. Spontaneously they began to clap and presently the platform was loud with applause. Ralph flushed, looking sideways at Piggy's open admiration and then the other way at Jack who was smirking and showing that he too knew how to clap.

Ralph waved the conch.



### The writer's craft

Look at how Golding shows the reader something of the personality or temperament of the main characters through what they say in Extract A.

Give an example for each of the following characters. Quote what that character says and explain what this shows the reader.

a. Ralph    b. Piggy    c. Jack

#### REMINDER – writing dialogue

When you write dialogue in a narrative, you must start a new line for each person speaking.

Indent each first line of dialogue like a paragraph.

#### REMINDER – irony

Irony is created when there is a difference between what is said, expected or intended and what is meant; what is said and what is done; what is expected or intended and what happens, done or what happens. It is not the same as sarcasm; sarcasm is designed to hurt, ridicule or belittle.

#### REMINDER – using the dash in dialogue

The dash indicates a dramatic or significant pause, a hesitation or interruption.

“Shut up! Wait! Listen!”

He went on in the silence, borne on his triumph.

“There’s another thing. We can help them to find  
40 us. If a ship comes near the island they may not  
notice us. So we must make smoke on top of the  
mountain. We must make a fire.”

“A fire! Make a fire!”

At once half the boys were on their feet. Jack  
45 clamoured among them, the conch forgotten.

“Come on! Follow me!”

The space under the palm trees was full of noise  
and movement. Ralph was on his feet too, shouting  
for quiet, but no one heard him. All at once the  
crowd swayed toward the island and was gone –  
50 following Jack. Even the tiny children went and  
did their best among the leaves and broken  
branches. Ralph was left, holding the conch, with  
no one but Piggy.

Piggy’s breathing was quite restored.

“Like kids!” he said scornfully. “Acting like a  
crowd of kids!”

Ralph looked at him doubtfully and laid the  
conch on the tree trunk.

“I bet it’s gone tea-time,” said Piggy. “What do  
60 they think they’re going to do on that mountain?”

He caressed the shell respectfully, then stopped  
and looked up.

“Ralph! Hey! Where you going?”

Ralph was already clambering over the first  
45 smashed swathes of the scar. A long way ahead of  
him was crashing and laughter.

Piggy watched him in disgust.

“Like a crowd of kids –”

He sighed, bent and laced up his shoes. The  
50 noise of the errant assembly faded up the  
mountain. Then, with the martyred expression of a  
parent who has to keep up with the senseless  
ebullience of the children, he picked up the conch,  
turned toward the forest, and began to pick his way  
75 over the tumbled scar.

From *Lord of the Flies*, by William Golding

As you read Extract B, look at the ways Jack is challenging Ralph's leadership. A small boy is talking about a monster – "a beastie, a snake-thing". Ralph tries to calm him by saying such a thing couldn't exist on their island; then loses his patience, stating, "there isn't a beastie!" Nevertheless the younger boy is very afraid and his fear is contagious. The older boys eventually decide to find out what it is this boy thinks he has seen.

### Extract B: Gift for the darkness

Piggy looked up miserably from the dawn-pale beach to the dark mountain.

"Are you sure? Really sure, I mean?"

I told you a dozen times now," said Ralph, "we saw it."

"D'you think we're safe down here?"

"How [ ... ] should I know?"

Ralph jerked away from him and walked a few paces along the beach. Jack was kneeling and drawing a circular pattern in the sand with his forefinger. Piggy's voice came to them, hushed.

"Are you sure? Really?"

"Go up and see," said Jack contemptuously, "and good riddance."

"No fear."

"The beast had teeth," said Ralph, "and big black eyes."

He shuddered violently. Piggy took off his one round of glass and polished the surface.

"What we going to do?"

Ralph turned toward the platform. The conch glimmered among the trees, a white blob against the place where the sun would rise. He pushed back his mop.

"I don't know."

He remembered the panic flight down the mountainside. "I don't think we'd ever fight a thing that size, honestly, you know. We'd talk but we wouldn't fight a tiger. We'd hide. Even Jack 'ud hide."

Jack still looked at the sand.

"What about my hunters?"

Simon came stealing out of the shadows by the shelters. Ralph ignored Jack's question. He pointed to the touch of yellow above the sea.

"As long as there's light we're brave enough. But then? And now that thing squats by the fire as though it didn't want us to be rescued—"

He was twisting his hands now, unconsciously. His voice rose. 40

"So we can't have a signal fire ... We're beaten."

A point of gold appeared above the sea and at once all the sky lightened.

"What about my hunters?"

"Boys armed with sticks." 45

Jack got to his feet. His face was red as he marched away. Piggy put on his one glass and looked at Ralph.

"Now you done it. You been rude about his hunters." 50

"Oh shut up!"

The sound of the inexpertly blown conch interrupted them. As though he were serenading the rising sun, Jack went on blowing till the shelters were astir and the hunters crept to the platform and the littluns whimpered as now they so frequently did. Ralph rose obediently and Piggy and they went to the platform. 55

"Talk," said Ralph bitterly, "talk, talk, talk." 60

He took the conch from Jack.

"This meeting—"

Jack interrupted him.

"I called it."

"If you hadn't called it I should have. You just blew the conch." 65

"Well, isn't that calling it?"

"Oh, take it! Go on – talk!"

Ralph thrust the conch into Jack's arms and sat down on the trunk. 70

**REMINDER – ellipsis and suspension points ( . . . )**

Ellipsis points: the name given to three dots that are used to indicate that something has been left out or that a sentence is unfinished.

Suspension points: the name given to three dots to suggest a pause in dialogue.

“I’ve called an assembly,” said Jack, “because of a lot of things. First, you know now, we’ve seen the beast. We crawled up. We were only a few feet away. The beast sat up and looked at us. I don’t know what it does. We don’t even know what it is–” 75

“The beast comes out of the sea–”

“Out of the dark–”

“Trees–”

“Quiet!” shouted Jack. “You, listen. The beast is sitting up there, whatever it is–” 80

“Perhaps it’s waiting–”

“Hunting–”

“Yes, hunting.”

“Hunting,” said Jack. He remembered his age-old tremors in the forest. “Yes. The beast is a 85

hunter. Only – shut up! The next thing is that we couldn’t kill it. And the next is that Ralph said my hunters are no good.”

“I never said that!”

“I’ve got the conch. Ralph thinks you’re cowards, 90 running away from the boar and the beast. And that’s not all.”

There was a kind of sigh on the platform as if everyone knew what was coming. Jack’s voice went up, tremulous yet determined, pushing against the 95 unco-operative silence.

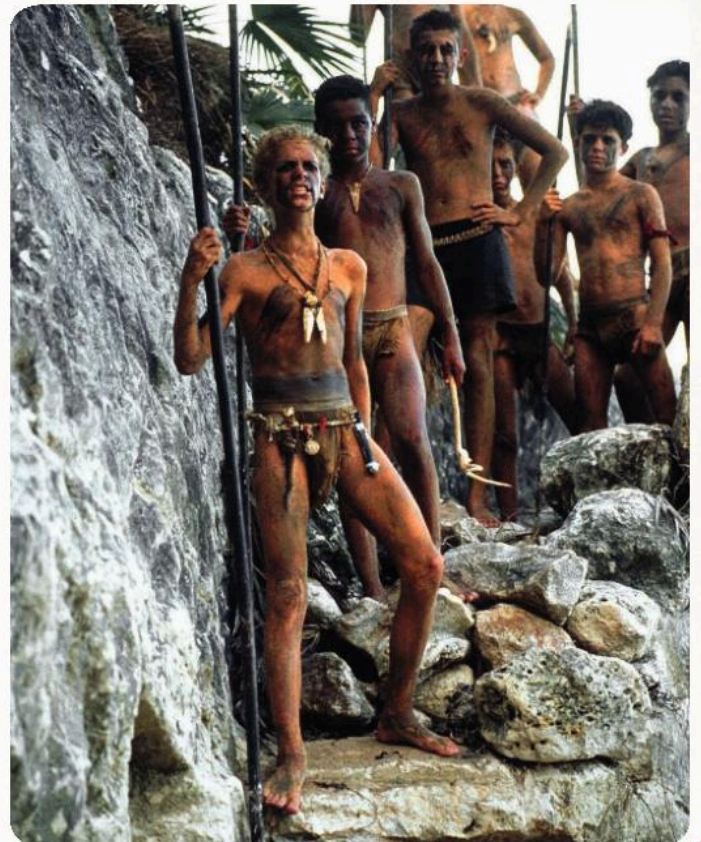
“He’s like Piggy. He says things like Piggy. He isn’t a proper chief.”

From *Lord of the Flies*, by William Golding (1954)

**The writer’s craft**

1. In Extract B Golding uses ellipsis points and the dash to indicate unfinished sentences or words not spoken. Explain what effect this has on the dialogue.
2. Give an example of how Golding makes the dialogue sound natural.
3. What atmosphere or mood does Golding create through the use of dialogue in Extract B?
4. Explain how Golding is developing his characters through dialogue. Give an example of something said by each of the following characters and what this tells you about that person and their relationship with the other boys:

- Ralph
- Jack
- Piggy.



As a child, Golding would have read Victorian adventure novels that often featured exciting, dangerous incidents involving “painted savages”. He has used this image here, but in a alarming manner because Jack’s “tribe” of young schoolboys has become savage in every way.

Extract C comes towards the end of the novel. Jack has established his own “tribe” and they are living on a high cliff known as Castle Rock. Jack has

### Extract C: Castle Rock

<p>“Grab them!”</p> <p>No one moved. Jack shouted angrily.</p> <p>“I said ‘grab them!’”</p> <p>The painted group moved round Samneric nervously and unhandily. Once more the silvery laughter scattered.</p> <p>Samneric protested out of the heart of civilisation.</p> <p>“Oh, I say!”</p> <p>“– honestly!”</p> <p>Their spears were taken from them.</p> <p>“Tie them up!”</p> <p>Ralph cried out hopelessly against the black and green mask.</p> <p>“Jack!”</p> <p>“Go on. Tie them.”</p> <p>Now the painted group felt the otherness of Samneric, felt the power in their own hands. They felled the twins clumsily and excitedly. Jack was inspired. He knew that Ralph would attempt a rescue. He struck in a humming circle behind him and Ralph only just parried the blow. Beyond them the tribe and the twins were a loud and writhing heap. Piggy crouched again. Then the twins lay, astonished, and the tribe stood round them. Jack turned to Ralph and spoke between his teeth.</p> <p>“See? They do what I want.”</p> <p>There was silence again. The twins lay, inexpertly tied up and the tribe watched Ralph to see what he would do. He numbered them through his fringe, glimpsed the ineffectual smoke.</p> <p>His temper broke. He screamed at Jack.</p> <p>“You’re a beast and a swine and a [ ... ] thief!”</p>	<p>He charged.</p> <p>Jack, knowing this was the crisis, charged too. They met with a jolt and bounced apart. Jack swung with his fist at Ralph and caught him on the ear. Ralph hit Jack in the stomach and made him grunt. Then they were facing each other again, panting and furious, but unnerved by each other’s ferocity. They became aware of the noise that was the background to this fight, the steady shrill cheering of the tribe behind them.</p> <p>Piggy’s voice penetrated to Ralph.</p> <p>“Let me speak.”</p> <p>He was standing in the dust of the fight and as the tribe saw his intention the shrill cheer changed to a steady booing.</p> <p>Piggy held up the conch and the booing sagged a little, then came up again to strength.</p> <p>“I got the conch!”</p> <p>He shouted.</p> <p>“I tell you, I got the conch!”</p> <p>Surprisingly, there was silence now; the tribe were curious to hear what amusing thing he might have to say.</p> <p>Silence and pause; but in the silence a curious air-noise, close by Ralph’s head. He gave it half his attention – and there it was again; a faint “Zup!” Someone was throwing stones: Roger was dropping them, his one hand still on the lever. Below him, Ralph was a shock of hair and Piggy a bag of fat.</p> <p>“I got this to say. You’re acting like a crowd of kids.” The booing rose and died again as Piggy lifted the white, magic shell.</p>	<p>35</p> <p>40</p> <p>45</p> <p>50</p> <p>55</p> <p>60</p> <p>65</p>
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stolen what remains of Piggy's glasses. Ralph and Piggy arrive at Castle Rock to explain why it is so important to keep a beacon fire burning. The twins Sam and Eric, known as Samneric, are with them. Roger is up on Castle Rock standing next to a huge boulder with a lever wedged under it. Read the passage then do the tasks.

"Which is better – to be a pack of painted Indians like you are or to be sensible like Ralph is?" 70

A great clamour rose among the savages. Piggy shouted again.

"Which is better – to have rules and agree or to hunt and kill?" 75

Again the clamour and again – "Zup!"

Ralph shouted against the noise.

"Which is better, law and rescue or hunting and breaking things up?" 80

Now Jack was yelling too and Ralph could no longer make himself heard. Jack had backed right against the tribe and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever. 85 90

Ralph heard the great rock before he saw it. He was aware of a jolt in the earth that came to him through the soles of his feet and the breaking sound of stones at the top of the cliff. Then the monstrous red thing bounded across the neck and he flung himself flat while the tribe shrieked. 95

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. 100

From *Lord of the Flies*, by William Golding (1954)

## Reading

- Re-read lines 1–37 ("Grab them! ... met with a jolt and bounced apart.")
  - Give two examples of how the author tells the reader the schoolboys are now "savages".
  - Explain how the author establishes Jack's power in this part of the text.
- Re-read lines 80–101 ("Now Jack was yelling ... ceased to exist.")

Explain how the writer uses language to convey meaning and to create effect in these two paragraphs. Include the following:

- the description of Jack's tribe and the spears (lines 82–83)
- the description of the shell (lines 88–89)
- the use of aural imagery
- how the author contrasts what Jack is doing with what Piggy is trying to do.

Write about 200 to 300 words.

- You are Ralph. You have been rescued from the island. Some years later you are writing your memories of what happened on the day you went to Castle Rock to reason with Jack. Include:
  - what you saw and felt that day
  - your thoughts and feelings about what happened to Piggy
  - your thoughts and feelings about Jack and his tribe.

Base your account on what happens in Extract C and use your own words as far as possible.

Write about 250 to 350 words.

# How to end a story

Here is some advice for would-be authors on how to end a novel by Laura J. College, an American writing coach and professional ghost-writer.



## CREATIVE WRITING: HOW TO END YOUR NOVEL

Have you ever read a book with an unsatisfying ending? Annoying, isn't it? You've just read this exciting, emotionally draining and captivating novel, then arrived at the end only to be left hanging on the edge of a precipice. What happened to the characters? Were all of the problems resolved? The ending to a novel is almost as important as the beginning.

### How to End Your Novel with Dialogue

Some of the most wonderful novels have ended with dialogue. The main character says something witty or funny, and you close the book feeling like all has ended well. Dialogue can be a powerful way to end your novel as long as you do it creatively.

The best type of dialogue with which to end a novel is closure; the last phrase gives both the reader and the characters a sense of finality, which signals that the story is over. You'll see this done fairly often in movies, and it can be just as attractive at the end of a novel.

Just make sure, if you end your novel with dialogue, that you haven't left any questions unanswered, and that the previous prose brought the story to a close. Personally, ending a novel with a question seems cheap, as though you are cheating the reader.

### How to End Your Novel with Prose

This is the most popular way to end a novel because it allows the author to say everything that needs to be said. For example, you can

end your novel with an Epilogue that explains what happened after the final scene in your novel. It can project days, months or years in the future, which is especially helpful in a romance novel. 35

If, however, your novel does not require an epilogue, you can simply bring it to a close in the present. The characters have solved the mystery or thwarted the great evil, which means that there isn't anything left to say. It's better to end your novel with a bang than to drone on with meaningless and senseless words that only serve to leave your reader with a bad taste in his or her mouth. 40

### How to End Your Novel with a Cliffhanger

There is only one instance in which this is acceptable, and that is when you have planned a sequel to your novel. Often, trilogies will end the first two novels with a cliffhanger, which ensures that your readers will purchase the next installment. 50

You have to be careful not to anger your readers, however, because if they are frustrated at the end of the novel, they'll simply give up on you as a writer. My best advice is to tie up all of the loose ends – save one – and leave the reader wanting more. A novel – even one with a sequel – that doesn't answer any of the reader's questions will be frustrating, and you might lose their interest. 60

By Laura J. College,  
<http://EzineArticles.com/314489>



**Reading**

1. Identify how many ways there are to end a story according to Laura College.
2. Describe a cliffhanger ending.
3. When, according to Laura College, should an author use a cliffhanger ending?
4. Explain when an ending with dialogue may not be satisfactory.
5. Discuss how Laura College uses rhetorical questions in this article.

**Unit 8: Self-assessment**

In this unit we have read:

- different types of information texts: news articles and a press release
- non-fiction, biography and autobiography
- fiction.

What do you remember about the speaking skills needed for:

- giving a presentation?
- leading a debate?

Why do fiction authors sometimes use ellipsis points and dashes in dialogue?

**Make notes about Unit 8**

Consider the work you have done in this unit. Then copy and complete the chart.

Two texts (fiction or non-fiction) I remember in Unit 8 are:
Two new skills I learned are:
Two things I'm not sure about are:
I enjoyed doing:
Something I would like to do again is:
I would like to do this again because:

# Preparing for your exams

## Revision

There is a myth that you don't need to revise for English Language exams. It is a myth!

If you are 100 percent sure you know all the information in Unit 11 and the Glossary at the end of this book, then perhaps you might be able to do less revision but, *at the very least*, you still need to revise the following:

- how to quote accurately and effectively to support your views
- how to locate relevant points and rephrase them succinctly in a summary
- different writing styles and how they vary in structure and register
- figurative language and how to discuss a writer's use of imagery
- tactics for answering Directed Writing tasks
- the difference between descriptive and narrative writing.

There are a lot of other things you can do to get better marks in your English Language exams. Here are some suggestions:

### Familiarise yourself with technical terms

To improve your marks in the Reading paper, test yourself with the Glossary. Are you sure you know the difference between a metaphor and a simile, for example? Be familiar with technical terms and use them where you can. Make cue cards, one for each technique or definition, and write or copy (quote) an example. Then get someone to test you. This way, when it comes to the exam and analysing a writer's words, you will have the correct vocabulary at your fingertips.

### Practise writing summaries

Practise writing summaries using newspapers. Read an article, highlight the main facts, then summarise the points concisely. Proofread and make corrections. (This is a very useful life skill, too.)

### Practise Directed Writing tasks

Use the same article to practise Directed Writing. For example, use a letter to the editor of the newspaper and turn it into a speech. Or turn an article or report on recent events into a persuasive letter. Be sure you are familiar with different forms of writing and purposes. Remind yourself about tone and register.

### Be aware of time

Make sure you know how much time is available to answer each question on the exam papers. Time yourself when you practise answering exam-style questions. The more you practise, the more easily you will be able to write your response in the appropriate time, with sufficient time left to check your work.

### Take a break and have an early night

While you are revising, take a break every 45 minutes or so. Go to another room or outdoors so you are not constantly sitting down in one place. When you come back to work you will be ready to focus and start again. Recent research shows that regular study breaks and plenty of sleep are very important when it comes to keeping the mind fresh and processing information.

Remember the old saying, "practise makes perfect" – and good luck!

# Unit 8: Literature extension

## Pride and Prejudice

The opening lines of *Pride and Prejudice* are famous. The novel was written by Jane Austen, a quiet, single woman, who lived in her father's rectory in rural England during the early years of the 19th century. The novel was published in 1813.

Look at how Jane Austen establishes Mr and Mrs Bennet's different characters through dialogue at the beginning of Chapter 1. Then do the reading task that follows.

**Chaise and four (n.):** an open carriage pulled by four horses.

**Michaelmas (n.):** a festival at the end of September.

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here and she told me all about it."

Mr. Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"YOU want to tell me and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas and some of

his servants are to be in the house by the end of next week." 30

"What is his name?"

"Bingley."

5

"Is he married or single?"

"Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!" 35

10

"How so? How can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them." 40

"Is that his design in settling here?"

15

"Design! Nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them and therefore you must visit him as soon as he comes." 45

20

"I see no occasion for that. You and the girls may go or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party." 50

25

"My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty." 55

“In such cases, a woman has not often much beauty to think of.”

“But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood.”

“It is more than I engage for, I assure you.”

60

“But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general, you know, they visit no newcomers. Indeed you must go, for it will be impossible for us to visit him if you do not.”

From *Pride and Prejudice*, by Jane Austen (1813)



### Reading

Make brief notes on the following aspects of the opening of the novel:

- your first impression of Mrs Bennet from what she says
- your first impression of Mr Bennet from the way he responds to what his wife says.

### The writer's craft – show and tell

The title of the novel refers to Mr Darcy's pride and Miss Elizabeth Bennet's prejudice. Discuss how Jane Austen uses description and dialogue in the extract from Chapter 3 opposite.

- Explain how Austen uses the setting and description to establish how Mr Bingley and Mr Darcy differ.
- Explain how Austen uses dialogue to establish Mr Darcy's character.

In this extract from Chapter 3, Mrs Bennet's daughters meet Mr Bingley and his friend Mr Darcy for the first time at a ball.

Mr. Bingley was good-looking and gentlemanlike; he had a pleasant countenance and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance and being unworthy to be compared with his friend.

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour was sharpened into particular resentment by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to hear a

conversation between him and Mr. Bingley, who came from the dance for a few minutes, to press his friend to join it. 45

5 "Come, Darcy," said he, "I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance."

10 "I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this it would be insupportable. Your sisters are engaged and there is not another woman in the room whom it would not be a punishment to me to stand up with." 55

15 "I would not be so fastidious as you are," cried Mr. Bingley, "for a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them you see uncommonly pretty." 60

20 "*You* are dancing with the only handsome girl in the room," said Mr. Darcy, looking at the eldest Miss Bennet.

25 "Oh! She is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty and I dare say very agreeable. Do let me ask my partner to introduce you." 65

30 "Which do you mean?" and turning round he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said: "She is tolerable, but not handsome enough to tempt me; I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me." 70 75

35 40 Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings toward him. She told the story, however, with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous. 80

From *Pride and Prejudice*, by Jane Austen

# 9

## Endings

### In this unit you will:

- Visit Ancient Greece, England, Scotland, the USA, unknown and fictional places
- Read science-fiction and non-fiction prose, poetry and drama
- Write to discuss and entertain, and answer exam-style questions.

Many cultures have myths that describe the end of the world. In Norse mythology, it is Ragnarok: a fearful time that will follow great wars, strife and hatred. There will be a period of bitter cold when a terrible, ferocious wolf devours the sun. Mountains will tumble, the earth will shake and the sea will rise up to engulf the land ...

But it is also said this is *not* the end of the world. The Earth will rise again, more fertile, green and

beautiful than before – cleansed and regenerated. And two people will walk this new land – a man and a woman.

What stories do you know about the end of the world? Do you take them seriously?

Read “Fire and Ice”, a famous poem about the end of the world. What is the poet saying about the power of fire and ice?

## Fire and Ice

Some say the world will end in fire,  
Some say in ice.  
From what I’ve tasted of desire  
I hold with those who favor fire.  
But if it had to perish twice,  
I think I know enough of hate  
To say that for destruction ice  
Is also great  
And would suffice.

5

By Robert Frost (1920)

## The writer’s craft – abstract nouns

1. Identify the abstract nouns in this poem.
2. In your own words, try to explain how the poet relates fire and ice to these abstract nouns.

Now read what a dramatist, a poet and a fiction author say about books and how to end them. Then discuss the Talking points.

MISS PRISM:

Do not speak slightly of the three-volume novel, Cecily. I wrote one myself in earlier days.

CECILY:

Did you really, Miss Prism? How wonderfully clever you are! I hope it did not end happily? I don’t like novels that end happily. They depress me so much.

MISS PRISM:

The good ended happily, and the bad unhappily. That is what Fiction means.

From *The Importance of Being Earnest*,  
by Oscar Wilde (1895)

... a beginning, a muddle, and an end.

A comment made on modern novels by the British poet, Philip Larkin (1922–85)

Reading a book is like re-writing it for yourself. You bring to a novel, anything you read, all your experience of the world. You bring your history and you read it in your own terms.

Angela Carter,  
British author (1940–92)

## Talking points

1. Can you think of a novel that does not follow Larkin’s definition of fiction.
2. Do you agree or disagree with Miss Prism’s definition of what constitutes fiction?
3. To what extent do you agree with Angela Carter’s claim that we all bring something different to the reading of a book?
4. Why or how might two readers interpret the ending of a novel or short story differently?

**Fiction (n.):** 1. a product of the imagination. 2. an invented story. 3. a class of literature consisting of books containing such stories. (From Latin *factio* = pretending)

## A story about endings

Read this famous story by Ray Bradbury which was first published in the 1950s. Then do the tasks that follow on page 231.

### August 2026: There Will Come Soft Rains

In the living room the voice-clock sang, *Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock!* As if it were afraid that nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. *Seven-nine, breakfast time, seven-nine.*

In the kitchen the breakfast stove gave a [ ... ] sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunny side up, [ ... ] two coffees and two cool glasses of milk.

*"Today is August 4, 2026,"* said a second voice from the kitchen ceiling, *"in the city of Allendale, California."* It repeated the date three times for memory's sake. *"Today is Mr. Featherstone's birthday. Today is the anniversary of Tilita's marriage. Insurance is payable, as are the water, gas, and light bills."*

Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.

*Eight-one, tick-tock, eight-one o'clock, off to school, off to work, run, run, eight-one!* But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: *"Rain, rain, go away; rubbers, raincoats for today ..."* And the rain tapped on the empty house, echoing.

Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again.

At eight-thirty the eggs shriveled and the toast was like stone. An aluminum wedge scraped them into the sink, where hot water whirled them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and emerged twinkling dry.

*Nine-fifteen,* sang the clock, *time to clean.*

Out of warrens in the wall, tiny robot mice darted. The rooms were a crawl with the small cleaning animals, all rubber and metal. They

thudded against chairs, whirling their mustached runner, kneading the rug nap, sucking gently at hidden dust. Then like mysterious invaders, they popped into their burrows. Their pink electric eyes faded. The house was clean.

*Ten o'clock.* The sun came out from behind the rain. The house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave off a radioactive glow which could be seen for miles.

*Ten-fifteen.* The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick up flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air, higher up, the image of a thrown ball, and opposite him, a girl, hands raised to catch a ball which never came down.

The five spots of paint – the man, the woman, the children, the ball – remained. The rest was a thin charcoaled layer.

The gentle sprinkler rain filled the garden with falling light.

Until this day, how well the house had kept its peace. How carefully it had inquired, *"Who goes there? What's the password?"* and, getting no answer from lonely foxes and whining cats, it had shut up its windows and drawn shades in an old-maidenly preoccupation with self – protection which bordered on mechanical paranoia.

It quivered at each sound, the house did. If a sparrow brushed a window the shade snapped up.



**Baal (n.):** an ancient god.

**Bridge (n.):** a card game.

The bird, startled, flew off! No, not even a bird must touch the house!

The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.

*Twelve noon.*

A dog whined, shivering, on the front porch.

The front door recognized the dog voice and opened. The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirred angry mice, angry at having to pick up mud, angry at inconvenience.

For not a leaf fragment blew under the door but what the wall flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrow. There, down the tubes which fed into the cellar, it was dropped into the sighing vent of an incinerator which sat like evil Baal in a dark corner.

The dog ran upstairs, hysterically yelping to each door, at last realizing, as the house realized, that only silence was there.

It sniffed the air and scratched the kitchen door. Behind the door the stove was making pancakes which filled the house with a rich baked odor and the scent of maple syrup.

The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.

*Two o'clock* sang a voice.

Delicately sensing decay at last, the regiments of mice hummed out as softly as blown gray leaves in an electrical wind.

*Two-fifteen.*

The dog was gone.

In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.

*Two thirty-five.*

Bridge tables sprouted from patio walls.

80 Playing cards fluttered onto pads in a shower of pips. [ ... ] Music played. But the tables were silent and the cards untouched. At four o'clock the tables folded like butterflies back though the paneled walls. 120

*Four-thirty.*

85 The nursery walls glowed. 125

Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The walls were glass. They looked upon color and fantasy. Hidden films docked though well-oiled sprockets, and the walls lived. The 90 nursery floor was woven to resemble a crisp, cereal meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aroma 135 of animal spoor! There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi feet and the murmur of a fresh 140 jungle rain, like other hoofs, falling upon the summer-starved grass. Now the walls dissolved into distances of parched weed, mile on mile, and the warm endless sky. The animals drew away into thorn brakes and water holes.

95 It was the children's hour. 135

100 *Five o'clock.* 140

The bath filled with clear hot water. 145

105 *Six, seven, eight o'clock.* The dinner dishes manipulated like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half 150 an inch of soft gray ash on it, smoking, waiting.

110 *Nine o'clock.* A voice spoke from the study ceiling: "Mrs. McClellan, which poem would you like this evening?" The house was 155 silent. The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale. As I recall, your favorite. ..."

115

*There will come soft rains and the smell of  
the ground,*

*And swallows circling with their shimmering  
sound;*

*And frogs in the pools singing at night,  
And wild plum trees in tremulous white;*

*Robins will wear their feathery fire,  
Whistling their whims on a low fence-wire;*

*And not one will know of the war, not one  
Will care at last when it is done.*

*Not one would mind, neither bird nor tree,  
If mankind perished utterly;*

*And Spring herself, when she woke at dawn  
Would scarcely know that we were gone.*

The fire burned on the stone hearth and the  
cigar fell away into a mound of quiet ash in its  
tray. The empty chairs faced each other between  
the silent walls, and the music played.

At ten o'clock the house began to die.

The wind blew. A falling tree bough crashed  
through the kitchen window. Cleaning solvent,  
bottled, shattered over the stove. The room was  
ablaze in an instant!

"Fire!" screamed a voice. The house lights  
flashed, water pumps shot water from the ceilings.  
But the solvent spread on the linoleum, licking,  
eating, under the kitchen door while the voices  
took it up in chorus: "Fire, fire, fire!"

The house tried to save itself. Doors sprang  
tightly shut, but the windows were broken by  
the heat and the wind blew and sucked upon  
the fire. The house gave ground as the fire in  
ten billion angry sparks moved with flaming ease  
from room to room and then up the stairs. While  
scurrying water rats squeaked from the walls,  
pistoled their water, and ran for more. And the  
wall sprays let down showers of mechanical rain.

But too late. Somewhere, sighing, a pump  
shrugged to a stop. The quenching rain ceased.

160 The reserve water supply which had filled baths  
and washed dishes for many quiet days was gone. 200

The fire crackled up the stairs. It fed upon  
Picassos and Matisses in the upper halls like  
delicacies, baking off the oily flesh, tenderly  
crisping the canvases into black shavings.

165 Now the fire lay in beds, stood in windows, 205  
changed the colors of drapes!

And then, reinforcements. From attic  
trapdoors, blind robot faces peered down with  
faucet mouths gushing green chemical.

The fire backed off, as even an elephant must 210  
at the sight of a dead snake.

170 Now there were twenty snakes whipping over  
the floor, killing the fire with a clear cold venom  
of green froth.

But the fire was clever. It had sent flame 215  
outside the house, up through the attic to the  
pumps there. An explosion! The attic brain  
which directed the pumps was shattered into  
bronze shrapnel on the beams.

175 The fire rushed back into every closet and felt 220  
the clothes hung there.

The house shuddered, oak bone on bone, its  
bared skeleton cringing from the heat, its wire,  
its nerves revealed as if a surgeon had torn  
the skin off to let the red veins and capillaries 225  
quiver in the scalded air. Help, help! Fire! Run,  
run! Heat snapped mirrors like the first brittle  
winter ice. And the voices wailed. Fire, fire,  
run, run, like a tragic nursery rhyme, a dozen  
voices, high, low, like children dying in a forest, 230  
alone, alone. And the voices fading as the wires  
popped their sheathings like hot chestnuts. One,  
two, three, four, five voices died.

190 In the nursery the jungle burned. Blue lions  
roared, purple giraffes bounded off. The panthers 235  
ran in circles, changing color, and ten million  
animals, running before the fire, vanished off  
toward a distant steaming river. ...

195 Ten more voices died. In the last instant under  
the fire avalanche, other choruses, oblivious, 240  
could be heard announcing the time, cutting

the lawn by remote-control mower, or setting an umbrella frantically out and in, the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming, a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard for the situation, read poetry aloud in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.

In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic rate, ten dozen eggs, six loaves of toast, [ ... ]

which, eaten by fire, started the stove working again, hysterically hissing!

The crash. The attic smashing into kitchen and parlor. The parlor into cellar, cellar into sub-cellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

Smoke and silence. A great quantity of smoke.

Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:

“Today is August 5, 2026, today is August 5, 2026, today is ...”

From *The Martian Chronicles*, by Ray Bradbury (including a poem by Sara Teasdale) (1951)

#### REMINDER – implicit meaning and reading between the lines

The implicit meaning of a story is what an author, poet or playwright suggests or implies, but may not actually state in words. To understand implicit meaning we infer or deduce through reasoning what the author wants to convey. The reader has to read between the lines, using clues or the language in the text, to work out the meaning of a story, play or poem.

#### REMINDER – explicit meaning

The explicit meaning of a text is the clear, obvious and literal meaning of what a writer says in words.

**Linoleum (n.):** a type of floor covering.

### Reading

1. This story begins with a “smart house” preparing for a new day, not recognising that no one lives there anymore. Give two examples of how Bradbury uses personification to create a sense of emptiness in the house.
2. Re-read lines 201–221 (“The fire crackled ... clothes hung there”). Identify three verbs used by the author to personify fire and explain how they have been used.
3. In this story, which was written and published in the 1950s in the USA, we are told that the house is now alone in the ashes of what used to be a city and this city now gives off a “radioactive glow” (line 47). Can this story be read as a warning? If so, do you think this was Bradbury’s intention? Explain your thoughts.
4. Why do you think Bradbury included the poem “There Will Come Soft Rains” in this story? What does the poem contribute to your understanding of the story itself?

### REMINDER – science fiction genre

Science fiction stories are set in the near or distant future. They may involve space, time travel, alternative societies on Earth, or imagined worlds on other planets, whose inhabitants often have special powers.

## Reading skills

### Understanding more challenging texts

What do you do when you encounter new words or phrases that you don't quite understand? Share your ideas with a partner, then do the tasks below.

1. Read the article about science fiction below, which is from the online newsletter *The Conversation*, on your own. Make notes about what you think the writer is saying.
2. Make a list of words that are unfamiliar to you, for example, “prescient” (line 27).
3. Write down what you think the words mean, then check in a dictionary to see if you are right.
4. Find two difficult or complicated sentences and write them out in your own words.
5. Go back to task 1. Do your answers to tasks 2, 3 and 4 change anything you wrote for task 1?
6. Work with a partner. Write a short guide for younger students with the title: “How to cope with challenging reading”.

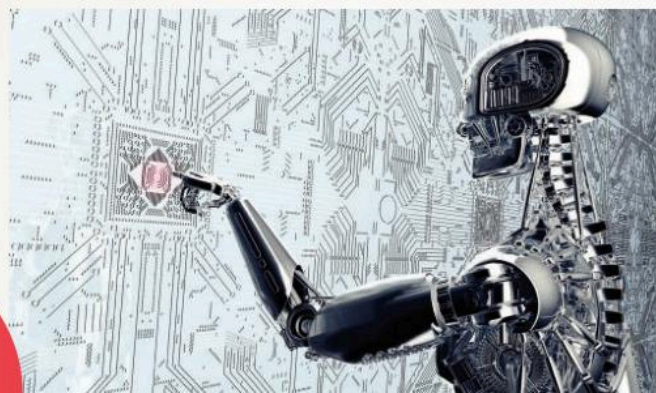
## Why science fiction set in the near future is so terrifying

### Too believable

The challenge of near future science fiction is that for it to be believable it needs to closely align to the latest developments in science and technology. This means that it has the potential to become obsolete or even come to pass in the lifetime of its creator. News reports and commentaries from scientists such as Stephen Hawking about the dangers of AI [artificial intelligence] and concerns that “humanity could be the architect of its own destruction if it creates a super-intelligence with a will of its own” make the fears articulated on screen seem more real and more frightening.

Some of today's most popular science fiction takes real-world science and follows it to a possible conclusion, showing it can have a direct impact on each of our lives rather than just on far future global and intergalactic events. Stories about the near future have proliferated because they are popular with audiences and filmmakers alike. They allow for discussions of the implications of believable changes, such as the artificially intelligent operating system Samantha (voiced by Scarlett Johansson) in the film *Her*, or the thought-controlled contact lenses that appear in various forms in episodes of Charlie Brooker's *Black Mirror*.

These near-future fictions offer prescient alternatives to other science fiction set in the far future. Science fiction's alternate worlds and imagined futures – whether dystopian or utopian – force audiences to look upon their own reality and consider how changes in our societies, technologies, and even our own bodies might



take shape and directly influence our own future. Whether presenting a positive or negative future, science fiction attempts to provoke a response, highlighting issues that need to be dealt with by everyone, not just by scientists and governments.

### Past shock

In some senses, science fiction has caught up with us. The idea that we might be able to have android servants, or a personal bond with our computers, has been crystallised by Apple's personal assistant Siri. Research into self-healing implants has brought the prospect of enhancing our bodies to make us more than human ever closer.



35 The future isn't as far-fetched as it used to be and it often feels like the futures we see on screen should already be here, or are already here even when they aren't. We are perhaps shifting from what the futurist Alvin Toffler termed "future shock" to a sort of "past shock". 50

40 Toffler defined future shock as "too much change in too short a period of time" – an overwhelming psychological state that both affects societies and individuals who cannot keep up with and comprehend the speed of technological change that seems to constantly redefine conceptions of the self and society. But we might now be entering an age of "past shock" where we are able to imagine and accept technological changes well before they were developed or even patented. The shock is no longer at the speed of technological change, but rather its apparent slowing, as scientists cannot keep up with our own imagined futures. 65

As the line between real-world science and science fiction becomes increasingly fluid, the future is closer than it has ever felt before.

By Amy C. Chambers, <http://theconversation.com>  
(28 February 2017)

### Writing to express ideas and opinions

Write the answers to questions 1–4 on your own, then do task 5 with a partner.

Support your ideas and opinions with examples of films, television and/or books where relevant.

1. Science fiction has been a popular genre for over a hundred years. How might modern sci-fi stories differ to those of hundred years ago?
2. Ray Bradbury's story *There will Come Soft Rains* on page 228 was published in 1951. If you did not know this, would you call it "science fiction" now? Explain why or why not.
3. Name a popular sci-fi story, novel, film or television series and discuss briefly why you think people enjoy it.
4. In your opinion, what key elements in science fiction have remained the same over the past fifty years?
5. Share your thoughts with a partner and make a list of points on which you agree and disagree.

**Alvin Toffler:** wrote a best-selling trilogy that forecast how people in the late 20th century would deal with the problems and opportunities of accelerating change.

# Drama

## The structure of a five-act play

In 1863, the German playwright and novelist Gustav Freytag created a model for studying Greek theatre known as Freytag's Pyramid. This model can be applied to most five-act tragedies or comedies.

As explained in Unit 4 (page 87):

- a tragedy opens in calm and proceeds through chaos and misery to a sad ending
- a comedy opens with chaos or confusion and proceeds through greater confusion to a resolution and a happy ending.

## Tragedy

**Act 1 – Exposition and introduction:** We meet the characters (*dramatis personae*) and the setting is established. We learn about what happened before the play begins and attention is directed towards a potential conflict.

**Act 2 – Rising action and complications:** Action becomes more complicated. There may be a clash of interests or an intrigue. Events occur that create tension; momentum builds up.

A fundamental conflict is complicated by the introduction of secondary or related conflicts; this may include an obstacle preventing the main character achieving his/her goal.

**Act 3 – Climax:** Conflict reaches a high point, a turning point or a point of no return. The third act marks a change for the worse in the protagonist's affairs. A situation goes from bad to worse. The protagonist may make a fatal decision through his/her own weakness or have no choice but to continue as started.

**Act 4 – Falling action:** Reversals. The momentum slows but tension is heightened by the possibility of a happy ending. The audience hopes the protagonist will save him/herself and do the right thing, but fears he/she will not. During the falling action, the principal conflict between the protagonist and the antagonist comes to a crisis. The falling action often contains an element of suspense, keeping the final outcome in doubt.

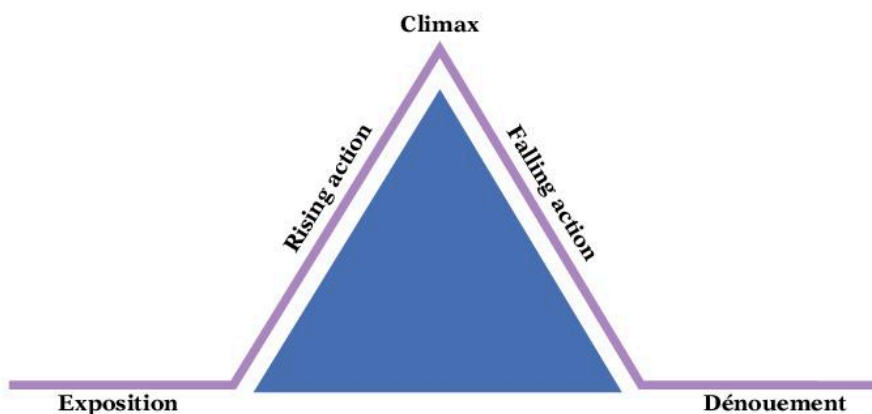
**Act 5 – Catastrophe:** The conflict is resolved through a definitive catastrophe and normality is re-established.

**Dénoûement (n.):** the clearing up, at the end of a play or story, of the complications of the plot. (French = unravelling).

(Oxford Study Dictionary)

## Analysing plots

In pairs or a small group, draw a diagram to represent the plot of a film, television programme or play you have seen recently. Once you have a rough draft, produce a clearly labelled diagram or an explanatory timeline to show the class.



Read this scene from the end of Shakespeare's tragedy *Macbeth*, when Macbeth knows his castle is about to be attacked. Think about Macbeth's mood at the beginning and end of the scene, and try to find the turning point where his mood changes.

## Macbeth, Act 5 scene 5

By William Shakespeare

MACBETH:

Hang out our banners on the outward walls;  
The cry is still, "They come": Our castle's strength  
Will laugh a siege to scorn. Here let them lie  
Till famine and the ague eat them up. 5  
Were they not forced with those that  
should be ours,  
We might have met them dareful, beard to beard,  
And beat them backward home.

*A cry within of women.*

What is that noise?

SEYTON: 10  
It is the cry of women, my good lord. (*Exits.*)

MACBETH:

I have almost forgot the taste of fears:  
The time has been, my senses would have cool'd  
To hear a night-shriek, and my fell of hair 15  
Would at a dismal treatise rouse and stir  
As life were in't: I have supp'd full  
with horrors;  
Direness, familiar to my slaughterous thoughts,  
Cannot once start me.

*Enter Seyton.*

Wherefore was that cry?



SEYTON: 20  
The Queen, my lord, is dead.

MACBETH: 25  
She should have died hereafter;  
There would have been a time for such a word.  
Tomorrow, and tomorrow, and tomorrow  
Creeps in this petty pace from day to day  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player 30  
That struts and frets his hour upon the stage  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

## Comedy

In a comedy Act 1 opens with an element of confusion whereby the characters tie themselves in knots trying to achieve a happy ending that appears to elude them. The plot leads them through chaos towards a *dénouement* or an untying of the knots.

A comedy ends with a conclusion in which the protagonist is better off than in the opening of the play and there is a sense of a new beginning.

## Reading

1. Explain how and why Macbeth's mood changes in this scene?
2. Give your thoughts on his final analysis of life?

Remember to support your views with examples (dialogue and/or stage directions). Use the SQuEE technique (see page 6).

Read the dénouement of Oscar Wilde's famous comedy and look at how the complications are resolved.

## The Importance of Being Earnest

LADY BRACKNELL: [*Starting.*]

Miss Prism! Did I hear you mention a Miss Prism?

CHASUBLE:

Yes, Lady Bracknell. I am on my way to join her.

LADY BRACKNELL:

Pray allow me to detain you for a moment. This matter may prove to be one of vital importance to Lord Bracknell and myself. Is this Miss Prism a female of repellent aspect, remotely connected with education?

CHASUBLE: [*Somewhat indignantly.*]

She is the most cultivated of ladies, and the very picture of respectability.

LADY BRACKNELL:

It is obviously the same person. May I ask what position she holds in your household?

CHASUBLE: [*Severely.*]

I am a celibate, madam.

JACK: [*Interposing.*]

Miss Prism, Lady Bracknell, has been for the last three years Miss Cardew's esteemed governess and valued companion.

LADY BRACKNELL:

In spite of what I hear of her, I must see her at once. Let her be sent for.

CHASUBLE: [*Looking off.*]

She approaches; she is nigh.

[*Enter MISS PRISM hurriedly.*]

MISS PRISM:

I was told you expected me in the vestry, dear Canon. I have been waiting for you there for an hour and three-quarters. [*Catches sight of LADY BRACKNELL, who has fixed her with a stony glare. MISS PRISM grows pale and quails. She looks anxiously round as if desirous to escape.*]

LADY BRACKNELL:

[*In a severe, judicial voice.*] Prism! [*MISS PRISM bows her head in shame.*] Come here, Prism!

[*MISS PRISM approaches in a humble*

5 *manner.*] Prism! Where is that baby? [*General consternation. The Canon starts back in horror.*

*ALGERNON and JACK pretend to be anxious to shield CECILY and GWENDOLEN from hearing the details of a terrible public scandal.*]

10 Twenty-eight years ago, Prism, you left Lord Bracknell's house, Number 104, Upper Grosvenor Street, in charge

of a perambulator that contained a baby of the male sex. You never returned. A few weeks later, through the elaborate investigations of the Metropolitan police, the perambulator was discovered at midnight, standing

15 by itself in a remote corner of Bayswater. It contained the manuscript of a three-volume novel of more than usually revolting sentimentality. [*MISS PRISM starts in involuntary indignation.*]

But the baby was not there! [*Everyone looks at MISS PRISM.*] Prism! Where

20 is that baby? [*A pause.*]

MISS PRISM:

Lady Bracknell, I admit with shame that I do not know. I only wish I did. The plain facts of the case are these. On the morning of the day you mention,

25 a day that is forever branded on my memory, I prepared as usual to take the baby out in its perambulator. I had also with me a somewhat old,

but capacious hand-bag in which I had intended to place the manuscript of a work of fiction that I

30 had written during my few unoccupied hours. In a moment of mental abstraction, for which I never can forgive myself, I deposited the manuscript in

the basinette, and placed the baby in the hand-bag.

JACK: [*Who has been listening attentively.*]

70 But where did you deposit the hand-bag?

35



**Perambulator (n.):** a baby's pram.

**Basinette (n.):** a baby's bed (she is referring to the pram).

MISS PRISM:

Do not ask me, Mr. Worthing.

JACK:

Miss Prism, this is a matter of no small importance 75  
to me. I insist on knowing where you deposited  
the hand-bag that contained that infant.

MISS PRISM:

I left it in the cloak-room of one of the larger  
railway stations in London.

JACK:

What railway station?

MISS PRISM: [*Quite crushed.*]

Victoria. The Brighton line. [*Sinks into a chair.*]

JACK:

I must retire to my room for a moment.  
Gwendolen, wait here for me.

GWENDOLEN:

If you are not too long, I will wait here for you all  
my life.

[*Exit JACK in great excitement.*]

CHASUBLE:

What do you think this means, Lady Bracknell?

LADY BRACKNELL:

I dare not even suspect, Dr. Chasuble. I need hardly  
tell you that in families of high position strange  
coincidences are not supposed to occur. They are  
hardly considered the thing. [*Noises heard overhead  
as if some one was throwing trunks about. Every  
one looks up.*]

CECILY:

Uncle Jack seems strangely agitated.

CHASUBLE:

Your guardian has a very emotional nature.

LADY BRACKNELL:

This noise is extremely unpleasant. It sounds as  
if he was having an argument. I dislike arguments  
of any kind. They are always vulgar, and often  
convincing.

CHASUBLE: [*Looking up.*]

It has stopped now. [*The noise is redoubled.*]

LADY BRACKNELL:

I wish he would arrive at some conclusion.

GWENDOLEN: This suspense is terrible. I hope  
it will last. 115

[*Enter JACK with a hand-bag of black leather in  
his hand.*]

80

JACK: [*Rushing over to MISS PRISM.*]

Is this the hand-bag, Miss Prism? Examine it  
carefully before you speak. The happiness of more 120  
than one life depends on your answer.

85



90

95

MISS PRISM:

[*Calmly.*] It seems to be mine. Yes, here is the  
injury it received through the upsetting of a  
Gower Street omnibus in younger and happier 125  
days. Here is the stain on the lining caused by the

100

explosion of a temperance beverage, an incident  
that occurred at Leamington. And here, on the lock,  
are my initials. I had forgotten that in an extravagant  
mood I had had them placed there. The bag is 130  
undoubtedly mine. I am delighted to have it so  
unexpectedly restored to me. It has been a great  
inconvenience being without it all these years.

105

JACK: [*In a pathetic voice.*]

Miss Prism, more is restored to you than this 135  
hand-bag. I was the baby you placed in it.

**Temperance beverage (n.):** a soft drink.

MISS PRISM: [*Amazed.*]

You?

JACK: [*Embracing her.*]

Yes ... mother!

MISS PRISM: [*Recoiling in indignant astonishment.*]

Mr. Worthing! I am unmarried!

JACK:

Unmarried! I do not deny that is a serious blow. But after all, who has the right to cast a stone against one who has suffered? Cannot repentance wipe out an act of folly? Why should there be one law for men, and another for women? Mother, I forgive you. [*Tries to embrace her again.*]

MISS PRISM: [*Still more indignant.*]

Mr. Worthing, there is some error. [*Pointing to LADY BRACKNELL.*] There is the lady who can tell you who you really are.

JACK: [*After a pause.*]

Lady Bracknell, I hate to seem inquisitive, but would you kindly inform me who I am?

LADY BRACKNELL:

I am afraid that the news I have to give you will not altogether please you. You are the son of my poor sister, Mrs. Moncrieff, and consequently Algernon's elder brother.

JACK:

Algy's elder brother! Then I have a brother after all. I knew I had a brother! I always said I had a brother! Cecily, – how could you have ever doubted that I had a brother? [*Seizes hold of ALGERNON.*] Dr. Chasuble, my unfortunate brother. Miss Prism, my unfortunate brother. Gwendolen, my unfortunate brother. Algy, you young scoundrel, you will have to treat me with more respect in the future. You have never behaved to me like a brother in all your life.

ALGERNON:

Well, not till to-day, old boy, I admit. I did my best, however, though I was out of

140 practice. [*Shakes hands.*]

GWENDOLEN: [*To JACK*]

My own! But what own are you? What is your Christian name, now that you have become some one else?

145 JACK:

Good heavens! ... I had quite forgotten that point. Your decision on the subject of my name is irrevocable, I suppose?

GWENDOLEN:

150 I never change, except in my affections.

CECILY:

What a noble nature you have, Gwendolen!

JACK:

155 Then the question had better be cleared up at once.

[ ... ]

JACK:

The Army Lists of the last forty years are here. These delightful records should have been my constant study. [*Rushes to bookcase and tears the books out.*] M. Generals ... Mallam, Maxbohm, Magley, what ghastly names they have – Markby, Migsby, Mobbs, Moncrieff! Lieutenant 1840, Captain, Lieutenant-Colonel, Colonel, General 1869, Christian names, Ernest John. [*Puts book very quietly down and speaks quite calmly.*] I always told you, Gwendolen, my name was Ernest, didn't I? Well, it is Ernest after all. I mean it naturally is Ernest.

170 LADY BRACKNELL:

Yes, I remember now that the General was called Ernest. I knew I had some particular reason for disliking the name.

175

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GWENDOLEN:

Ernest! My own Ernest! I felt from the first that you could have no other name!

JACK:

Gwendolen, it is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth. Can you forgive me?

GWENDOLEN:

I can. For I feel that you are sure to change.

JACK:

My own one!

CHASUBLE: *[To MISS PRISM.]*

Lætitia! *[Embraces her]*

MISS PRISM: *[Enthusiastically.]*

Frederick! At last!

ALGERNON:

Cecily! *[Embraces her.]* At last!

JACK:

Gwendolen! *[Embraces her.]* At last!

LADY BRACKNELL:

210 My nephew, you seem to be displaying signs of triviality. 230

JACK:

215 On the contrary, Aunt Augusta, I've now realised for the first time in my life the vital Importance of Being Earnest.

*From The Importance of Being Earnest,*  
by Oscar Wilde (1895)

220



225

### Writing to describe

You are one of the characters in this scene. Choose your character and write in the first person. Describe how Jack's real identity was finally established.

Write about 250 to 350 words.

Before you read the poems on the next two pages, write down how and why writers use the following:

- visual imagery
- aural imagery
- kinetic or tactile imagery.

## Figurative language

You have already seen that most authors and poets use figurative language and imagery to convey ideas and to create a mood or a specific tone.

On the next few pages you are going to read two famous poems that talk about war in different ways. Before you read them, explore how poets use aural imagery to create sound effects that add tone, mood and atmosphere to their poetry.

What sounds do you hear when you read these words from “Anthem for Doomed Youth”?

“Only the stuttering rifles’ rapid rattle  
Can patter out their hasty orisons”

Poets use various techniques to create aural imagery: alliteration, assonance, consonance, sibilance.

**Alliteration** is the repetition of the same consonant sound at the beginning of each word, as in:

- “**f**ell with their **f**aces to the **f**oe”
- “**g**limmers of **g**oodbyes”
- “**r**ifles **r**apid **r**attle”.

**Assonance** is the repetition of vowel sounds, as in the *ah* sound in these lines:

“**s**tars that are **s**tarry in the time of our  
**d**arkness”.

**Consonance** is the repetition of consonant sounds in adjacent words where the vowels are different, as in the harsh, staccato *st* and *tt* sounds in these lines:

“Only the **monstrous** anger of the guns.  
Only the **stuttering** rifles’ rapid rattle  
Can **patter** out their hasty orisons.”

**Sibilance** is the repetition of the *s*, *z* and *sh* sounds (in English this can include the letter *c* – as in *lettuce*) in adjacent words, as in: “the breeze in its **listlessness**”.



This well-known poem was written early in the First World War and published as an ode of remembrance in *The Times* newspaper. Make notes on how the poet uses metaphors and different types of imagery. Then do the writer's craft task.

## For the Fallen

With proud thanksgiving, a mother for her children,  
England mourns for her dead across the sea.  
Flesh of her flesh they were, spirit of her spirit,  
Fallen in the cause of the free.

Solemn the drums thrill; Death august and royal 5  
Sings sorrow up into immortal spheres,  
There is music in the midst of desolation  
And a glory that shines upon our tears.

They went with songs to the battle, they were young, 10  
Straight of limb, true of eye, steady and aglow.  
They were staunch to the end against odds uncouth;  
They fell with their faces to the foe.

They shall grow not old, as we that are left grow old:  
Age shall not weary them, nor the years condemn. 15  
At the going down of the sun and in the morning  
We will remember them.

They mingle not with their laughing comrades again;  
They sit no more at familiar tables of home;  
They have no lot in our labour of the day-time;  
They sleep beyond England's foam. 20

But where our desires are and our hopes profound,  
Felt as a well-spring that is hidden from sight,  
To the innermost heart of their own land they are known  
As the stars are known to the Night;

As the stars that shall be bright when we are dust, 25  
Moving in marches upon the heavenly plain;  
As the stars that are starry in the time of our darkness,  
To the end, to the end, they remain.

By Laurence Binyon (1869–1943), *The Times*  
(21 September 1914)



### The writer's craft – mood or tone

Work with a partner or in a small group. Start by reading the poem aloud.

One person should read the poem while listeners write down words that convey a mood or tone, such as the adjective “solemn” (line 5) or the abstract noun “glory” (line 8).

Now:

- discuss the subject of this poem
- discuss the theme of the poem
- choose one or two lines as examples and discuss the words that create the tone or mood of the poem.

**Orisons(n.):** prayers.

**Pall(n.):** a cloth spread over a coffin.

This poem was written three years after “For the Fallen”. How does the tone and mood differ from that of the previous poem?

### **Anthem for Doomed Youth**

What passing-bells for these who die as cattle?  
Only the monstrous anger of the guns.  
Only the stuttering rifles’ rapid rattle  
Can patter out their hasty orisons.

No mockeries for them; no prayers nor bells,  
Nor – any voice of mourning save the choirs, –  
The shrill, demented choirs of wailing shells;  
And bugles calling for them from sad shires.

5

What candles may be held to speed them all?  
Not in the hands of boys, but in their eyes  
Shall shine the holy glimmers of goodbyes.  
The pallor of girls’ brows shall be their pall;  
Their flowers the tenderness of patient minds,  
And each slow dusk a drawing-down of blinds.

10

By Wilfred Owen (1917)



## Writing a narrative composition

### Super-hero saves the world

Children nowadays are familiar with images of super-heroes with special powers: Superman, Wonder Woman, Spiderman, Supergirl and the like. This is nothing new. A long narrative poem was written in Old English during the 10th century about the deeds of brave, super-human Beowulf, who first defeated the evil swamp monster Grendel, then destroyed the monster's fiendish mother and 50 years later, when he was an old man, mortally wounded a marauding dragon.

Whether the hero is a normal person or a fictional super-being such as Superman, his/her greatness and bravery is dependent on the horror and malice of the enemy: the greater the power of the enemy, the greater the valour of the hero.

Listed in the box on the left are defining characteristics that can be applied to super-beings and their mortal enemies. Invent a super-being of your own, male or female, and devise a wicked enemy who is intent on destroying our world. Then create a world-threatening, life-threatening situation in which your super-hero has to save humankind from the powers of evil.

Write an exciting episode to end a story in which a super-hero either does or does not save the world.

Write about 350 to 450 words.



### Characteristics and abilities of super-beings and their enemies

- super strength
- the ability to fly
- telepathy
- shape-shifter
- hyper-intelligent
- fearless
- tender-hearted
- unerring sense of justice
- unquestioning belief in doing what he/she believes is right
- unquestioning belief that what he/she is doing is necessary
- special gadgets
- special weapons
- hard-hearted
- ugly beyond words
- extremely good looking
- charismatic
- super-fast (self-propelled or in a super-vehicle)

## Unit 9: Self-assessment

In this unit we have read:

- a science-fiction story
- part of the final act of a tragedy
- war poems
- the dénouement of a famous comedy.

Before you start practising your exam skills in this unit, make notes on what you have been doing in Unit 9 so far.

### Make notes about Unit 9

Two texts (poetry, prose or drama) I remember in Unit 9 are:

Two new skills I learned are:

Two things I'm not sure about are:

I enjoyed doing:

Something I would like to do again is:

I would like to do this again because:

# Literary terms quiz

In the blue shapes, you will find 15 useful terms for discussing a writer's use of language. There are also definitions in the green shapes and examples in the star shapes.

They are muddled up, so match each literary term to the correct definition, then find an example to go with it. Be careful! Some examples can be used for more than one definition, but each term has only one correct example.

Imagery

A phrase that compares one thing to another using 'as' or 'like'

Emotive language

A picture in words often using a metaphor or simile

Setting

Saying something is something else

Simile

An expression so over-used it has lost its significance and/or effect

Personification

A phrase combining contradictory terms

Hyperbole

Where and when a story or event occurs

Onomatopoeia

A means of or excuse to explain something

The document was as dry as dust

Growling, the teacher pounced on his next victim

The sun smiled on their picnic

Results of the investigation were dispatched to the city authorities

So, where shall we begin?

In floods of tears, she collapsed to the floor

A blanket of russet desert sand shrouded their tent, burying them until the storm ceased.



Metaphor

A metaphor attributing human feelings or reactions to an object

Slowly sliding, hissing  
snakes slithered  
from the nest

Homophone

A description using exaggeration and/or  
superlatives for dramatic effect

First a  
whoosh, then a dull crunch, the  
bomb was too close  
for comfort.

Cliché

Words sounding like what they mean

There was a deafening  
silence

Passive verb

Words that sound the same

To avoid trouble they  
kept a low profile

Sibilance

Used in more formal writing, when the subject is on the  
receiving end of the action

Softly, with tears  
in her eyes, she revealed  
the sad truth

Rhetorical question

Words intended to create an emotional  
response

Long, long ago in a little cabin in a  
forest there lived a lonely  
woodcutter

Oxymoron

Repetition of s/z/sh sounds in a phrase or  
sentence

The maid  
made it clear that being on  
her feet all day was  
no mean feat

Euphemism

An agreeable or less offensive way to say  
something difficult or delicate

Your pet  
canary has gone to the pretty  
birdcage in the sky

# Preparing for your exams

This section contains a set of exam-style questions similar to those in Paper 1 Reading and Paper 2 Directed Writing and Composition. They are annotated with notes in the margin and there are also skills panels to help you answer the questions.

Don't worry about the time too much with this set of questions (you will have plenty of opportunity to practise responding to exam-style questions in timed conditions in Unit 10). Instead, take enough time to make sure you understand exactly what you need to do to respond in the best way.

Start by reading each text and the annotations carefully, then add your own notes to help you respond to each question.

## Paper 1 Reading

**Time: 2 hours**

**Dictionaries are not allowed.**

Read **Text A, Charlotte Uhlenbroek**, and then answer **Questions 1(a)–1(e)**.

**Text A: Charlotte Uhlenbroek**

*This text is an interview with the naturalist, Charlotte Uhlenbroek.*

**What has been your best natural world experience to date?**

For sheer exhilaration, I would say snorkelling with humpback whales in Australia and meeting a silverback gorilla for the first time in Rwanda. But the most powerful and moving experience was gaining the trust of wild chimpanzees in Tanzania. When I first went to Gombe National Park, I was striving to habituate a community of chimpanzees. It took years to gain their trust but when eventually a young female called Rafiki came and trustingly sat down a few metres away from me and quietly groomed her infant son I was so touched I nearly cried for joy.

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**What high priority conservation challenges do you feel the natural world is facing at the moment?**

One of the urgent challenges we face is to fight wildlife crime; illegal wildlife trade, poaching, mining, logging and habitat destruction are responsible for rapidly declining wildlife populations worldwide. Education programmes and adequate policing and enforcement structures are desperately needed. I also think there must be more effort focused on enabling local people to benefit directly from the wildlife on their doorstep, together with financial incentives for governments to actively protect their remaining natural habitat and wildlife.

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**Can we as members of the public do anything that genuinely helps preserve the natural world?**

I am a great believer in the power of ordinary people to effect change. Sustainable wildlife tourism is vital to protecting many wild places. This means travelling in a responsible way that has minimum impact on

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Note the use of question and answer format.

Means to help animals become used to humans.

Means importance.

Means money that encourages people to do something.

Means in a way that looks after the environment.

the wildlife and environment, and by ensuring that a significant proportion of the money you spend goes directly to benefiting local people. But tourism can be a fickle source of income – civil unrest, terrorism, changing exchange rates can bring tourism to an abrupt halt in some parts of the world, so people need to aid wildlife protection in other ways too, such as by supporting charities or buying goods that encourage the sustainable use of natural resources. Educating ourselves about what the pressures are on wildlife and the environment makes us much more effective at campaigning and supporting conservation projects. We must also use our purchasing power to protect rather than damage the environment.

Means unreliable.

**What natural world insight would you like to leave us with?**  
Think positive. We can be terribly destructive and short sighted, but we are also extraordinarily innovative and good at problem solving if we have the right motivation. The key is that conservation is not seen in negative terms, i.e. pitting people against nature, but a way of promoting the health and prosperity of both.

Means coming up with new ideas.

Adapted from 'Interview with Charlotte Uhlenbroek',  
www.naturalworldsafaris.com

**Question 1**

(a) Give **two** natural world experiences that Charlotte Uhlenbroek has enjoyed. [1]

Asks a straightforward location question. Note you have to give two answers for 1 mark.

(b) **Using your own words**, explain what the text means by:

You will gain 1 mark for explaining each part of the given phrase. Note you should use your own words.

(i) "For sheer exhilaration" (line 2) [2]

(ii) "striving to habituate" (line 6) [2]

Make sure you refer to the correct section in your answer.

(c) Re-read section 2 ("What high priority ... habitat and wildlife"). Give **two** reasons why money is needed to help tackle conservation challenges. [2]

Assesses inference so answer in your own words as far as possible.

(d) Re-read section 3 ("Can we ... the environment").

(i) Identify two reasons it can be difficult to rely on tourism. [2]

(ii) Explain how people can help protect wildlife, when travelling. [3]

Only look at this to find the points.

(e) Re-read sections 3 and 4 ("Can we ... of both").

Using your own words, explain what people can do to help preserve the natural world, apart from through tourism. [3]

Identify in the text the different points you should make.

**Total: 15 marks**

Read **Text B, *Swimming with Dolphins – Yes or No?***, and then answer **Question 1(f)**.

**Text B: *Swimming with Dolphins – Yes or No?***

*This text is a web page about swimming with dolphins.*

Argues for.

Are you a passionate animal lover? Has it always been your dream to share the sea with a playful pod of dolphins? A very popular draw for a number of tourist destinations round the world, many people believe swimming with dolphins is a life-affirming experience. From the perspective of local communities, it also provides a healthy source of income. Some experts however, believe that swimming with dolphins should be banned because of welfare concerns, in particular, evidence that suggests keeping cetaceans in captivity is damaging. 5

Argues against.

Argues for.

So what are the issues? Well, for ardent animal fans, swimming with dolphins is an opportunity of seeing the creatures up close and personal. According to Sam Brown, who swam with dolphins while in the Azores, “It gives you an incredible feeling of freedom. You feel like part of nature.” Others argue that it is incredibly relaxing because it stimulates the release of endorphins, the “happy chemical”, which leads to a feeling of joy. 10 15

Argues against.

Increasingly, however, experts argue that this is at the expense of dolphins’ health and welfare. They are gregarious animals and segregating them from their family and social group has a negative impact on their well-being. Furthermore, the methods of transporting dolphins can be cruel. Once in captivity, the dolphins can’t hunt, roam, mate or play as they would in the wild. 20

Argues for.

This has to be weighed up against the supposed therapeutic benefits of swimming with dolphins. Some scientists have suggested that swimming with dolphins has helped those with mental health issues, including depression. And on the economic side, many communities would suffer financially if exploiting dolphins for tourism were no longer permitted. Some animal conservationists also argue that dolphin tourism is a way of prompting and preserving the creatures. 25 30

Argues against.

At the same time, there is the threat to the long-term interests of dolphins: many that are captured to fulfil the dreams of tourists are taken from rapidly dwindling populations, and swimming with humans can lead to behavioural abnormalities, illness and early death. 35

By Annabel Charles (2017)

**Question 1**

(f) According to Text B, what are the arguments for **and** against swimming with dolphins?

You must **use continuous writing** (not note form) and **use your own words** as far as possible.

Your summary should **not be more than 120 words**.

**Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.**

**Total: 15 marks**

You have to summarise the arguments for **and** against swimming with dolphins.

Use compound and complex sentences, with a range of conjunctions, to link your ideas clearly and succinctly.

Remember to use your own words as far as possible.

Keep within the word limit.

This question is marked for reading **and** writing. You need to include at least 10 points within both parts of your answer to gain 10 marks for content.

**Summary skills**

**Strategy for Summary questions**

- Keyword the question, identify what your summary must focus on.
- Identify the relevant information in the text and rewrite these words and phrases in the margin in your own words.
- Number the points in the order you want to make them.
- Write the summary using your own words as far as possible.
- If you write less than 110 words, you have left something out. If you go over 120 words, you have not used an appropriate summary style.

Read **Text C, Nella Arrives**, and then answer **Questions 2(a)–(d)**.

**Text C: Nella Arrives**

*This text is from **The Miniaturist**, a novel by Jessie Burton set in 1686. Nella has arrived in Amsterdam on her own and is on the doorstep of the house belonging to the man she has recently married. She has with her a pet bird, a parakeet. In this scene, Nella meets her new sister-in-law, Marin Brandt.*

On the step of her new husband's house, Nella Oortman lifts and drops the dolphin knocker, embarrassed by the thud. No one comes, though she is expected. The time was prearranged and letters written, her mother's paper so thin compared with Brandt's expensive vellum. No, she thinks, this is not the best of greetings, given the blink of a marriage ceremony the month before – no garlands, no betrothal cup, no wedding bed. Nella places her small trunk and birdcage on the step. She knows she'll have to embellish this later for home, when she's found a way upstairs, a room, a desk.

Nella turns to the canal as bargemen's laughter rises up the opposite brickwork. A puny lad has skittled into a woman and

Gives a context and setting for the text and will help you to understand it.

Explains why she has come to the house.

Tells the narrative from Nella's viewpoint in the present tense.

This scene is observed by Nella showing normal life is going on around her.

Describes sounds.

Describes using a simile.

Notice the irony in “Golden Bend” and the brown and sludge colours of the canal. Look at the juxtaposition of the man-made canal, the reference to jewels and the beautiful colours of Nature on a rare warm October day.

The writer builds up tension by withholding information, describing Marin’s voice before she appears.

The description of Marin’s appearance and movements helps to create a picture of her austere character and increase Nella’s sense of foreboding.

her basket of fish, and a half-dead herring slithers down the wide front of the seller’s skirt. The harsh cry of her country voice runs under Nella’s skin. “Idiot! Idiot!” the woman yells. The boy is blind, and he grabs in the dirt for the escaped herring as if it’s a silver charm, his fingers quick, not afraid to feel around. He scoops it, cackling, running up the path with his catch, his free arm out and ready.

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Nella cheers silently and stays to face this rare October warmth, to take it while she can. This part of the Herengracht (1) is known as the Golden Bend, but today the wide stretch is brown and workaday. Looming above the sludge-coloured canal, the houses are a phenomenon. Admiring their own symmetry on the water, they are stately and beautiful, jewels set within the city’s pride. Above their rooftops Nature is doing her best to keep up, and the clouds in colours of saffron and apricot echo the spoils of the glorious republic.

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Nella turns back to the door, now slightly ajar. Was it like this before? She cannot be sure. She pushes on it, peering into the void as cool air rises from the marble. “Johannes Brandt?” she calls – loud, a little panicked. Is this a game? she thinks. I’ll be standing here come January. Peebo, her parakeet, thrills the tips of his feathers against the cage bars, his faint cheep falling short on the marble. Even the now-quiet canal behind them seems to hold its breath.

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Nella is sure of one thing as she looks deeper into the shadows. She’s being watched. Come on, Nella Elisabeth, she tells herself, stepping over the threshold. [...] To show that country girls have manners too, she bends down and removes her shoes – dainty, leather, of course her best – although what their point has been she can’t now say. She slaps the shoes down, hoping the noise will arouse somebody, or maybe scare them off. [...]

40

“Are we to have a menagerie?”

The voice sails sure and swift from the darkness of the hall. Nella’s skin contracts, for being right about her suspicions can’t banish the goosebumps. She watches as a figure glides from the shadows, a hand outstretched – in protest or in greeting, it is hard to tell. It is a woman, straight and slim and dressed in deepest black, the cap on her head starched and pressed to white perfection. Not a wisp of her hair escapes, and she brings with her the vaguest, strangest sent of nutmeg. Her eyes are grey, her mouth is solemn. How long has she been there, watching? Peebo chirrup at the intervention.

45

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“This is Peebo,” Nella says, “My parakeet.”

55

“So I see,” says the woman, gazing down at her. “Or hear. I take it you have not brought any more beasts?”

“I have a little dog, but he’s at home –”

“Good. It would mess in our rooms. Scratch the wood. Those small ones are an affectation of the French and Spanish,” the woman observes. “As frivolous as their owners.” [...] 60

As the woman moves past Nella towards the door frame, there is a grace in her movements, self-aware and unapologetic. She casts a brief, approving glance at the neat shoes by the door and then stares into the cage, her lips pressed tight together. Peebo’s feathers have puffed up in fear. 65

Nella decides to distract her by joining hands in greeting, but the woman flinches at the touch.

“Strong bones for seventeen,” the woman says.

“I’m Nella,” she replies, retracting her hand. “And I’m eighteen.” 70

“Yes, I know who you are.”

From *The Miniaturist*, by Jessie Burton (2014)

Notice the approving glance at the shoes and the disapproving glance at the bird cage. This suggests Marin is in charge here - not the new wife.

The dialogue is abrupt and awkward, and further reveals Marin’s distant character and ambivalent view of Nella.

<sup>1</sup>Herengracht = the most important canal in Amsterdam

## Question 2

(a) Identify a word or phrase from the text which suggests the same idea as the words underlined.

- (i) There is a dull noise when Nella bangs on the door. [1]
- (ii) The hour Nella was to arrive had been agreed in advance. [1]
- (iii) Nella’s wedding had been very hurried. [1]
- (iv) Nella will have to give a more elaborate account of her arrival later. [1]

Locate the relevant word or phrase from the text. Avoid copying out too much text.

(b) Using your own words, explain what the writer means by each of the words underlined. [3]

Nella turns to the canal as bargemen’s laughter rises up the opposite brickwork. A puny lad has skittled into a woman and her basket of fish, and a half-dead herring slithers down the wide front of the seller’s skirt. The harsh cry of her country voice runs under Nella’s skin. “Idiot! Idiot!” the woman yells. The boy is blind, and he grabs in the dirt for the escaped herring as if it’s a silver charm, his fingers quick, not afraid to feel around. He scoops it, cackling, running up the path with his catch, his free arm out and ready.

Look at each word in context to help you to work out what it means. Remember to answer in your own words.

(c) Use **one** example from the text below to explain how the writer creates an impression of the boy and what he does. [3]

**Use your own words in your explanation.**

Nella turns to the canal as bargemen’s laughter rises up the opposite brickwork. A puny lad has skittled into a woman and her basket of fish, and a half-dead herring slithers down the wide front of the seller’s skirt.

Link the explanation of your chosen example to the impression it creates of the boy. You can use a word or phrase from the extract in (b) but focus on the effect of the language and don’t repeat your answer for (b).

Make sure your answer covers both sections of text as equally as possible.

Remember to identify three examples from each section, at least one of which should involve the use of imagery.

Marked for reading only, based on the quality of your response. Focus on selecting powerful or unusual words, and analysing their effect. You may also comment on non-vocabulary choices, e.g. sentence structure.

You have to take on a role and produce a response based on the text but in your own words.

Make sure you cover all three bullet points in your answer.

Infer Marin's view of Nella from the text. Think about Marin's personality using the author's description of her appearance and voice.

This question has a high number of marks allocated to it so make sure you leave enough time to do it properly. Note that it is assessed for reading and writing.

The harsh cry of her country voice runs under Nella's skin. "Idiot! Idiot!" the woman yells. The boy is blind, and he grabs in the dirt for the escaped herring as if it's a silver charm, his fingers quick, not afraid to feel around. He scoops it, cackling, running up the path with his catch, his free arm out and ready.

**(d)** Re-read paragraphs 3 and 6.

- Paragraph 3 begins "Nella cheers silently ..." and is a description of the canal.
- Paragraph 6 begins "The voice sails ..." and is a description of Marin Brandt.

Explain how the writer uses language to convey meaning and to create effect in these paragraphs. Choose **three** examples of words or phrases from **each** paragraph to support your answer. Your choices should include the use of imagery.

Write about 200 to 300 words.

**Up to 15 marks are available for the content of your answer.**

**Total: 25 marks**

Re-read **Text C, *Nella Arrives***, and then answer **Question 3**.

### **Question 3**

You are Marin Brandt. You write a journal entry, describing Nella's arrival.

You should write about:

- your first impressions of Nella as she stands on the doorstep
- your observations about what was happening by the canal, Nella's reactions and her second attempt to get someone's attention
- what you thought of Nella as you met her and had your first conversation.

**Write your journal entry.**

Write about 250 to 350 words.

**Up to 15 marks are available for the content of your answer and up to 10 marks for the quality of your writing.**

**Total: 25 marks**

## **Writing skills**

### **Strategy for Question 3**

- Identify and mark the key words in the question.
- Identify the relevant information in the text and add notes in the margin on ideas you want to bring out in your answer.
- Number the points in the order you want to make them.
- Check the style of writing you need to use (letter, report, journal, speech, interview, article).
- Use your own words as far as possible.



## Paper 2 Directed Writing and Composition

Time: 2 hours

Dictionaries are not allowed.

### Section A: Directed Writing

#### Question 1

You are about to start your long school vacation. You would like to go abroad but your parents cannot take time off from their jobs for a holiday. You have enough money saved to cover the cost of a trip abroad on your own, but your parents do not want you to travel alone.

You see the advertisement (at the bottom of this page) for *Not Alone Tours* in a magazine and print off the online brochure.

Write a letter to your grandparents, asking them to help you persuade your parents to let you go on holiday alone.

In your letter you should:

- say why you think you are old enough and responsible enough to travel alone
- give the reasons you believe *Not Alone Tours* is a good choice for your proposed trip
- ask your grandparents to convince your parents that they would not need to worry about your safety.

Base your letter on the information in the advertisement and on-line information. Include details and personal opinions to help your argument.

Begin as follows: *Dear Grandparents, ...*

Write about 250 to 350 words.

**Up to 15 marks are available for the content and structure of your answer, and 25 marks for the quality of your writing..**

**Total: 40 marks**

Take careful note of what you are asked to write and use the appropriate style.

### Writing skills

#### Strategy for Directed Writing

- Keyword the question.
- Identify the relevant information in the texts provided as you would for a summary.
- Make notes in the margin according to the question.
- Remember to write your answer in the appropriate style and register (formal, neutral or informal).
- Quote information to support your argument.
- Add interesting details of your own that are relevant to the question.
- Remember this question is examining your writing skills: leave yourself time to edit and make corrections.
- Check the word limit and do not write more than necessary.

## Not Alone Tours

You want to see the highlights of America's Grand Canyon – the ancient capitals of Europe – the cities and culture of North Africa – the Great Wall of China ...

You want to travel and experience real adventure!

But you know setting off on a journey of discovery all by yourself, or even with a friend, can be complicated, and sometimes even dangerous.

**Not Alone Tours is the answer.**

With **Not Alone Tours** you can see the sights and enjoy a real holiday without nasty surprises on the way. Visit towns you've only ever heard about and stay in safe, comfortable hotels. Get to know a region properly with experienced, English-speaking local guides. Let **Not Alone Tours** take care of your accommodation and transport, and relax. Our friendly and experienced Tour Managers take care of the details of your trip, as well as being a mine of information on the history and culture of the places you visit.

**Join like-minded singles for a safe, totally enjoyable touring holiday with Not Alone Tours**

It sounds educational.

Gives you a chance to show that you are growing up and a responsible person.

It's a professionally organised trip.

You could make friends with people with similar interests.

There are experienced guides.

## Not Alone Tours

Taking your first vacation on your own is a big step. But remember, with **Not Alone Tours you're not alone!** This is why we're the number one choice for singles holidays.

**Not Alone Tours** guarantees you years of experience and expertise in tours for single travellers.

### Accommodation

On our tours, the price you see is based on a single room. You'll never have to share. You'll also have the time to read or relax as you choose, if you want to be by yourself for a while.

### Tour leaders

Your holiday will be arranged and led by one of our friendly, professional tour leaders. He/she will tell you everything you want to know about your destination, culture and currency. Our tour guides are fluent in the local language.

### Destinations

We offer famous, interesting and secret destinations in more than 20 countries around the world. Whether you want an exciting coach tour through the Rockies, an informative tour of Edinburgh or a hike along the Great Wall of China, we've got something for you.

### In good company

You won't be the only one feeling nervous and excited! Before your trip, you can use the **Not Alone Tours** website to network with fellow travellers and ask for advice from people who've already made your trip. After your trip, you can keep in touch with new friends and share your photos, memories and useful tips.

**At the airport**

Airports are stressful places. But we make sure you're met by your tour leader, who will help you check in and answer any last minute questions.

**Emergency 24-hour service**

It's unlikely you'll have problems while you are away, but if you do, 25 help is one phone call away – an emergency phone line 24-7. You can be sure we won't let you down.

Call us on 011 99 7301110 or email us: info@notalonetours.com

There's an emergency phone line.

Be sure to write down the number of the question you choose and the title of your composition so the examiner can check you are answering in the right style.

Make sure you leave time to edit and proofread your composition.

Describe the relevant part of the holiday – do not tell a story.

Be sure to use these words.

**REMINDER**

- Always leave time to edit and correct.
- Never sit in an exam doing nothing.
- Proofread what you have written.
- Double-check your spelling and grammar in *all* your exams, not just English.
- Check your answers until the last minute of the exam.

**Section B: Composition**

Answer **one** question from Section B.

Write about 350 to 450 words on **one** of the following questions.

**EITHER****Descriptive writing**

2. Describe a holiday that went disastrously wrong.

OR

3. Children often keep a box of special things. Describe the contents of such a box.

OR

**Narrative writing**

4. *The door slammed with a thud behind them ...* Write a story that includes these words.

OR

5. Write a story in which the main character realises he/she has made a big mistake.

**Up to 16 marks are available for the content and structure of your composition, and 24 marks for style and accuracy.**

**Total: 40 marks**

**Writing skills****Strategy for Descriptive and Narrative Writing**

- Choose the question that best suits your writing skills.
- Keyword the question carefully.
- If you are doing the narrative option, check to see whether you have to write a full story or just an episode.
- If you are writing a narrative episode, check to see whether it is at the beginning, middle or end of the story.
- If the narrative option begins or ends with certain words, be sure to use them *exactly* as you are told. Don't forget them!
- Remember to write your answer in the appropriate style.
- If you are doing the descriptive option, *do not* write a story.
- Try to use a wide vocabulary, but do not go to silly extremes.
- Remember this question is examining your writing skills: leave yourself time to edit and make corrections.
- Double-check your grammar and punctuation.
- Check the word limit and do not write more than necessary.

# 10

## Exam practice

### In this unit you will:

- Improve your exam skills and strategies
- Practise responding to exam-style questions.



This unit contains two sets of exam-style questions similar to those you will find in Paper 1 Reading and Paper 2 Directed Writing and Composition. You have already practised responding to similar questions in Unit 9, in this unit you can practise all your exam skills without any assistance.

When you practise answering exam-style questions, remember to time yourself. Write down the time you start and calculate when you have to finish. Do not go over the time limit of 2 hours and do not use a dictionary.

## Set 1: Paper 1 Reading

Read the questions carefully, then answer Questions 1, 2 and 3. You must answer all the questions and have 2 hours to complete your answers.

Dictionaries are not allowed.

### Paper 1 Reading

**Time: 2 hours**

Dictionaries are not allowed.

Read **Text A, *Travel and Technology***, and then answer **Questions 1(a)–1(e)**.

#### Text A: Travel and Technology

*This text is an article about changes in the way we travel.*

At the turn of this century, planning a holiday might have entailed a visit to the local travel agent. Or, for the more adventurous, armed with a well-thumbed guidebook, relying on word-of-mouth recommendations. Today, thanks to unprecedented breakthroughs in technology, travellers can book their own flight and hotels online, stay in a stranger's house, and check reviews for that unfamiliar restaurant on their mobile while connected to the hotel Wi-Fi. 5

"Digitalisation has given us choice in a big way," says Tamara Lohan, co-founder of a hotel website. "More people are travelling than ever before, and in a more cost-effective way. Technology has also given us more information on the place we visit than ever before. Want to know if there is an artisan chocolatier close to your hotel in Amsterdam? Well, now you can – in seconds." 10

In the digital age, we've become a generation of DIY travellers who plan, manage and book travel online. So what has this meant for businesses in the travel industry? 15

The rise of digital has severely disrupted the travel industry. "Traditional travel distribution in which high street travel agencies played a dominant role was revolutionised with the arrival of online travel agencies and people booking directly through airline and hotel websites," explains Angelo Rossini, analyst 20

at Euromonitor International. “Low-cost carriers and online travel agencies have been the clear winners of the travel revolution over the past 15 years, changing the way consumers plan and book their trips. High street travel agents have closed and tour operators now have to embrace the online and mobile channels to stay competitive,” says Rossini. 25

One of the biggest disruptors to the travel industry has been companies enabling people to book rented space in a private home or apartment online. Thanks to the rise of such companies, nearly 10 percent of UK and US travellers have been opting for this kind of accommodation – and demand is on the increase. The concept of staying in people’s homes when travelling dates back many centuries, but technology has accelerated this to a global phenomenon. 35

Digital technology is transforming every phase of travel and, as travel is inherently mobile, travellers expect to use their mobile devices to enrich their experiences.

So how will technology shape the future of travel? The next few years will see travellers requiring an increasingly individualised, value for money service. With many travellers already seeking a more customised and “local” experience, truly personalised trips are already beginning to take off. 40

Adapted from ‘How technology has transformed the travel industry’, by Suzanne Bearne, [www.theguardian.com](http://www.theguardian.com) (29 February 2016)

### Question 1

- (a) Give **two** ways people might have planned a holiday in the past, according to the text. [1]
- (b) Using your own words, explain what the text means by:
- (i) “unprecedented breakthroughs” (line 4) [2]
  - (ii) “a generation of DIY travellers” (line 15) [2]
- (c) Re-read paragraph 2, (“Digitalisation ... in seconds.”)
- Give **two** reasons why travellers have benefited from digitalisation. [2]
- (d) Re-read paragraphs 4 and 5, (“The rise of digital ... phenomenon.”)
- (i) Give **two** ways digitalisation has had a **negative** impact on high street travel agents. [2]
  - (ii) Explain why being able to book online to stay in a private home has been so significant. [3]
- (e) Re-read paragraphs 6 and 7 (“Digital ... take off.”)
- Using your own words, explain what travellers expect nowadays. [3]

**Total: 15 marks**

Read **Text B**, *Arriving in a New Country*, and then answer **Question 1(f)**.

**Text B: Arriving in a New Country**

*This text offers advice about what to do when you arrive in a new country.*

**For many travellers, arriving in a new city or country for the first time is often when they are at their most vulnerable.**

**Here are some tips on staying safe. The most important advice is to plan your arrival in advance.**

It is best to avoid arriving in the middle of the night if at all possible, but sometimes you can't, and you will find yourself walking bleary eyed through a half closed airport. It isn't ideal but there are ways to negate any potential risks before they become a problem. 5

This is a situation where pre-booking a room is a good idea. Most of the time this isn't necessary; however, the last thing you want to be doing is traipsing around at two in the morning in the dark, looking for a place to stay. A simple email a few days before your arrival to let the hostel or hotel know what time you will be arriving will ensure that there are no problems with being locked out or having your room or bed double booked because they think you haven't turned up. 10 15

Arriving at night is also a situation where pre-booking a taxi is warranted. Using public transport is cheap, easy and usually more convenient. But when you are arriving late at night, it isn't worth it. Accept the expense and ask to be dropped off right at the door of your accommodation. Just make sure that you use official taxis and avoid unregulated drivers. Another option is having a professional driver service ready and waiting for you when you reach your new destination. 20 25

Arriving during the day reduces a lot of the extra risk that comes with wandering alone late at night, but whether you arrive in the daytime or at night, you will still be tired and your situational awareness will be impaired. Be aware of your surroundings, look out for potential risks and keep an eye on your luggage and your money. 30

Always keep your money and other valuables securely in a money belt or zipped into a bag inside your clothes. Keep a photocopy of your passport and other important documents buried in your case or backpack. It is also a good idea to have a separate stash of cash and another money card hidden away as back up. 35

Adapted from 'Travel Safety Advice For Arriving At A New Destination', <https://bemusedbackpacker.com>  
(19 September 2016)

### Question 1

- (f) According to Text B, what should you do when you arrive in a new place, whatever the time **and** what should you do specifically if you arrive at night?

You must **use continuous writing** (not note form) and **use your own words** as far as possible.

Your summary should not be more than 120 words.

**Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.**

**Total: 15 marks**

Read **Text C, *Brick Lane***, and then answer **Questions 2(a)–(d)**.

#### **Text C: Brick Lane**

*This text is an extract from Brick Lane by Monica Ali. Nazneen has moved from a Bangladeshi village to London. Here, she ventures out of the flat she shares with her husband, Chanu, into the local area.*

[Nazneen] walked slowly along the corridor looking at the front doors. They were all the same. Peeling red paint showing splinters of pale wood, a rectangular panel of glass with wire meshing suspended inside, gold-rimmed keyholes, stern black knockers. She walked faster. Nazneen passed with her eyes averted to the wall. 5

Outside, small patches of mist bearded the lamp-posts and a gang of pigeons turned weary circles on the grass like prisoners in an exercise yard. A woman hurried past with a small child in her arms. The child screamed and kicked its legs against the kidnapper. The woman produced a plastic rattle with which to gag her victim. Nazneen pulled the end of her sari over her hair. 10

At the main road she looked both ways, and then went left. Two men were dragging furniture out of a junk shop to display on the pavement. One of them went inside and came out again with a wheelchair. He tied a chain around it and padlocked it to an armchair as if arranging a three-legged furniture race. Nazneen changed her mind and turned around. She walked until she reached the big crossroads and waited at the kerb while the traffic roared from one direction and then the next. Twice she stepped into the road and drew back again. To get to the other side of the street without being hit by a car was like walking out in the monsoon and hoping to dodge the raindrops. A space opened up before her. She ran. 15 20

A horn blared like an ancient muezzin<sup>1</sup>, ululating painfully, stretching his vocal chords to the limit. She stopped and the car swerved. Another car skidded to a halt in front of her and the driver got out and began to shout. She ran again and turned into 25



a side street, then off again to the right onto Brick Lane. She had been here a few times with Chanu, later in the day when the restaurants smelled of fresh boiled rice and old fried fat and the waiters with their tight black trousers stood in doorways holding out menus and smiles. The streets were stacked with rubbish, entire kingdoms of rubbish piled high as fortresses with only the border skirmishes of plastic bottles and grease-stained cardboard to separate them. A pair of schoolchildren, pale as rice and loud as peacocks, cut over the road and hurtled down a side street, galloping with joy or else with terror. Otherwise, Brick Lane was deserted.

Nazneen walked. She walked to the end of Brick Lane and turned right. Four blocks down she crossed the road (she waited next to a woman and stepped out with her, like a calf with its mother) and took a side street. She turned down the first right, and then went left until she realised she was leaving herself a trail. Then she turned off at random, began to run and thought she had come in a circle. The buildings seemed familiar.

She looked up at a building as she passed. It was constructed almost entirely of glass, with a few thin rivets of steel holding it together. The entrance was like a glass fan, rotating slowly, sucking people in, wafting others out. Inside, on a raised dais, a woman behind a glass desk crossed and uncrossed her thin legs. She wedged a telephone receiver between her ear and shoulder and chewed on a finger-nail. Nazneen craned her head back and saw that the glass above became as dark as a night pond. The building was without end. Above, somewhere, it crushed the clouds.

The next building and the one opposite were white stone palaces. There were steps up to the entrances and colonnades across the front. Men in dark suits trotted briskly up and down the steps, in pairs or threes. They barked to each other and nodded sombrely. Sometimes one clapped a hand on his companion's shoulder and Nazneen saw this was not for reassurance, but for emphasis.

From *Brick Lane*, by Monica Ali (2003)

**'muezzin:** person who calls Muslims to prayers.

## Question 2

(a) Identify a word or phrase from the text which suggests the same as the words underlined.

- (i) Nazneen walked along the corridor with her eyes turned away. [1]
- (ii) The pigeons moved in a way that suggested they were tired. [1]

(iii) The woman tried to stop the child from making so much noise. [1]

(iv) It was hard work for the men to move the furniture. [1]

(b) **Using your own words**, explain what the writer means by each of the words or phrases underlined. [3]

She walked until she reached the big crossroads and waited at the kerb while the traffic roared from one direction and then the next. Twice she stepped into the road and drew back again. To get to the other side of the street without being hit by a car was like walking out in the monsoon and hoping to dodge the raindrops. A space opened up before her. She ran.

(c) Use **one** example from the text below to explain how the writer suggests Nazneen's experiences that day. [3]

**Use your own words in your explanation.**

She walked until she reached the big crossroads and waited at the kerb while the traffic roared from one direction and then the next. Twice she stepped into the road and drew back again. To get to the other side of the street without being hit by a car was like walking out in the monsoon and hoping to dodge the raindrops. A space opened up before her. She ran.

(d) Re-read paragraphs 4 and 6.

- Paragraph 4 begins "A horn blared ..." and is about Nazneen trying to cross the road and running off into a side street.
- Paragraph 6 begins "She looked up at the building ..." and gives Nazneen's impressions of one of the buildings she sees.

Explain how the writer uses language to convey meaning and to create effect in these paragraphs. Choose **three** examples of words or phrases from **each** paragraph to support your answer. Your choices should include the use of imagery.

Write about 200 to 300 words.

**Up to 15 marks are available for the content of your answer.**

**Total: 25 marks**

Re-read **Text C, Brick Lane**, and then answer **Question 3**.

### **Question 3**

You are a neighbour who saw Nazneen. Write a letter to a friend, describing your experience of seeing her that day.

You should write about:

- what Brick Lane was like and what you observed in the streets that day
- what you noticed about Nazneen and her behaviour
- what you imagined might be going through Nazneen's mind as she walked through the streets.

**Write a letter, describing your memories.**

Write about 250 to 350 words.

**Up to 15 marks are available for the content of your answer and up to 10 marks for the quality of your writing.**

**Total: 25 marks**

## **Set 1: Paper 2 Directed Writing and Composition**

Read the questions carefully, then answer the questions. Remember that you must complete **both** sections of this assessment in 2 hours, so remember to time yourself. Section 1 is compulsory and you have to answer in the appropriate writing style. In Section 2, you have to write just **one** descriptive or narrative composition from the choice given, in the appropriate style.

### **Paper 2 Directed Writing and Composition**

**Time: 2 hours**

**Dictionaries are not permitted.**

Read Text A and Text B, then answer Section A, Question 1.

#### **Section A: Directed Writing**

##### **Text A**

*This is an advertisement to encourage young people to attend a local teenage market.*

#### **Cherry Street Market – Providing a platform to showcase creative talents**

Cherry Street Market is where young people go to show off! But in the past couple of years it's become much more, and brought other forms of creative talent to the fore. Young people are getting together to be entrepreneurial, to try out new business ideas, and sell their products and services. 5

Cherry Street offers a free platform to anyone under eighteen, whatever your talent or commercial aim. Nobody under 18 pays for a stall. Currently, the market hosts ceramic artists, fashion designers, jewellery-makers, beauticians, second-hand phone dealers, photographers, vintage toy collectors, bakers, and many more. 10

As well as offering retail goods, this teenage market is a venue for live performances. Bands, solo artists and string quartets, ballet and hip-hop, skateboard stunts ... you name it, they show it!

- Cherry Street market showcases a fantastic fusion of retail and performance skills. 15
- Cherry Street nurtures creativity and provides a start-up for business entrepreneurs.
- Cherry Street celebrates diversity and energy!

Visit Cherry Street Market. Find a bargain and some delicious home bakes, then stand back to be blasted by amazing live acts. 20

### Passage B

*This is a newspaper article on a recently established teenage market.*

#### Teenage market revitalises town centre

Television celebrity Gina Ricchi picks up a fluffy cat at a cuddly toy stall and pays the stall-holder. Nothing unusual in that, except the stall-holder is still at school on weekdays and Gina is here to draw attention to a new local venture – a teenage market. Stall-holder Maggie, who makes the toys with her siblings, grins with pleasure – forfeiting her Saturday morning lie-in has been worth it. 5

Gina then tells the press her father started out in a local market and her brother still runs the family stall. We turn back to Maggie, who tells us she made her debut in the market only two weeks ago, thanks to the help of two brothers, Adam and Frankie Dubois. 10

The Dubois twins, now 20, were in their teens when they first thought up the Saturday Teenage Market, and provided dozens of young people with an opportunity to trade legally. 15

“We planned it as a pop-up style market with makeshift tables. Somewhere for people to buy and sell stuff without loads of red-tape,” says Frankie, “and with something extra like street-performers to entertain the crowds.” “That we hoped would come,” adds his brother. 20

And come they did. “It’s given a breath of new life to the whole area,” says Frankie. Despite their satisfaction now, though, it wasn’t easy to begin with. “We took a risk and put quite a lot of money into it one way or another.”

The risks paid off, although they say their first market day was slow going. Then social media took over. “We got permission from the council, then put the word out and advertised for local kids to join us,” says Frankie. 25

Conversation is interrupted by a clown on stilts collecting for a donkey sanctuary, then a troupe of very competent but very loud drummers. Once we can hear ourselves speak again, Adam says, “See! We knew there were kids like us with the right skill set, resources and creative talent – but nowhere to go – no platform. We knew loads of kids at school with amazing dance and music 30

talents who had nowhere to show off, let alone get talent-spotted. 35  
So we put the two things together and here we are.”

Robertina Mallor, in charge of Consumer Affairs and the market, describes how the council took on a greater role. “We saw the advantages of getting younger people involved in market trading immediately. We have an ageing population of traders and 40 buyers round here. We needed to encourage younger customers to visit the existing market to keep it alive.”

From what I see, it’s also a great way to develop entrepreneurship and revitalise the area. It’s not easy and it requires teenagers to sacrifice their free time, but for those with 45 the ambition and drive it’s a huge opportunity to learn business skills such as turning up on time, making sure they have enough cash-flow, and managing supply and demand.

And that’s not to mention what’s going on *between* the stalls. Jugglers and tumblers perform among the crowd. There’s even a 50 string quartet busking under a stripy awning.

“Some local residents complain about the mess and disruption,” Gilbert tells me. “Not everyone is thrilled to have noisy teenagers taking over their street, particularly when the drummers start, but on the whole it’s bringing life back to a 55 dying street, and stall-holders were getting desperate for new customers.”

### Question 1

You read about Cherry Street Market and then the article on teenage markets. You think this is a good way for you and your friends to make some money and also develop social, entrepreneurial and creative skills.

**Write a letter** to your local council asking them to provide a location for a teenage market in your area. In your letter you should:

- explain the advantages for young people in your area
- discuss potential problems for the local community
- evaluate whether the advantages a teenage market offers to young people outweigh objections local people might have.

Base your letter on what you have read in **both** texts, but be careful to use your own words. Address all the bullet points.

Begin your letter:

Dear Sir/Madam,

I would like to propose starting a teenage market in ....

Write about 250 to 350 words.

**Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.**

**Total: 40 marks**

### Section B: Composition

Answer **one** question from Section B.

Write about 350 to 450 words on **one** of the following questions.

**Up to 16 marks are available for the content and structure of your answer, and up to 24 marks for the style and accuracy of your writing.**

#### EITHER

##### Descriptive writing

2. Describe an occasion when a group of people are celebrating a birthday.

#### OR

##### Descriptive writing

3. Describe a train or bus journey.

#### OR

##### Narrative writing

4. Write a story that includes the words, '... I told you this would happen ...'.

#### OR

##### Narrative writing

5. Write a story that includes a character who finds something rare or valuable.

**Total: 40 marks**

## Set 2: Paper 1 Reading

Here is another set of exam-style questions for you to practise on your own. Read the texts carefully and answer Questions 1–3. Test yourself by completing all the questions in 2 hours, without the help of a dictionary.

### Paper 1 Reading

**Time: 2 hours**

**Dictionaries are not allowed.**

Read **Text A**, *The First Hot-Air Balloon*, and then answer **Questions 1(a)–1(e)**.

#### Text A: The First Hot Air Balloon

*This text is an article about the history of hot air ballooning.*

Before subjecting humans to the incalculable perils of flight in a hot air balloon, French inventors conducted a trial run, sending a sheep, a duck and a rooster up in the air over Versailles.

Anyone who was anyone in pre-revolution France came out for the September 1783 demonstration in the courtyard of the royal palace. According to Simon Schama, the author of **Citizens: A Chronicle of the French Revolution**, the spectators included King Louis XVI, his wife Marie Antoinette and 130,000 French citizens who, six years before returning to the palace to riot over the scarcity of bread, were drawn by sheer curiosity over how the animals would fare in the balloon's basket. 5 10

The eight-minute flight, which ended in the woods a few miles from the palace, didn't seem to do the barnyard trio any harm, Schama writes: "It was judged that they had not suffered," ran one press comment, "but they were, to say the least, much astonished." 15

The public was similarly astonished when, on this day, November 21, two months after the sheep and fowl made their historic trip, two eminent Frenchmen went aloft themselves in the world's first untethered hot-air balloon ride. Jean-François Pilâtre de Rozier, a chemistry and physics teacher, and the Marquis d'Arlandes, a military officer, flew nearly six miles from the centre of Paris to the suburbs, in 25 minutes. 20

This time, Benjamin Franklin was among the spectators, according to Space.com. He later marvelled in his journal about the experience, writing, "We observed [the balloon] lift off in the most majestic manner. When it reached around 250 feet in altitude, the intrepid voyagers lowered their hats to salute the spectators. We could not help feeling a certain mixture of awe and admiration." 25 30

It was more than a century before the Wright brothers lifted the first powered airplane off the ground in 1903, and more than two centuries before another pair — a Swiss psychiatrist and a British balloon instructor — circumnavigated the globe in an air balloon in a record-breaking 20 days. This first balloon, rather delicately constructed of paper and silk, and requiring a large supply of fuel to stoke the fire that kept it aloft (but also threatened to burn it down) likely wouldn't have made it so far. 35

From 'A Sheep, a Duck and a Rooster in a Hot-Air Balloon – No Joke', by Jennifer Latson, <http://time.com> (21 November 2014)

### Question 1

- (a) Give **two** animals that took part in the first hot air balloon ride. [1]
- (b) Using your own words, explain what the text means by:
- (i) "subjecting humans" (line 1) [2]
- (ii) 'incalculable perils' (line 1) [2]
- (c) Re-read paragraph 2 ("Anyone ... basket.")
- Give **two** ways you can tell this event was extremely popular. [2]

- (d) Re-read paragraphs 4 and 5 (“The public ... admiration.”)
- (i) Give **two** reasons why the balloon flight on 21 November was described as historic. [2]
- (ii) Explain why Benjamin Franklin was so impressed watching the balloon trip. [3]
- (e) Re-read paragraph 6 (“It was ... so far.”)
- Using your own words**, explain how the writer suggests that these first balloon trips were quite unsophisticated. [3]

**Total: 15 marks**

Read **Text B, *How Drones Are Changing Our Lives***, and then answer **Question 1(f)**.

**Text B: How Drones Are Changing our Lives**

*This text is a webpage about drones.*

Is it a bird? Is it a plane? No, it's dynamic remotely operated navigation equipment, more commonly known as a drone. These devices – a form of unmanned aircraft – are ubiquitous and they can do all kinds of things – from saving lives to delivering pizza.

Drones have the potential to transform the world for the better. In the UK, the emergency services have started to use them to help people in danger, while the defence industry is exploring how drones can improve security. At the same time, drones have the power to transform the world for the worse. While they have been used to protect against security threats, they also have the capacity to be used as a deadly weapon. 5 10

Around the world, wildlife conservationists are embracing the technology to monitor animals and any potential threats against them by using drones. Marine biologists from the Leatherback Trust, a non-profit organisation, are using drones to monitor sea turtles, in a bid to uncover secrets about their behaviour in the open ocean. 15

Drones can also be used to make deliveries. One major company has showcased a prototype drone aimed at getting packages to its customers within 30 minutes. In 2013, a pizza company released footage purporting to show tests of a remote-controlled pizza delivery and, in 2014, a Russian pizza chain delivered by drone. 20

At the same time, the number of reported near misses between drones and planes is on the rise. In the first four months of 2016, there were 15 reported near misses. Pilots have called for better safety regulation to prevent a collision, saying the risk remains “unacceptably high”. Rail passengers were terrified by a “huge bang” when a drone hit the rear carriage of the train on preserved railway tracks in Scotland. Luckily, in this case no damage or injuries were caused. 25 30



There are also questions about use of drones in other contexts: drones may be used for inspection, monitoring and surveillance purposes but this raises questions about the invasion of people's privacy. There is also the risk that the skies will be filled with drones in an unregulated way and the costs involved in legal cases 35 linked to drones could be astronomical.

Adapted from 'How drones are changing our lives: the good, the bad and the lazy', by Juliet Eysenck, [www.telegraph.co.uk](http://www.telegraph.co.uk)  
(25 May 2016)

### Question 1

(f) According to Text B, what are the benefits of using drones **and** what are the potential drawbacks of using drones?

You must **use continuous writing** (not note form) and **use your own words** as far as possible.

Your summary should not be more than 120 words.

**Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.**

**Total: 15 marks**

Read **Text C, *The Kite***, and then answer **Questions 2(a)–(d)**.

#### **Text C: The Kite**

*This text is from a short story called A Boy's Will by the New Zealand novelist, Janet Frame. Peter is regarded by his mother as "exceptionally intelligent" and she has very high expectations of him. Peter wants to find something he can do without feeling pressure from his mother. Here he has made a kite and plans to fly it.*

The day was fine, the sky clear except for cottontails of cloud and rather more wind than Peter had hoped for. He did not hurry to get up. He sneaked a plate of Weet-Bix from the kitchen to his bedroom, ate most of it, then lay waiting for Paul and his father to go to work and for Emily to go about her recent domestic craze 5 of making clothes for her teenage doll. Then, when Peter was sure the coast was clear he made ready his kite, but his plans for secrecy were destroyed when he met his mother by the kitchen door.

She was standing, waiting, while the washing eddied in its 10 white machine. Did all mothers know how to destroy in such subtle ways? Surely she too had not been thinking all night of whether today would be fine for kite-flying? Surely mothers had other things to think of besides their children and their abilities, their intelligence, and what the future held for them in such 15 proud frightening store?

“A nice day to fly your kite, Peter.”

He grunted. Then remembering his manners, he said,

“I think I’ll try it in the playground.”

“Good!” his mother said, seeming to think, but not saying, that 20  
once he had flown his kite he might go on to activities more suited  
to his intelligence. Her eyes as she looked at him were heavy as if  
his future lay inside them like a dark stone.

He climbed through the fence and ran into the playground. The  
kite obeyed at a touch, stumbled in a jaggling way, at first, over 25  
the long grass until it caught and was caught by the passing wind  
when it began to float like a feather then to turn and swim lightly  
like a fish in buoyant air, while Peter ran, his feet and legs soaked  
in the long wet grass, the grass-seeds like clusters of shot stinging  
his knees; feeling the kite string as if, tied to himself, it were part 30  
of his own body.

He knew a pleasurable feeling at once of lightness and of  
anchorage, as if his fast-running legs were tangled forever in  
the twisted stems of grass while another part of himself was  
floating lightly up near the shredded white clouds; then suddenly 35  
he found himself out of breath, with running and flying, and he  
was sobbing with his eyes full of stinging tears, and he stopped  
running and stood still while the kite jerked and laboured above  
him, no longer flying with freedom and grace. He felt the tears  
falling down his face. He was aghast at his weeping but he could 40  
not stop it, and all the while he clung fast to the kitestring feeling  
the weight like that of a restless wing upon his arm.

It was then that a stronger gust of wind came buffeting,  
gashing the fragile blue and white crepe paper body, and as the  
kite drifted down the blue and white paper trailed behind it like 45  
shreds of skin. It fell a few yards from where Peter was standing.  
For a moment he stood still. Then slowly he wound the string and  
calmly picked up the broken kite. He felt no rage at its breaking.  
He carried it over the playground, through the gap in the back  
fence and was crossing the lawn when his mother, hanging out 50  
the washing, saw him and cried out, her face full of sympathy,

“Oh Peter, your lovely kite! What happened to it?”

“The wind was too strong.”

“What a shame!”

His mother spoke into the white flapping sheets. He knew that 55  
when she went upstairs she would say to Aunt Lily who would be  
reading her share of the morning paper,

“Peter’s kite is broken, his lovely kite!”

Perhaps she might also say,

“More tantrums, I suppose. That boy. For all his intelligence, 60  
that boy ...”

From ‘A Boy’s Will’, by Janet Frame (2010)

**Question 2**

- (a) **Identify a word or phrase from the text** which suggests the same as the words underlined.
- (i) There were wisps of cloud in the sky. [1]
- (ii) Peter helped himself to breakfast furtively. [1]
- (iii) Emily was very enthusiastic about making dolls' clothes. [1]
- (iv) Peter prepared his kite when he thought there was no one about. [1]

- (b) **Using your own words**, explain what the writer means by each of the words or phrases underlined. [3]

She was standing, waiting, while the washing eddied in its white machine. Did all mothers know how to destroy in subtle ways? Surely she too had not been thinking all night of whether today would be fine for kite-flying? Surely mothers had other things to think of besides their children and their abilities, their intelligence, and what the future held for them in such proud frightening store?

“A nice day to fly your kite, Peter.”

He grunted. Then remembering his manners, he said, “I think I’ll try it in the playground.”

- (c) Use **one** example from the text below to explain how the writer suggests Peter’s thoughts and feelings. [3]

She was standing, waiting, while the washing eddied in its white machine. Did all mothers know how to destroy in subtle ways? Surely she too had not been thinking all night of whether today would be fine for kite-flying? Surely mothers had other things to think of besides their children and their abilities, their intelligence, and what the future held for them in such proud frightening store?

“A nice day to fly your kite, Peter.”

He grunted. Then remembering his manners, he said, “I think I’ll try it in the playground.”

**Use your own words in your explanation.**

- (d) Re-read paragraphs 4 and 5.
- Paragraph 4 begins “He climbed...” and is about Peter’s first experience of flying the kite.
  - Paragraph 5 begins “He knew a pleasurable feeling ...” and shows how Peter’s mood changes.

Explain how the writer uses language to convey meaning and to create effect in these paragraphs. Choose **three** examples of words or phrases from **each** paragraph to support your answer. Your choices should include the use of imagery.

Write about 200 to 300 words.

**Up to 15 marks are available for the content of your answer.**

**Total: 25 marks**

Re-read **Text C: The Kite** and then answer **Question 3**.

### **Question 3**

You are Peter's father. Peter told you about that day when he went to fly his kite. Some years later you are interviewed about your memories of Peter. The interviewer asks you the following questions only:

- What was Peter like as a boy and what was Peter's mother's attitude towards him?
- Why did Peter make and fly a kite? Why was it important to him?
- How did he feel about the experience and how his mother reacted?

**Write the words of the interview.**

Write about 250 to 350 words.

**Up to 15 marks are available for the content of your answer and up to 10 marks for the quality of your writing.**

**Total: 25 marks**

## **Set 2: Paper 2 Direct Writing and Composition**

Read the questions carefully, then answer the questions. Remember that Section A is compulsory but you have a choice in Section B.

### **Paper 2 Directed Writing and Composition**

**Time: 2 hours**

**Dictionaries are not permitted.**

Read Text A and Text B, then answer Section A, Question 1.

### **Section A: Directed Writing**

#### **Question 1**

There are plans to build a large hotel with a golf course on Tanuca Island, a small island of outstanding natural beauty.

You live on the island and you are a wildlife conservationist. You have read the news article "Opportunity or Disaster" about the sale of the land on Tanuca to Maurice Compton, owner of Compton Hotel Resorts. Write a speech urging islanders to oppose the sale of land for the new hotel resort.

In your speech you should:

- explain how the resort will affect the natural environment
- express your thoughts on the employment prospects for local people
- persuade the audience that the island is not a suitable place for such a big resort.

Base your speech on the information in the newspaper article, but be careful to use your own words. Include details and personal opinions to help your argument.

Begin your speech:

Fellow islanders,

I have been reading about the plans to build a large hotel and golf course on our Tanuca Island ...

Write about 250 to 350 words.

**Up to 15 marks are available for the content and structure of your answer, and 25 marks for the quality of your writing.**

**Total: 40 marks**

## The Island News

### Opportunity or Disaster?

*By Alexis Bruni on Tanuca Island,*

#### Tiny Tanuca to have huge new hotel resort and golf course

Prior to actual purchase, Compton Hotel Resorts have submitted a planning proposal to Tanuca Council for a new luxury holiday resort complex on Tanuca Island. Compton's newest and, they say, largest resort is to be built among the hills of the idyllic little island of Tanuca, overlooking Tabeira Cove with its crystal clear waters and multi-coloured fish. The London-based Compton group has also announced that a large area of natural, undeveloped land will be transformed into a golf course on the north side of the island. This, they tell me, will require extensive landscaping as hills will have to be "smoothed down" and natural sand dunes on the coast converted into "sand-bunkers".

5

10

#### Building plans

The proposed Tanacu Island Hotel Resort will be accessible by a new ferry service from the mainland. The 300-bed luxury hotel resort will include bungalows for employees brought in from the mainland; the golf course will have a time-share apartment complex. There are also plans to construct a "floating lounge restaurant" in beautiful Tabeira Cove.

15

Conference facilities for business people in the hotel itself consist of over 3,000 square metres of function space spread over three floors to host meetings and private functions such as weddings.

20

The health spa and gym will have seven treatment rooms, an outdoor Olympic-size swimming pool and three outdoor tennis courts.

### **Employment and infrastructure**

The current owner of the land, Maria Gracia Lanetti, says she has been assured that all buildings will be integrated into the environment. She is delighted that the Hotel Resort will offer employment opportunities for the local community and people from the mainland. At present there are no plans to build a school or medical facilities on Tanuca, but Compton does not rule out the need for these in the future. 25 30

### **Tanuca's inhabitants**

Tanuca, a hitherto tranquil and unspoilt island, is home to just 400 inhabitants. Its idyllic natural beauty is the last safe haven for wildlife and birds in the Mediterranean. But Tanuca is all set to be transformed into a vacation paradise for the wealthy. Ecologists, conservationists and animal lovers are concerned that the native birds and mammals, which include the very rare Spindling Warbler and the minute Tanuca Shrew, will be disrupted, if not destroyed. Natural habitats will be razed for the resort complex. Watering the golf course alone means re-routing the only two streams on the island, where there is very little annual rainfall. 35 40

### **Fishing and the sea**

Fishermen say the constant movement of ferries and boats travelling to and from Tabeira Cove will ruin the fishing; they fear the waters will be permanently polluted. The local seal and sea lion populations, which use north coast of Tanacu for their breeding grounds, are already in decline from oil spills and mercury poisoning; this will end *their* stay on Tanuca forever. 45

We at *The Island News* say there has already been far too much development on the other islands around Tanuca. It's time the government stepped in to prevent foreign companies such as Compton destroying our islands. Tanuca Island Council needs to consider how so-called progress and employment opportunities might lead to the end of our natural Island life. 50

**Section B: Composition**

Answer **one** question from Section B.

Write about 350 to 450 words on **one** of the following questions.

**EITHER****Descriptive writing**

2. Describe a market scene or busy street you know.

**OR**

3. You discover an old photograph album that has been hidden away for many years. Describe the album and what you find in it.

**OR****Narrative writing**

4. *The clock chimed the hour and I knew I had to make a decision....*  
Write a story that includes these words.

**OR**

5. Write a story in which a character is being followed.

**Up to 16 marks are available for the content and structure of your composition, and 24 marks for style and accuracy.**

**Total: 40 marks**

# 11

## Language reference

In this section, you will find lots of useful information on parts of speech, syntax and punctuation, and how we use them. You can use it for quick reference or work through the information and tasks as a revision aid.

### Colour-coding parts of speech

An easy way to understand syntax is to colour-code the different parts of speech. That will also help you understand how writers choose words and use language to achieve specific effects.

Use different colours to code nouns, verbs, adjectives and adverbs. Here are some suggestions and ways to remember the colours:

**Nouns** in red. Everything we see, feel, taste, touch or hear is a noun.

**Verbs** in blue. Verbs “move” just like water, which is blue.

**Adjectives** in yellow. Adjectives describe, changing the way we see or understand things. Similarly, yellow paint changes other colours.

**Adverbs** in green. Adverbs describe (yellow) verbs (blue). Mixing yellow and blue paint makes green.

Now test out your colour-coding, as well as your knowledge of the parts of speech.

Copy this grid. Decide which word in each sentence is the noun, verb, adjective and adverb. Colour the words according to the colour code above.

Sharp	knives	cut	smoothly.
Careful	students	write	neatly.
Monkeys	climb	trees	rapidly.
Interesting	lessons	go	quickly.

#### REMINDER – syntax

Syntax is the study of how words are organised in a sentence.



## Parts of speech

### REMINDER – parts of speech

Words in English fall into eight categories. Below are some examples. Be aware that some words can fall into more than one category depending on their use.

Verb	Noun	Pronoun	Adjective	Adverb	Preposition	Conjunction	Exclamation
run	race	she	quick	quickly	against	and	Stop!
walk	walk	he	slow	slowly	with	but	Hi!
read	book	it	interesting	interestingly	for	because	Wow!

## Nouns

Nouns are the words for people, places and things. Proper nouns name a particular person, place or things and always start with a capital letter, for example:

- The Taj Mahal, Charing Cross, Cleopatra, Hercules and Peter Rabbit are red-letter names.

All other nouns are called common nouns, as in:

- A **clown**'s **nose** is red. **Fingernails** and **poppies** are red.

We can see most of the things represented by nouns, but not all. The names of some things like emotions and qualities are called abstract nouns, such as:

- **Love**, **hate** and **anger** are red.

### Compound nouns

When two nouns are used together, they form a compound noun. The first noun usually functions like an adjective (see Adjectives on page 284), for example:

- pop music, class teacher, reading book.

Some compound nouns are spelled as one word, for example:

- foot+ball, tea+pot, fire+man.

Some are hyphenated, for example:

- taxi-driver, can-opener, mouse-trap.

Some are two separate words, for example:

- jewel thief, door knob, horror film.

Forming the plural for compound nouns can be awkward. The plural of a common (single word) noun is usually made by adding an *-s* or *-es*; changing a *y* to an *i* and adding *-es* or changing an *f* to a *v* and adding *-es*. For example:

- toy – toys, box – boxes, baby – babies, hoof – hooves

Write one or two sentences about where you are now. Colour-code all the nouns red. Start like this: *I am sitting in a room with ...*

1. What are the plurals for the following?
  - a. toy box
  - b. baby-sitter
  - c. rooftop
2. Make the following compound nouns into plurals.
  - a. jewel thief
  - b. book shelf
  - c. bus driver
  - d. film actress
  - e. grand piano

The plural of some nouns involves changing vowels or adding a syllable: foot – **feet**, goose – **geese**, tooth – **teeth**, man – **men**, child – **children**.

1. Turn the following compound nouns into plurals.
  - a. coral reef
  - b. baby tooth
  - c. field mouse
  - d. ox cart
  - e. wolf cub
2. What would the plurals of the following compound nouns be?
  - a. brother-in-law
  - b. mouse-trap
  - c. child protégé
  - d. passer-by
  - e. onlooker
  - f. step-child
  - g. housewife
  - h. Member of Parliament
  - i. police-constable
  - j. carving knife
  - k. dessert spoonful
  - l. dove-cot

### Noun phrases

A noun phrase is a group of words placed around a single-word noun (common, proper or abstract) or around a compound noun or pronoun (see Pronouns on page 279).

Whereas a noun tells us what something or someone is called, a noun phrase gives more information about “who” or “what”. To make a noun phrase, we start with a noun (compound or proper) and add information.

- Hannah (proper noun); my **best friend** Hannah (noun phrase)
- My **best friend** Hannah became an **award-winning** actress.
- teacher (noun); **English** teacher (compound noun); **Our** English teacher (noun phrase)
- **Our** English teacher is the **best** teacher in the school.

A noun phrase often starts with a determiner or definite article such as: *that, those, a, an* or *the*.

- That red exercise book is mine.
- The most comfortable chair in the house.
- The worst train journey I’ve ever had was last summer.

Make sentences with noun phrases using the following words.

- a. double-decker red buses London I saw lots of in
- b. blue pick-up is truck mine that
- c. Oscar-winning actress an now she is film
- d. purple-winged rare in of the this part country are these butterflies

A noun phrase can form the subject, object or complement (see Complement on page 291) of a clause or sentence.

Identify the noun phrases in the following sentences.

My youngest cousin Susan goes to a private elementary school.  
Her class teacher is a bossy woman called Ms Clothilde Cardigan.  
Ms Cardigan wears the same baggy green jumper every day and lots of shiny cheap jewellery; my cousin says she looks like a Christmas tree.

## Pronouns

Pronouns are used instead of nouns, often to avoid repetition. For example:

- When Claudia had finished reading the book, Claudia put the book down.
- When Claudia had finished reading the book, **she** put **it** down.

or

- Lucas gave me the answer. Lucas said that working out the answer was easy.
- Lucas gave me the answer. **He** said **it** was easy.

There are different types of pronoun.

Subject/ personal pronouns	Object/ personal pronouns	Possessive pronouns	Possessive adjectives	Reflexive pronouns
I	me	mine	my	myself
you	you	yours	your	yourself
he	him	his	his	himself
she	her	hers	her	herself
it	it	its	its	itself
we	us	ours	our	ourselves
you	you	yours	your	yourselves
they	them	theirs	their	themselves

**Subject pronouns** act as the subject of a sentence: *I, you, he, she, it, we, you* and *they*. They are also classed as personal pronouns because they refer to ourselves and other people.

- **I** live in New York. **They** live in Delhi.

Identify the subject pronouns in these sentences.

- Have you ever been skating?
- She won't come with us.
- I used to live there.
- We are looking at nouns and pronouns.
- They are going to New York next week.

**Object pronouns** are used as the object of a sentence: *me, you, him, her, it, us, you* and *them*. They are also classed as personal pronouns.

- Maya moved to sit next to **them**.

Identify the object pronouns in these sentences.

- Give me the bag.
- He asked her to help.
- We met them at the airport.
- The instructions tell you how to do it.
- He said you should come round tonight.

**Possessive pronouns** show that something belongs to someone: *mine, yours, his, hers, its, ours, yours* and *theirs*.

Possessive pronouns are similar to possessive adjectives (*my, his, her*). The difference is that the object follows the possessive adjective but does not follow the possessive pronoun, for example:

- That pen is mine. (possessive pronoun)
- That is **my** pen. (possessive adjective)

Identify the possessive pronouns in these sentences.

- That book is mine.
- Is this yours?
- No, I'm sorry, that's his.
- The toys in the garden are theirs.
- The problem looked difficult but we discovered its answer was obvious.

**Demonstrative pronouns** refer to things: *this, that, these* and *those*.

- **That** is Taro's favourite song.

Identify the demonstrative pronouns in these sentences.

- This is the answer.
- No, that is the answer.
- These are my friends.
- Those are beautiful flowers. Where did you get them?

## Verbs

A verb is a word that shows what a person or thing is doing.

Copy the grid and colour the verb in each sentence blue.

The	dog	growled	angrily.
Her	cat	eats	mice.
Athletes	train	every	day.
The	crowd	shouted	excitedly.

Copy the grid and complete the verb forms in blue.

Infinitive	Past tense	Past participle (+ has)
To growl	The dog .....	The dog has growled.
To eat	The cat ate.	The cat .....
To train	The athlete .....	The athlete .....
To forget	I .....	I .....
To know	We .....	We .....

## Past perfect

We use the past perfect tense to emphasise that an action in the past finished before another action in the past started. To remind yourself how the past perfect is used in historical accounts, go back to page 114.

We also use the past perfect in reported speech.

- I **had finished** my homework before I went out with my friends.
- We **had done** grammar before, but we soon saw this was easier to understand.
- "I've had my lunch," he said. He said he **had had** his lunch.

In conversation we often leave out the past perfect tense. For example we say:

- "I did my homework before I went out with my mates, who were waiting for me."

Rather than:

- "After I had finished my homework I went out with my friends, who had been waiting for me."

This is because *after* and *before* tell the listener which action happened first and make the conversation more informal.

However, it is better to use the past perfect in written English, especially in formal reports, letters and accounts where the information given needs to be clear and a colloquial register is inappropriate.

"I had had enough so I stopped."

Change the following dialogue into reported speech:

"We've been doing grammar lessons all week. I've found them really useful," said Lee.

Lee said ...

## Active and passive voice

Remember, verbs are active when the subject of the sentence (the agent) does the action.

- The shark **swallowed** the fish.

Verbs are passive when the subject of the sentence has the action done to it.

- The fish **was swallowed** by the shark.

Sometimes, turning an active sentence to passive, or vice versa, simply means moving the agent:

- The shark (agent and subject) + verb = active
- The fish (object) + verb = passive

1. Rearrange these sentences and change the verbs from active to passive.
  - a. Poets write poetry.
  - b. Journalists write newspaper reports.
  - c. Playwrights write plays.
2. Now change the following more complicated passive sentences to active.
  - a. Diamonds were accidentally discovered by coal miners.
  - b. The Earth was hit by a giant meteorite.
  - c. My eyes were blinded by thousands of brilliant tiny stars.

## Modal verbs

### Expressing possibility, obligation and deduction

We use the modal verbs *could*, *should*, *might* and *must + have* when we make deductions.

One of the sentences below is incorrect. Say which and why.

We all went down to Paul's house, but he wasn't there. Joan said Paul must of gone to the cinema. Abel agreed; he said Paul could have gone to the cinema. I thought he might not have heard us; he could have been listening to music and didn't hear us knock. He should have been doing his homework anyway.

We use *could*, *should*, *ought to*, *must* and *have to* to express obligation.

Organise the following expressions according to their level of obligation.

- a. We have to speak to the principal about this problem.
- b. We could speak to the principal about this problem.
- c. We should speak to the principal about this problem.
- d. We ought to speak to the principal about this problem.
- e. We must speak to the principal about this problem.

**Must, have to and have got to**

These three forms of saying that something has to be done are usually interchangeable but there are some differences.

*Have to* and *have got to* can refer to external authority, as in:

- You **have got to** wear a car seat belt in this country.
- Even if you sit in the back of the car, you **have to** wear a seat belt.

(In this country wearing seat belts in a car is a legal obligation.)

Working with a partner, decide which of the following statements represents a personal decision and which is a legal or external obligation.

- a. I've got toothache; I must see the dentist.
- b. I can't come out; I've got to do my homework.
- c. We have to pay 17 percent tax on luxury goods.
- d. I've got to fill in a job application form.
- e. You must come and see us!
- f. This is difficult to remember; I must work harder in lessons.
- g. I've got to work harder if I'm going to pass.
- h. All children under 16 have to go to school.

**Phrasal verbs and idiomatic expressions**

We often use phrasal verbs instead of their one-word equivalent in informal speech.

- *Come in* – instead of *enter*
- *Bring up* – instead of *raise* or *vomit*
- *Put out* – instead of *extinguish* or *upset*
- *Do up* – instead of *fasten* or *decorate*
- *Run into* – instead of *meet* or *crash*

1. What do the following idiomatic expressions really mean?
  - a. She broke down when she heard the news.
  - b. The echo died away.
  - c. Horace turned up at the party.
2. How many phrasal verbs can you make from the verb *put*? For example:
  - *put out* = *extinguish*
3. Make phrasal verbs with *get* and write the formal equivalents. For example:
  - *get along (with someone)* = *to be friendly/to have a good relationship*

## Adjectives

Adjectives are words that describe a noun or add to its meaning. They also follow verbs to describe feelings. For example:

- A **cold** drink can make us feel **cooler**.
- A **dangerous** animal can make us feel **frightened**.
- A **boring** book usually makes us feel **bored**.

Copy these sentences. Colour the adjectives yellow.

- Hot weather makes me feel lazy.
- Funny jokes make me laugh.
- Sad stories make me unhappy.

## Opposites

Copy the grid and put in the missing words.

happy	sad
wealthy	
tidy	
intelligent	
cool	

## Comparatives

We make comparisons by adding letters to the end of an adjective or by using other words with the adjective.

When an adjective has only one syllable, add *-er* to make the comparison, for example:

- I was sad. You were **sadder** than me.

When an adjective has two syllables and ends with a *y*, change the *y* to an *i* and add *-er*, for example:

- That's a pretty flower. This one is much **prettier** than that one.

When an adjective has two syllables but does not end in a *y*, use the words *more + than*, for example:

- Your puzzle's very complicated, but mine is **more** complicated **than** yours.

Copy and complete the grid by filling in the missing adjectives and comparatives. Two have been done for you.

Adjective	Comparative (+ <i>than</i> )
glad	gladder
	funnier
obvious	more obvious
safe	
	crazier
inconvenient	



## Superlatives

We usually make the superlative form of an adjective by adding *-est* to short words or preceding a multi-syllabic word with *the most*.

For example:

- This is the **shortest** explanation.
- This is **the most** comprehensive explanation.

Irregular comparisons and superlatives are formed like this:

good	better	best
bad	worse	worst
little	less	least
many	more	most
some	more	most
much	more	most

Copy and complete the grid by filling in the missing comparatives and superlatives.

Adjective	Comparative (+ <i>than</i> )	Superlative ( <i>the</i> + ...)
sad	... <i>than</i>	the ...
ugly	... <i>than</i>	the ...
fashionable	... <i>than</i>	the ...

## Absolute terms

Not all adjectives have a comparative (*-er/more + than*) or a superlative (*-est/the most*), or even an irregular form. The word *perfect*, for example, functions as an absolute term. We cannot say something is *more* perfect or *the most* perfect; it is either perfect or not.

Look at the ten words below. Decide which adjectives function as absolute terms and cannot be used to make comparisons. Explain why. Use a dictionary to help you.

The first one has been done for you.

**a.** unique

*unique. Something cannot be more unique or the most unique because unique means one of a kind; there is no other like it.*

**b.** dead

**g.** supreme

**c.** impossible

**h.** empty

**d.** infinite

**i.** impeccable

**e.** priceless

**j.** blind

**f.** solitary

## How much or how many

Some adjectives tell us how many: *hundreds, seven, two, both*.

They describe number or quantity.

This quantity can be:

- **definite:** *four, fourth, twenty-two, twenty-second*
- **indefinite:** *all, several, some, much, many, any, none*.

1. Copy the sentences below. Colour the adjectives yellow.
  - a. The tall man wore a hat with two feathers in it.
  - b. Jonas came second in the race. His friend came first.
  - c. The weather was freezing; we both caught bad colds.
  - d. She didn't get many cards for her twenty-first birthday.
2. Make two sentences of your own using the different kinds of adjective: one definite and one indefinite.

## Adverbs

Adverbs describe verbs. They give us more information about when, where or how something happens, for example:

- We shout **loudly** or **angrily** or **enthusiastically**.
- We can come to school **happily** or **reluctantly**.
- Some people run **fast**; other people run **slowly**.

Many adverbs (but not all) are formed by adding *-ly* to an adjective: *smooth-ly, rough-ly, bad-ly, calm-ly, quick-ly, clear-ly*.

1. Copy these sentences and add an adverb in green. The first one has been done for you.
  - a. The teacher took the register ...  
*the teacher took the register rapidly.*
  - b. The students finished their work ...
  - c. The children were playing ...
  - d. He was driving ...
  - e. We ran round the pitch ...

## Adverbial phrases

Adverbs give us more information about verbs by telling us when or how or where something happens.

- I told you this yesterday. (when)
- Crabs walk sideways. (how)
- He ran downstairs. (where)

The part of a sentence that tells the reader when, where or how something happens is called an adverbial clause.

- I'm going to the dentist **tomorrow morning**. (when)
- The teacher spoke to us **as if he was in a bad mood**. (how)
- Sam ran **all the way home**. (where)

These adverbials are called adverbials of time, manner and place.

1. Copy the following sentences and colour the adverbial phrases green. Explain what extra information each adverbial clause is providing. The first one is done for you.
  - a. I was extremely tired all day.  
*I was extremely tired all day. (extremely = how; all day = when)*
  - b. Last week they had a party in their garden.
  - c. We were shown how to do this earlier this morning.
  - d. We answered the questions carefully before the end of the lesson.
  - e. My cat usually sleeps peacefully on my bed throughout the day.
  - f. We will all be going home soon.
  - g. I'm going directly home and as soon as I get there I'm going to do my homework quickly.
2. Make three simple sentences of your own (with only one verb in each sentence) including adverbials to give the reader more information as to where, when or how.

Write the adverbs and adverbial phrases in green. Use the subject/verb/adverbial structure. For example:

- Sloths live in trees. (subject + verb + adverbial)
  - Sloths eat all day.
  - Sloths move slowly.
3. Make sentences with subject + verb + object + adverbial.  
For example:
    - I (subject) + put (verb) + my books (object) + on the shelf (the adverbial).
  4. Rearrange the following words to make one long sentence with different adverbials.

A SINGING I MY THIS BLUE MORNING GARDEN  
HEARD PRETTY BIRD IN

## Prefixes

Letters that are added to the beginning of a word are called a prefix. They change or add to the meaning of the original word. Prefixes include: *dis-*, *un-*, *im-*, *in-*, *il-*, *ir-*.

The following prefixes change a word to its opposite or antonym.

- dis + appear = disappear (note that there is only one s)
- un + usual = unusual
- im + moral = immoral (notice that you need double *m* here)
- in + capable = incapable
- il + legal = illegal (double *l* needed here)
- ir + responsible = irresponsible

1. Add a prefix to the following adjectives to form opposites.

- |              |           |
|--------------|-----------|
| a. educated  | d. equal  |
| b. embark    | e. expert |
| c. efficient |           |

2. Choose an *im-*, *in-*, *ir-*, or *il-* prefix for the following:

- |               |              |
|---------------|--------------|
| a. audible    | f. resolute  |
| b. convenient | g. passive   |
| c. legible    | h. essential |
| d. mortal     | i. sane      |
| e. regular    | j. reverent  |

## Suffixes

Letters added to the end of a word are called a suffix. They make a different word. Suffixes include: *-ible*, *-able*, *-ful*, *-less*.

- responsible, miserable, skilful, careless

1. Choose an *-ible* or *-able* ending and change the following nouns into adjectives.

- |                |                |
|----------------|----------------|
| a. capability  | d. sensibility |
| b. suitability | e. durability  |
| c. credibility |                |

2. Choose an *-ence* or *-ance* to change the following verbs into nouns.

- |               |              |
|---------------|--------------|
| a. to attend  | d. to repent |
| b. to depend  | e. to exist  |
| c. to observe |              |

## Jabberwocky

<p>Twas brillig, and the slithy toves          Did gyre and gimble in the wabe;          All mimsy were the borogoves,          And the mome raths outgrabe.</p>	
<p>“Beware the Jabberwock, my son          The jaws that bite, the claws that catch!          Beware the Jubjub bird, and shun          The frumious Bandersnatch!”</p>	5
<p>He took his vorpal sword in hand;          Long time the manxome foe he sought –          So rested he by the Tumtum tree,          And stood awhile in thought.</p>	10
<p>And, as in uffish thought he stood,          The Jabberwock, with eyes of flame,          Came whiffing through the tulgey wood,          And burbled as it came!</p>	15
<p>One, two! One, two! And through and through          The vorpal blade went snicker-snack!          He left it dead, and with its head          He went galumphing back.</p>	20
<p>“And hast thou slain the Jabberwock?          Come to my arms, my beamish boy!          O frabjous day! Callooh! Callay!”          He chortled in his joy.</p>	
<p>Twas brillig, and the slithy toves          Did gyre and gimble in the wabe;          All mimsy were the borogoves,          And the mome raths outgrabe.</p>	25

By Lewis Carroll (1832–98)

### Talking point – nonsense rhymes

“Jabberwocky” is a famous nonsense rhyme or nonsense poem, but is it really nonsense?

- Read it aloud. Does it make any sense?
- Does the poem tell a story? If so, what is the story?
- Think about how you interpret the meaning of Lewis Carroll’s made-up words.

### Invented words

Work with a partner.

1. Find five invented words in the “Jabberwocky”.
2. Look at the following words and the context in which each has been used. Decide whether the word is a verb, noun, adjective or adverb and find an alternative real word to replace it.
  - a. frumious (line 8)
  - b. whiffing (line 15)
  - c. vorpal (line 18)
  - d. galumphing (line 20)
  - e. frabjous (line 23)

The suffix *logy* forms a noun to indicate an area of study, as in *biology*. It comes from the Greek *logia* meaning study.

1. Read the following list of areas of study and write down what you think they are.
  - Biology – *bio* = life + *logy* = the study of life forms
  - Archaeology –
  - Geology –
  - Palaeontology –
  - Criminology –
  - Pathology –
  - Zoology –
  - Crypto-zoology –
  - Graphology –
  - Psychology –
  - Genealogy –
  - Astrology –
  - Sociology –
  - Ophthalmology –
  - Cardiology –
2. Choose one subject from the list above and make notes on why you would like to study that subject.
3. Choose a subject you would never want to do and make notes on why.
4. In pairs, take turns explaining what you would like to study and why.
5. Take turns saying which subject you wouldn't want to do and explain why.

## Syntax

### Sentence structure

The basic elements needed to make a complete sentence are a subject and a verb. So a simple sentence can be made up of two words, for example:

- Fire burns. (noun + verb; Fire = subject + burns = verb)

However, we cannot make two-word sentences with every verb.

What is wrong with these subject/verb combinations?

- Fire causes
- Fire provides

There is obviously a word missing to explain what fire causes or what fire provides. This word is called the object.

- Fire causes **damage**.
- Fire provides **warmth**.

We can make sentences with three words composed of a subject + verb + object.

- Fire makes smoke. (noun + verb + noun; Fire = subject + makes = verb + smoke = object)

Look at the next example.

- Clouds carry rain. (subject + verb + object)

Make a subject + verb + object sentence about the sun.

*The sun ...*

Sometimes we use compound nouns and phrasal verbs in simple sentences.

- Rainwater causes **flash flooding**.
- Melt water **fills up** mountain streams.

Make some more simple sentences using one verb and two nouns.

You may use compound nouns and phrasal verbs, but do not use adjectives or adverbs.

Write about the seasons where you live: spring, summer, autumn, winter.

### Complements

Here is another type of short sentence:

- Rain is water.

The word *water* is a noun but it is not referring to something different to the rain. It is giving information about it.

- Rain is wet.

The word *wet* is an adjective that gives information about the subject, rain.

In both cases the word that comes after the verb is complementing or completing information about the subject.

Here we have subject + verb + complement.

A complement can be a noun or a noun phrase.

- You are **students**.
- You are **IGCSE English students**.

A complement can be an adjective or an adjectival phrase.

- These students are **studious**.
- These students are **responsible** and **hardworking**.

A complement can be a pronoun.

- That's **him!**
- The fountain pen was **mine**.

### Imperatives

As you can see, it is possible to make a simple sentence with one verb in many different ways.

We can also make the shortest type of sentence using just one word – an imperative verb, for example:

- Go!

This sentence is a command so we know that the subject is *You*.

### Simple, compound and complex sentences

As well as simple sentences, there are two other main types of sentence: compound and complex.

A **simple sentence** has a subject and a verb. For example:

- I **read** the question.

A **compound sentence** has two clauses of equal importance joined by conjunction words such as *and*, *but*, *or*, *nor*, *then*, and *so*. For example:

- I understood the question, **but** I didn't know the answer.

A **complex sentence** has one main clause and one or more subordinate clauses. For example:

- I ate toast with jam before I went to the local market to buy fruit.

### Minor sentences

There is also a special type of sentence, which is not really a sentence at all – the minor sentence. Minor sentences are used in modern fiction, usually for dramatic effect. Look at this example from Kate Grenville's *The Secret River*.

**“And always cold.** There was a kind of desperation to it, a fury to be warm ...”

The minor sentence makes a statement that the following sentence uses for effect.



## Working with different types of sentence

1. Working with a partner, identify the simple, compound and complex sentences in this paragraph from *Great Expectations*.

Pip opened the door. The room was dark, but there was moonlight coming through the window. The old lady opened her eyes and looked at him. Pip tried not to feel scared. He walked into the room, went up to the old lady's chair and sat down next to her.

2. Join each pair of simple sentences below to make one compound sentence. Use *and*, *but* or *so*. Do not use a comma. For example:
  - The team played badly. They lost the match.
  - The team played badly **so/and** they lost the match.
    - a. They work hard in lessons. They should do well in their exams.
    - b. The tourist climbed to the top of the hill. It was too foggy to take photographs.
    - c. The children heard a loud rumble of thunder. They ran for shelter.
3. Join each pair of simple sentences to make one complex sentence. Do not use *and*, *but* or *so*, or any other conjunctions or connectives. You may rearrange or add words. For example:
  - The manager made the team train hard. They only lost one match that season.
  - As the manager made them train hard they only lost one match that season.
    - a. The students worked hard in lessons. They did well in their exams.
    - b. The tourist climbed the top of the hill. He took prize-winning photographs.
    - c. I was running along a stony path. I fell down and cut my hands and knees.
4. Change the following compound or complex sentences into two or more simple sentences without changing the meaning.
  - a. Due to having a hole in his pocket and being careless the boy lost his ticket.
  - b. I found an unusual gold ring in the grass that looked valuable, which meant I knew I shouldn't keep it so I took it to the police station.
5. Now combine the subjects below in different ways to make simple, compound and complex sentences:
  - rain
  - snow
  - rivers.

## Sentences for different purposes

We can use different types of sentence to achieve certain effects. Look at the different purposes sentences can have.

### Declarative

Used for suggestions and statements.

- Let's go for a picnic.
- I haven't got time to go on a picnic.

### Interrogative

Used for questions, rhetorical questions, requests and queries.

- Would you like to join us for a picnic?
- So what purpose does the old-fashioned picnic serve in social life today?
- Could you help me do the shopping, please?
- Is this the price of the green apples or the red?

### Exclamatory

Used for showing one's feelings or making a point.

- I hate picnics!
- What a pity.

### Imperative

Used for giving instructions, orders or commands.

- Check the plug is in the wall socket.
- Open your books at page 21.
- Do as I tell you.

### Conditional

Used to express what one would do or what might happen under certain conditions.

- Ice will melt in a warm room.
- If it rains we can't have our picnic.
- If you learn all this your English will improve.
- If they had worked harder at school, they would have passed all their exams.

Write a sentence of your own for each purpose:

- |                  |                 |
|------------------|-----------------|
| a. declarative   | d. imperative   |
| b. interrogative | e. conditional. |
| c. exclamatory   |                 |

## Using sentence skills

Here are some examples of different writing styles: descriptive writing from the novel *The Impressionist*; informative writing from *Starting Out in Journalism*; narrative writing from *The Hound of the Baskervilles*; and informative writing from the feature article “Ice Cold in Alaska”.

Read each text carefully and then do the tasks that go with it.

### The Impressionist

So, the rain.

It falls first over the mountains, an unimaginable shock of water. Caught in the open, herdsman and woodcutters pull their shawls over their heads and run for shelter. Then in a chain reaction, cloud speaking to cloud, the rain rolls over the foothills, dousing fires, battering on roofs, bringing smiles to the faces of the people who run outside to greet it, the water for which they have been waiting so long.

By Hari Kunzru (2002)

1. Find a minor sentence (one with no verb).
2. Find the longest sentence and count the clauses in it.

### Starting Out in Journalism

The second big advantage (to being a freelance journalist) is that the freelance can work for anyone at any time in any capacity they choose. The world is their oyster. If you are living in, say, Cardiff or Newcastle, you may well be able to write an article for an Australian magazine. Somebody living in South America or the subcontinent of India can just as easily contribute to UK papers. [ ... ]

So what sort of people become freelance journalists? The answer is that almost anyone who can write reasonably grammatical English can be trained to produce saleable articles and reports.

From the London School of Journalism

1. Find a declarative statement.
2. Find a rhetorical question.
3. Find a simple sentence.

## The Hound of the Baskervilles

By Sir Arthur Conan Doyle (1902)

"Hist!" cried Holmes, and I heard the sharp click of a cocking pistol. "Look out! It's coming!"

There was a thin, crisp, continuous patter from somewhere in the heart of that crawling bank. The cloud was within fifty yards of where we lay, and we glared at it, all three, uncertain what horror was about to break from the heart of it. I was at Holmes's elbow, and I glanced for an instant at his face. It was pale and exultant, his eyes shining brightly in the moonlight. But suddenly they started forward in a rigid, fixed stare, and his lips parted in amazement. At the same instant Lestrade gave a yell of terror and threw himself face downwards upon the ground. I sprang to my feet, my inert hand grasping my pistol, my mind paralysed by the dreadful shape which had sprung out upon us from the shadows of the fog. A hound it was, an enormous coal-black hound, but not such a hound as mortal eyes have ever seen. Fire burst from its open mouth, its eyes glowed with a smouldering glare, its muzzle and hackles and dewlap were outlined in flickering flame. Never in the delirious dream of a disordered brain could anything more savage, more appalling, more hellish be conceived than that dark form and savage face which broke upon us out of the wall of fog.

1. Find a compound sentence with two clauses of equal importance.
2. Find an exclamatory sentence.
3. Find an imperative statement.

How many different types of sentence are used in this extract?

## Ice Cold In Alaska

Our adventure is winding to an end. But in the dark of night we are startled awake by a splitting boom, like dynamite being detonated. We sit up in our sleeping bags. Miles Glacier is calving, great chunks of ice falling from its side and crashing into the lake. Again, and again – all through the night. We can't sleep, not just because of the noise, but because of what it might mean.

When we stick our heads out of the tent the next morning, our fears are confirmed. The passageway across the lake is filled with house-sized chunks of glacier ice. "Maybe we can make it through there," I say, pointing. Just then the huge shards of ice grind and shift, and what looked like a small berg overturns with a deep "sploosh", revealing its blue underside that now towers 20ft into the air. "We could get crushed in that," Sam says. We decide to wait another night to see if the ice floats away, but in the meantime, the glacier continues to calve.

By Eowyn Ivey, *Observer* (29 January 2012)

## Punctuation

Read the extract and then do the following tasks to test your knowledge of punctuation.

12:43 PM 99%

It was a hot afternoon, and the railway carriage was correspondingly sultry, and the next stop was at Templecombe, nearly an hour ahead. The occupants of the carriage were a small girl, and a smaller girl, and a small boy. An aunt belonging to the children occupied one corner seat, and the further corner seat on the opposite side was occupied by a bachelor who was a stranger to their party, 5  
but the small girls and the small boy emphatically occupied the compartment. Both the aunt and the children were conversational in a limited, persistent way, reminding one of the attentions of a housefly that refuses to be discouraged. Most of the aunt's remarks seemed to begin with "Don't" and nearly all of the children's remarks began with "Why?" The bachelor said nothing out loud. 10  
"Don't, Cyril, don't," exclaimed the aunt, as the small boy began smacking the cushions of the seat, producing a cloud of dust at each blow.

"Come and look out of the window," she added.

The child moved reluctantly to the window. "Why are those sheep being driven out of that field?" he asked. 15

"I expect they are being driven to another field where there is more grass," said the aunt weakly.

"But there is lots of grass in that field," protested the boy; "there's nothing else but grass there. Aunt, there's lots of grass in that field."

"Perhaps the grass in the other field is better," suggested the aunt. 20

"Why is it better?" came the swift, inevitable question.

"Oh, look at those cows!" exclaimed the aunt. Nearly every field along the line had contained cows or bullocks, but she spoke as though she were drawing attention to a rarity.

"Why is the grass in the other field better?" persisted Cyril. 25

From *The Story-Teller*, by Saki (H.H. Munroe, 1870–1916)

## Punctuation marks

1. Working with a partner, name at least five different punctuation marks in the extract.

### Commas

2. How and why has the author used commas in this sentence?

“It was a hot afternoon, and the railway carriage was correspondingly sultry, and the next stop was at Templecombe, nearly an hour ahead.” (lines 1–2)

3. We do not generally use a comma before a conjunction word such as *and*, but the author has broken the rules here:

“The occupants of the carriage were a small girl, and a smaller girl, and a small boy.” (lines 2–3)

- a. What is the effect of putting a comma before “and” twice in this sentence?
- b. Rewrite the sentence with only one conjunction word.

### Complex and simple sentences

4. The author uses the simple sentence below without commas in the middle of a paragraph that contains complex and compound sentences (line 10).

“The bachelor said nothing out loud.”

What effect does he achieve by using this simple sentence here?

### Paragraphs

5. Re-read the beginning of the extract from “It was a hot afternoon ...” to “producing a cloud of dust at each blow” (lines 1–12).
  - a. What does the text look like? Is it cramped and full, or is it neatly separated like the dialogue that follows?
  - b. Does the form of the paragraph (the way it has been written) reflect its content (the atmosphere in the carriage)?

### Question marks

6. Find two different uses for the question mark in the extract.

### Exclamation marks

7. What is the purpose of the exclamation mark here?

“Oh, look at those cows!” exclaimed the aunt.”

### Apostrophes

8.
  - a. Why has the author used apostrophe s (’s) twice in the sentence below?
  - b. There is another apostrophe in the word “Don’t”. What is its function?

“Most of the aunt’s remarks seemed to begin with ‘Don’t’ and nearly all of the children’s remarks began with ‘Why?’” (lines 9–10)



**Speech marks**

9. Look at the way the author has set out dialogue.
- Would the content of the extract be any different if the narrator told us what the aunt and the children say as reported speech?
  - What does the direct speech show us about the aunt and Cyril?

**Quotation marks**

10. a. Why has the author used quotation marks around “Don’t” and “Why?” in the sentence below?
- b. Would it make any difference if there were no quotation marks?
- “Most of the aunt’s remarks seemed to begin with Don’t and nearly all of the children’s remarks began with Why?”  
(lines 9–10)

**Commas**

Commas are used to separate clauses in a sentence.

Commas are always placed after an adverbial clause.

**Full stops**

Full stops mark the end of a sentence.

Full stops are also used to mark an abbreviated word or phrase: for example, Prof., p.m.

**Question marks**

A question mark replaces a full stop after questions in dialogue or direct speech.

A question mark is used to end interrogative sentences.

**Exclamation marks**

The exclamation mark replaces a full stop after an exclamation: for example, “Oh, no!”

The exclamation mark ends exclamatory sentences: for example, “Oh, look at those cows!”

The exclamation mark is also used to end imperative commands: for example, “Stop, now!”

**Speech marks**

Speech marks are placed around what people say to separate dialogue from narrative.

Indent the first line of dialogue like starting a new paragraph.

Close speech marks *after* a comma, full stop, question or exclamation mark in dialogue, for example:

- “No! Do it like this!” she exclaimed.

## Quotation marks

Quotation marks are used to identify what someone has said, for example:

- The children's remarks began with "Why?".

We use quotation marks to show that words belong to someone else and that we have not spoken or written them ourselves. Notice that there is a full stop after the words that have been quoted above because the quotation comes into a reporting sentence; it is not dialogue.

### Direct and indirect speech

When we tell people what someone has said, or what we have overheard someone say, we often use reported speech instead of direct quotations. Look at these examples:

- "Open your books at page 21 and do the first exercise," said the teacher.

The teacher **told** us to open our books at page 21 and do the first exercise.

*Told* is the reporting verb – what the teacher told the students to do.

Use reporting verbs to find different ways to report what the aunt says to the children in the railway carriage in the extract:

- The aunt told the children ...
- The aunt insisted ...
- The aunt suggested ...

## Apostrophe 's

The apostrophe *s* (*'s*) – also called the Saxon genitive – indicates possession or ownership:

- the aunt's remarks = the remarks made by the aunt.

When the owner is singular, the apostrophe goes before the *s* as in *aunt's*.

When the owners are plural, the apostrophe goes after the *s* as in:

- the girls' faces = the faces of the two girls
- the adults' stories = the stories of the two adults.

However, when a plural is made without an *s*, such as *children*, we put the apostrophe before the *s* to make:

- the children's remarks
- the women's bags
- the men's jackets.

Never use an apostrophe *s* (*'s*) to make a plural.

Unfortunately, the use of apostrophe *s* is complicated by numerous irregular plurals in English and names that end in *s*. Look at the following correct sentences.

- Charles' brother Thomas was always called Tommy. But no one ever called Charles 'Charlie'.



The name Charles ends with an *s*, so to show that Tommy 'belongs' to his brother Charles we put an apostrophe after the *s* on Charles. However, nowadays it is also acceptable to add the 's after the original *s* for example, *Dickens's novels* or *Keats's poems*.

Look at how the apostrophe is used in this sentence:

- The children's aunt had no sense of humour.

We are talking about the aunt 'belonging' to the children, but *children* is an irregular plural and has no *s*, so we put the apostrophe before the *s*.

The following sentences are all correct:

- The girls' hands were clean, but the boys' hands were filthy. (There is more than one girl and more than one boy.)
- The women's shawls were made of silk, the same as the men's ties.
- The babies' hats were pink or blue, but Mary's baby sister's was white.

## Apostrophes in dates and epochs

You do not need to use an apostrophe before an *s* when you are talking about epochs such as the 1920s or the 1800s. These sentences are correct:

- There were many pop groups in Liverpool during the 1960s.
- There were many scientific advances and discoveries during the 1600s.

## Apostrophes for omission

An apostrophe is used to abbreviate words, combine words or shorten longer words, for example:

- don't = do not
- shan't = shall not
- won't = will not
- 'cept = except
- 'cause = because.

We've been using apostrophes to shorten words for a long time. Some words have become permanently abbreviated like *Halloween* (All Hallows' Eve), *phone* (telephone) and *bus* (autobus).

The tricky thing about using the apostrophe for omission is not *when* to use it, but *when not* to use it! Avoid *don't*, *won't*, *can't*, etc. in any type of formal writing.

Strictly speaking, you should only abbreviate words in direct speech.

Never use colloquial English in reports or letters of complaint.

And remember, the word *can't* in full is *cannot*, and *cannot* is all one word.

### ***It's and its***

Many people forget that we only use an apostrophe in *it's* to abbreviate *it is* or *it has*, for example:

- *It's raining.* (It is raining.)
- *It's been raining.* (It has been raining.)

*Its* (without an apostrophe) is a possessive pronoun, as in *his/hers/its*, for example:

- The cat licked its paws.

### **The troublesome apostrophe s ('s and s')**

1. Some of the sentences below contain some common apostrophe s mistakes. Write out the incorrect sentences correctly.
  - a. There was a sign at the side of the road that said 'Strawberry's for sale'.
  - b. Cherry's first name is really Cheri, but we call her Cherry.
  - c. The baby's in the nursery were all crying.
  - d. The horse's hooves made a clip-clop noise as it trotted home.
  - e. The horse's hooves made a clip-clop noise as they trotted home.
2. Copy out and punctuate the following sentences. Be careful – some sentences may need more than one apostrophe or none at all.
  - a. Marcos plays for his schools football team.
  - b. Marcos teams mascot is a goat called Gladys.
  - c. Gladys owner takes her to every school match but Marcos doesn't like goats very much.
  - d. Most schools these days have sports teams for girls and boys; they play matches at weekends.
  - e. Sylvias present was a puppy; its paws were all white so she called it Socks.
  - f. During the 1920s in New York, young people danced together at afternoon tea dances.
  - g. In the 1920s womens dresses were short with fancy frills and the men always wore hats.
  - h. Thousands of childrens lives were ruined during the 1800s because they worked in factories.
  - i. Australias rugby team beat New Zealands then went on to play Wales.
  - j. Welsh rugby players are often good singers as well.

### **Abbreviation with apostrophes**

1. Write out this dialogue using apostrophes so that it makes sense.

"I cant do that, it aint right. You mustn't do it either or ill tell my dad, and my dadll tell yours."



2. Shakespeare used apostrophes to skip syllables in blank verse and keep the lines iambic (10 syllables per line). Identify how he shortens words in this exchange:

ROSS:

By th' clock 'tis day,  
And yet dark night strangles the travelling lamp.  
Is't night's predominance or the day's shame  
That darkness does the face of Earth entomb  
When living light should kiss it?

OLD MAN:

'Tis unnatural,  
Even like the deed that's done. On Tuesday last,  
A falcon, tow'ring in her pride of place,  
Was by a mousing owl hawk'd at and kill'd.

From *Macbeth*, Act 2 scene 4, by William Shakespeare

3. Write out the complete form of each of the following:
- |             |               |              |
|-------------|---------------|--------------|
| a. 'twas    | d. ne'er      | g. whosoe'er |
| b. 'gainst  | e. murd'rous  | h. he'd      |
| c. whate'er | f. whisp'ring |              |

## Dashes (–)

We use the dash (–) for a number of purposes:

- in informal communication such as emails to replace commas, the colon, the semi-colon or brackets
- to indicate interrupted statements or incomplete utterances.

Avoid using dashes in formal writing.

Read the following extract from the novel *Lord of the Flies*, which is about a group of British schoolboys who are marooned on a desert island. In this extract, Jack has called a meeting to discuss what is to be done about a “beast” and challenge Ralph, the boys’ elected leader. Look at how the author uses dashes in the dialogue. What purpose do they serve?

“Talk,” said Ralph bitterly, “talk, talk, talk.”

He took the conch from Jack.

“This meeting –”

Jack interrupted him.

“I called it.”

5

“If you hadn’t called it I should have. You just blew the conch.”

“Well, isn’t that calling it?”

“Oh, take it! Go on – talk!”

Ralph thrust the conch into Jack’s arms and sat down on the trunk.

10

“I’ve called an assembly,” said Jack, “because of a lot of things. First, you know now, we’ve seen the beast. We crawled up. We were only a few feet away. The beast sat up and looked at us. I don’t know what it does. We don’t even know what it is –”

“The beast comes out of the sea –”

15

“Out of the dark –”

“Trees –”

“Quiet!” shouted Jack. “You, listen. The beast is sitting up there, whatever it is –”

“Perhaps it’s waiting –”

20

“Hunting –”

From *Lord of the Flies*, by William Golding

## Ellipsis points (...)

Ellipsis is the word given to the omission of words or phrases: it is indicated by three dots (...).

1. Read the extract on page 305 from *The Chosen Man*. It is 1637. Mistress Hawkins is telling the main character, Ludo, about a Cornishman called Robert. The scene is told from Ludo’s point of view: he is only half listening to what is being said.
2. Look at how the author uses dashes and ellipsis points.
  - a. What purpose do the ellipsis points serve here?
  - b. Explain why the author has also used the dash.

Mistress Hawkins was full of it so Ludo let her gabble on unhindered.

“... Robert was knocked on the head and taken onto a Navy ship – you know, we hear about such things but I never did rightly credit it till now ... They was in the Middle Sea, alongside merchantmen, cargo ships, you know – to keep them from the pirates – oh, my, what a danger. A Falmouth ship carrying tin was taken right in front of his eyes! Imagine! And they on board, the captain and like, couldn’t do nothing, and him thinking they was going to be taken as well and he’d never see his son or Molly again ...” Her voice rose an octave with each aspect of the drama. “course pirates don’t dare go for Navy ships, least ways that’s what they say, so he was safe, but he wasn’t to know that, was he?”

From *The Chosen Man*, by J.G. Harlond (2012)

## Semi-colons (;)

We use the semi-colon to link clauses that could each form a complete sentence on their own. We also use semi-colons to separate items in a list or description.

1. Working with a partner, identify all the semi-colons in the extract opposite from the opening of Dickens’ *Great Expectations*. It forms part of the exposition of the novel and explains why Pip (the narrator) is living with his older sister and where they live.
2. Look at how Dickens crowds the long sentence from “At such a time ...” to “was Pip.” (lines 5–16) with details, each separated by a semi-colon.
  - a. Why do you think Dickens used the semi-colon instead of making shorter sentences?
  - b. Rewrite the second part of the sentence beginning “... and that the dark flat wilderness ...” (line 10) without using semi-colons. Start like this:

I also discovered that the dark, flat wilderness ...

Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain, that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the distant savage lair from which the wind was rushing was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip. 5 10 15

“Hold your noise!” cried a terrible voice, as a man started up from among the graves at the side of the church porch. “Keep still, you little devil, or I’ll cut your throat!”

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin. 20 25

“O! Don’t cut my throat, sir,” I pleaded in terror. “Pray don’t do it, sir.”

From *Great Expectations*, by Charles Dickens (1860)

## Colons (:)

1. Read the following extract from *The Secret River*. It is the beginning of the 19th century; William Thornhill has recently arrived in Australia on a convict ship.
2. Work with a partner.
  - a. Identify all the colons.
  - b. Choose one sentence with a colon and explain its function and how it has been used.
  - c. Why do you think the author uses the colon instead of making shorter sentences?

When he got up and stepped out through the doorway there was no cry, no guard: only the huge living night. The air moved around him, full of rich dank smells. Trees stood tall over him. A breeze shivered through the leaves, then died, and left only the vast fact of the forest. 5

He was nothing more than a flea on the side of some enormous quiet creature.

Down the hill the settlement was hidden by the darkness. A dog barked in a tired way and stopped. From the bay where the *Alexander* was anchored there was a sense of restless water shifting in its bed of land and swelling up against the shore. 10

Above him in the sky was a thin moon and a scatter of stars as meaningless as spilt rice. There was no Pole Star, a friend to guide him on the Thames, no Bear that he had known all his life: only this foreign blaze, unreadable, indifferent. 15

All the many months in the *Alexander*, lying in the hammock which was all the territory he could claim in the world, listening to the sea slap against the side of the ship and trying to hear the voices of his own wife, his own children, in the noise from the women's quarters, he had been comforted by telling over the bends of his own Thames. The Isle of Dogs, the deep eddying pool of Rotherhithe, the sudden twist of the sky as the river swung around the corner to Lambeth: they were all as intimate to him as breathing. Daniel Ellison grunted in his hammock beside him, fighting even in his sleep, the women were silent beyond their bulkhead, and still in the eye of his mind he rounded bend after bend of that river. 20 25

Now, standing in the great sighing lung of this other place and feeling the dirt chill under his feet, he knew that life was gone. He might as well have swung at the end of the rope they had measured for him. This was a place, like death, from which men did not return. It was a sharp stab like a splinter under a nail: the pain of loss. He would die here under these alien stars, his bones rot in this cold earth. 30

He had not cried, not for thirty years, not since he was a hungry child too young to know that crying did not fill your belly. But now his throat was thickening, a press of despair behind his eyes forcing warm tears down his cheeks. 35

There were things worse than dying: life had taught him that. Being here in New South Wales might be one of them. 40

From *The Secret River*, by Kate Grenville (2005)

The colon can be used for various different purposes. Look at the following examples.

It can lead from an introduction to a theme:

“When he got up and stepped out through the doorway there was no cry, no guard: only the huge living night.” (lines 1–2)

We use the colon to develop a thought or point made in an opening clause, for example:

“There were things worse than dying: life had taught him that.” (lines 39–40)

The colon can be used to lead from a statement into an example or explanation, for example:

“It was a sharp stab like a splinter under a nail: the pain of loss.” (lines 32–33)

We also use colons to introduce a list of items in formal writing, for example:

To do this exercise, you will need:

- coloured pencils
- paper
- scissors.

## Test your punctuation skills

1. Punctuate this extract from *The Chosen Man*. You need most forms of punctuation.

The stone wall was warm to the touch marcos alonso  
almendro just eighteen blond and bright as a new doubloon  
stood in what had once been the doorway of a shepherds hut  
impatiently studying the road below the two men staying in his  
mothers hostel would have to pass this way but so far only two  
farm carts and an elderly peasant leading donkeys with laden  
panniers had passed by no foreigners in carriages nothing for  
what seemed hours time had passed he now needed to shade  
his eyes the view from the low hilltop was good it would be  
impossible for anyone to get by without him knowing

2. In pairs, compare how you have punctuated the extract. Where there are differences, take turns to explain your choice of punctuation marks.



## Glossary

### Abstract noun

Something we cannot see or touch but exists as an idea or an emotion: e.g. confidence, fear, anger.

### Active verbs

In an active sentence the subject or 'agent' performs the action: e.g. **The big shark ate** the little fish.

### Adaptation

A work that has been rewritten in a different genre or medium: e.g. a novel rewritten as a radio play.

### Adjective

A word that describes something: e.g. expensive, useful, pretty, dangerous.

### Adverbials

Words that say where, when or how something happened: e.g. on the roof, last week, silently.

### Allegory

A story that represents something else, sometimes as an extended metaphor for an important historical and/or political event as in *Animal Farm* (a story about animals but on a deeper level an allegory of the Russian Revolution and Communism).

### Alliteration

The repetition of the same consonant sound at the beginning of words: e.g. "Five **m**iles **m**eandering with **m**azy **m**otion" (from "Kubla Khan", S.T. Coleridge).

### Allusion

Reference to a person, event, place or literary work that the writer assumes the reader will recognise. Allusions are used to make a point in poetry, prose or drama. Many pre-20th-century British writers use allusions to the Christian Bible and Greek/Roman mythology because their readers attended church regularly and studied the Classics at school. Allusions that are clear to readers in one era may require footnotes for later readers.

### Ambiguity

When something is ambiguous (adj.) there is more than one possible meaning.

### Anachronism

Referring to an event, person or object in a time when that event, person or object did not exist: e.g. the clock in Shakespeare's play *Julius Caesar*.

### Anagram

A word made by rearranging the letters of another word or phrase: e.g. cheat/teach, study/dusty.

### Anecdote

A short, interesting, sometimes amusing story about a real person or event.

### Antagonist

The counterpart to the main character or **protagonist** in a work of fiction: the antagonist opposes the protagonist and/or may be a source of conflict in the plot.

### Anthropomorphism

Where animals or objects are given human characteristics; often called **personification**. Anthropomorphism is used in animal stories and fantasy such as *Alice's Adventures in Wonderland*, where animals and playing cards speak and are given human qualities.

### Anticlimax (sometimes called bathos)

Sudden drop from a dignified tone or dramatic build up to something very ordinary or trivial, which often causes laughter.

### Anti-hero

A protagonist who lacks conventional heroic qualities.

### Articles

Sometimes called determiners: e.g. a, an, the, this, some.

### Assonance

The repetition of vowel sounds: e.g. "Over**night**, ver**y**/ Wh**ite**ly, dis**cre**etly, / Ver**y** qui**e**tly ..." (from "Mushrooms", Sylvia Plath).

### Audience

The readers of a text and/or the people for whom the author is writing; the term can also apply to those who watch a film or to television viewers.

### Autobiography

A written account of the author's life.

### Biography

A written account of someone's life (not written by the subject of the book).

### Blank verse

Poetry written in **iambic pentameter** (ten-syllable line with five stresses or iambs); when spoken aloud blank verse is close to the rhythm of normal English speech.

### Caesura (caesura or cesura)

A pause that breaks the rhythm or pace in a line of poetry: caesura can be created by a comma, semi-colon, a full stop or a dash.

### Character(s)

The people in any story or play who can be discussed in a number of ways:

- the protagonist is the main character
- the antagonist is the opponent
- a **foil** is a secondary character who contrasts with a major character.

Characters may be classified as 'complex', having both strengths and weaknesses, or 'flat' – fulfilling a role in the text without having a real personality.

### Characterisation

How an author portrays or conveys a character's personality.

### Chronological writing

Writing where the sequence of events corresponds to the order in which they happened. Non-chronological writing may begin with or contain a flashback or details of a later event.

### Cliché

An expression, idiom or phrase that has been repeated so often it has lost its significance.

### Climax

The turning point in a story, often when the end result becomes inevitable; usually, but not always, a very dramatic moment.

### Colloquial language

Informal, everyday speech as used in conversation; it may include slang expressions. Not appropriate in written reports, essays or exams.

### Coming-of-age story

A short story or novel where a young character undergoes an experience that changes his/her world view.

### Conflict

A struggle between opposing forces, often the driving force of a story: conflicts can exist between individual characters, groups of characters or between a character and society (what the main character wants and what society expects). The conflict between the Montagues and Capulets in *Romeo and Juliet* causes the main characters to behave unwisely. In *Lord of the Flies* Jack's priorities are in direct conflict to those of Ralph and Piggy. Man-versus-nature is an important conflict in many sci-fi stories.

### Connotation

Associations or ideas attached to words such as *duty, honour, responsibility*.

### Consonance

Repetition of consonants in lines of poetry such as the *bl/c/k* in "Thistles **s**p*ike* the summer air/Or **crack**le open under **bl**ue-**bl**ack pressure" (from "Thistles", Ted Hughes).

### Couplet

A verse form of two consecutive rhyming lines: e.g. "I'm a poet/And didn't know it." Shakespeare often ended important scenes with a couplet so the audience would remember a key point.

### Dénouement

Literally, the "untying of the knots": the events that follow the climax of a drama or narrative when conflicts are resolved and all is revealed (and characters can live happily ever after).

### Dialogue

Words spoken by characters in prose or drama.

### Diction

A writer's choice of words: another term for lexis or vocabulary.

### Direct speech

Writing exactly what a person says (**dialogue**), as opposed to indirect speech or reported speech where the writer rephrases (reports) what someone has said:

- "Do you understand this, Sam?" said the teacher. (direct speech)

- The teacher asked Sam if he understood. (indirect or reported speech).

### Dramatic irony

When the audience or reader knows something the characters in the story, play or film do not. In *Macbeth*, King Duncan thanks and praises Lady Macbeth for her kindness and comments on the gentle, tranquil atmosphere of Macbeth's castle: the audience knows Lady Macbeth is planning to murder him that night while he sleeps in the castle.

### Dystopia

A vision of a society that is the opposite of utopia (the book *Utopia*, written by Sir Thomas More and published in 1516, is about a fictional morally good and perfect place). In a dystopian society the conditions of life are miserable and can also seem morally wrong by modern readers' standards; there may be oppression and violence as in Huxley's *Brave New World* or Orwell's *1984*.

### Elegy

A poem of mourning from the Greek *elegeia*, a reflection on the death of someone or on sorrow generally: a form of lyric poetry.

### Ellipsis

Deliberate omission of a word or words that are implied by the use of ellipsis points ... Ellipsis points in brackets [...] show where a text has been shortened.

### Emotive language

Words and phrases used to affect the reader's emotions or attitudes.

- Emotive adjectives: e.g. poor, helpless, innocent.
- Emotive verbs: e.g. begged, pleaded, sobbed.

### End-stopped line

A line of poetry that ends in a full stop or has a natural pause: a stanza in a poem that does not run on to the next is said to be end-stopped.

### Enjambment

When a line of poetry flows into the next line without a pause.

### Eponymous hero/heroine

Character whose name is also the title of the book/play/poem: e.g. *Macbeth*, *Cristabel*.

### Euphemism

An agreeable or less offensive expression for one that may seem harsh or unpleasant: e.g. *passed away* instead of *died*.

### Fiction

Novel or short story: any prose narrative that is not true.

### Figurative language

Writing, or dialogue in drama, that makes what the writer wants to convey more meaningful, descriptive or memorable. Figurative language includes metaphors, similes, hyperbole, personification, onomatopoeia, verbal irony and oxymoron.

### First-person narrative

A story told from the point of view of the writer or a fictional **persona** using *I*, as in autobiography and travel writing.

### Foil

A character who represents characteristics, values or ideas directly opposed to those of a main character. In the play *Macbeth*, Lady Macduff, a caring wife and mother, is a foil for the childless, ambitious Lady Macbeth.

### Foreshadowing

Clues suggesting the outcome of a story (but not when the outcome is deliberately revealed through the use of a narrator or flashback).

### Genre

Type of literature, drama, film or play: e.g. tragedy, comedy, sci-fi, fantasy, adventure, romance, thriller, etc.

### Homophones or homonyms

Words that sound the same but have different meanings: e.g. maid/made, hare/hair, bough/bow.

### Hyperbole

A description which exaggerates ('hype'), using extremes or superlatives for effect: e.g. "We waited for hours!" (five minutes).

### Iambic pentameter

Ten-syllable lines with five repetitions of a two-syllable pattern (iamb), where

the stress is always on the second syllable. Dramatists in Shakespeare's time wrote plays in iambic pentameter; nowadays it is used mostly in poetry.

### Imagery

A picture in words, often using a metaphor or simile (**figurative language**) which describes something in detail: writers use visual, aural (auditory) or tactile imagery to convey how something looks, sounds or feels in all forms of writing, not just fiction or poetry.

### Irony

The difference between what is said and what is meant; what is said and what is done; what is expected or intended and what happens. It is also saying the opposite of what you mean: e.g. "Sorry about this long explanation ...".

Sarcasm is meant to be hurtful and involves malice. In *To Kill a Mocking Bird* Jem and Scout are saved by a man who had *ironically* been the object of their fear and suspicion at the beginning of the novel. The children say things about this man being dangerous (what they say), but he saves them when they are attacked (what he does). Irony should not be confused with sarcasm.

### Lyric poetry

A type of poem (sonnet or ode) with a speaker who expresses his/her thoughts and feelings: in classical Greece, the lyric was a poem written to be sung accompanied by a lyre.

### Metaphor

When an author says one thing *is* another (not *like* another as in a simile): e.g. *the ship ploughed the waves* (a ship is not a plough and cannot plough water).

### Motif

Recurring idea or image; a motif differs from a theme in that it can be expressed as a word or phrase. A motif can have symbolic importance as with the innocence of the mocking bird in *To Kill a Mocking Bird* or the conch (a symbol of democracy) in *Lord of the Flies*.

### Narrator

The person telling the story who is not necessarily the author except in autobiography.

- First-person narrators (*I*) can play a major or minor role in the story they are telling. However they must be considered unreliable because they can only reveal a personal interpretation of events. Writers invent fictitious first-person narrators to tell their stories, as in *Wuthering Heights*.
- A third-person narrator or an omniscient narrator is not a character in the story. Speaking in the third person, this narrator tells the reader what characters think, say and do – they know everything so they are called omniscient.

### Noun

A word given to a person, place or thing which we can identify with our five senses.

- Common nouns are people, places, things: e.g. nurse, river, salt, insect, smoke, wind.
- Proper nouns are the names of people, places or things: e.g. Mr Smith, Toronto, Apollo.
- Abstract nouns are things we cannot touch but know: e.g. hunger, jealousy, longing.

### Onomatopoeia

Where sounds are spelled out as words: e.g. whoosh, buzz, wham, clunk.

### Oxymoron

A contradiction in terms or putting together opposites: e.g. bitter-sweet, living death. In *Romeo and Juliet* Romeo describes love as "cold fire" and "sick health".

### Parable

A story told to illustrate a moral or spiritual truth. The word comes from the Greek *parabole* meaning comparison.

### Paradox

Contradictory statement or something that conflicts with common-sense: something is paradoxical when different elements seem to cancel each other out. However, while a paradox may seem contradictory it can also illustrate a truth as in: e.g. more haste, less speed.

### Paragraph/paragraphing

A group of sentences (minimum of two, except in modern fiction) linked by a single idea or subject. Each paragraph

should contain a **topic sentence**. Paragraphs should be planned, linked and organised to lead up to a conclusion in most forms of writing.

### Passive verbs

In a passive sentence the subject or 'agent' is mentioned after the passive verb form: e.g. The little fish **was eaten by the big shark**.

Passive verbs are used in more formal writing such as reports: e.g. An eye-witness was interviewed by the police ... Results have been analysed by the sales team ...

### Pathos (n.)

The effect in literature or drama that provokes a sense of sadness or pity.

### Persona

Many novels and poems use the **point of view** of a fictitious speaker as a narrator. The 'voice' you hear speaking in a poem may be that of a persona, not the poet.

### Personification

When something non-human is given human qualities.

### Plot

The sequence of events in a film, play, story or narrative poem.

### Point of view

Perspective from which the story is told: how the reader experiences the story or poem.

### Pronoun

A word that stands in place for a noun: *he, she, they, we, all, each, both*. For example: Boise swam in the river, **she** wasn't afraid.

### Prose

Any form of writing that is not poetry or a script.

### Protagonist

The main character in a film, play or story.

### Register

The appropriate style and tone of language chosen for a specific purpose and/or audience.

### Rhetoric

Rhetoric originally referred to the art of speaking to impress and/or persuade an audience.

- Rhetorical language is language used in speeches to sway an audience.
- Rhetorical questions are questions that do not require an answer but serve to give the speaker an excuse to explain his/her views. Rhetorical questions should be avoided in formal writing and essays.

### Rhyme

Repetition of similar sounding words in poetry.

- End rhyme occurs at the end of two or more lines (as in couplets and limericks).
- Internal rhyme occurs in the middle of a line, as in "... all the **night** through fog-smoke **white**" (from "The Ancient Mariner", S.T. Coleridge).

### Rhythm

Term used to describe sound patterns or 'movement' in poetry.

### Rubric

Words that act as instructions: the information that tells you what to do or how to answer a question (on an exam paper or in a text book). Rubric can also refer to headings or explanatory notes. In ancient texts rubric was written in red ink.

### Setting

The time and place where a story, film, play or poem occurs.

### Sibilance

A form of **alliteration** created by repetition of soft 's', 'z' and 'sh' sounds: e.g. She sells seashells by the seashore.

### Simile

**Figurative language** that describes one thing as being *like* or *as* something else: e.g. they ran like the wind; as lovely as a summer rose.

### Sonnet

Lyric poem consisting of 14 lines; a sonnet can be arranged in different ways.

- Petrarchan (Italian) sonnet divides content into two ideas and consists of an octave (eight lines) followed by a sestet (six lines).

- Shakespearean (English) sonnet has three quatrains (four lines each) followed by a concluding couplet (two lines).

### Speaker

The *voice* of a poem, which may not be that of the poet him/herself (**persona**); the speaker in a poem is the equivalent of the narrator in prose fiction.

### Structure

The way the various elements of a poem, drama story or essay are assembled: the framework of a work of literature or the organisation of any text.

### Style

A writer's choice of words (including **figurative language**), syntax, point of view.

### Syllable

The smallest unit of speech that produces a distinct sound within a word.

- Monosyllabic words make one sound: e.g. one, sound, dog, big, hope.
- Polysyllabic words contain more than one syllable: e.g. syll/a/ble = three syllables.

### Symbol

Something that stands for something else: e.g. flags are used as symbols for national identity. In literature a symbol is usually something that has a special significance in the text. Keats starts "Ode to a Nightingale" with a real nightingale that becomes a symbol for innocence and joy.

### Symbolism

The use of specific objects or images to represent abstract ideas: a **symbol** is something tangible or visible but the idea it symbolises may be abstract or universal. Piggy's glasses in *Lord of the Flies* symbolise a link to the material, civilised world and the ability to see things clearly.

### Theme

The main idea or message conveyed by the writing. A theme can be represented by a **motif** (the mockingbird in Harper Lee's novel or the fire beacon in *Lord*

*of the Flies*. Themes in *Macbeth* include the ambition, loyalty and power.

### Thesis statement

The statement made at the beginning of a discursive or argumentative essay (which will be examined and discussed in the following paragraphs). For example: Attending school until the age of 16 should be compulsory for students throughout the world.

### Tone

Tone refers to the way a writer creates mood or atmosphere. Tone may be playful, formal, intimate, angry, serious, tender, serene, melancholy, etc.

### Topic sentence

The key sentence of a paragraph that contains the principal idea or subject being discussed.

### Tragedy

A tragedy is a story that ends with a negative or unfortunate outcome that could have been avoided. The ending may be a result of a flaw in the main character's personality as with Macbeth, who brings about his own death and the death of many others because he gives in to ambition (which he knows to be wrong). Romeo and Juliet die because they are the victims of their parents' feud and act unwisely because they are in love. The adults in the play *Romeo and Juliet* could have prevented the tragedy.

### Zeitgeist

A German word meaning time or spirit, it is the intellectual atmosphere of an age or period.

## A

abbreviation 302–3  
 absolute terms 285  
 abstract nouns 227  
 active voice 282  
 Adams, Jean “Families and Children: Ancient Egyptian Marriage” 110  
 adjectives 41, 276, 277, 284  
     absolute terms 285  
     comparatives 284  
     how much or how many 286  
     opposites 284  
     superlatives 285  
 adverbs 98, 276, 277, 286  
     adverbial phrases 286–7  
 advertisements 19  
 albatrosses 51  
 alchemy 171  
     “Hydrogen turned into metal in stunning feat of alchemy” 172  
     Philosopher’s Stone 171–2  
 alliteration 240  
 alluvial deposits 146  
 Amazon gold rush 142–3  
 animals 40  
     animal adjectives 41  
     animal imagery 41  
     animals in folklore 40  
     animals in holy texts 40  
     de-extinction 42–3  
     taming the wolf: domesticating the dog 44–5  
     working elephants in Thailand 46–7  
 annotating 6  
 Anthropocene 43  
 apostrophes 298, 300–1  
     abbreviation with apostrophes 302  
     apostrophes for omission 301  
     apostrophes in dates and epochs 301  
     it’s and its 302  
     troublesome apostrophe s (’s and s’) 302  
 Aristotle 145  
     *The Poetics* 86–7  
 artefacts 197  
 Arundel Manuscript 40  
 Asclepius and the two travellers 3  
 assonance 240  
 Astylos of Croton 192  
 audiences 85, 90  
     giving a presentation and influencing an audience 203  
 Austen, Jane *Pride and Prejudice* 223–5

## B

Baal 229  
 Baker, Green “The Nine Parts of Speech” 68  
 Barkham, Patrick “What makes Madame Tussauds’ wax work?” 194–5  
 basinettes 237

Becker, Vivienne “Lesedi la Rona: The Diamond of a Lifetime” 149  
 Beckham, Victoria 189  
 bestiaries 40  
     moral tales and human nature 41  
     the nature of lions 40  
     weird and wonderful beasts 41  
 Bhutan 108–9  
 Biello, David *The Unnatural World* 43  
 Binyon, Lawrence “For the Fallen” 241, 242  
 biography 115  
     assessing a student’s writing 200  
     autobiography 204–5  
     Livingstone, David 201  
 blinkers 63  
 blogs 115  
 Bowes, Gemma “Tips for Travel Writing” 12  
 Brewster, Elizabeth “Where I Come From” 25  
 bridge 59, 229  
 British Association of Fair Trade Shops 153  
 Bryson, Bill *A Walk in the Woods* 19  
 Burns, Robert 209  
     “Auld Lang Syne” 208, 210–11

## C

Cabaret 135  
 carob-trees 51  
 Carroll, Lewis “Jabberwocky” 289  
 Carter, Angela 227  
 celebrity 189  
 chaise and four 223  
 Chambers, Amy C. “Why science fiction set in the near future is so terrifying” 232–3  
 chaperones 59  
 characters 87  
 Chatwin, Bruce *What Am I Doing Here?* 177–9  
 Chaucer, Geoffrey 41  
     *China Daily News* “Three Gorges Dam discharges more water” 34  
 chipmunks 30  
 Christmas 57, 58  
 chronological order 12  
 Clarence, Angela “Children of the Stars” 7  
 Cleopatra 112–13  
 clichés 162  
 coatis 14  
 College, Laura “Creative Writing: How to End Your Novel” 220  
     colloquial expressions 162  
     colons 306–8  
     Colossus of Rhodes 189  
     colour-coding parts of speech 276  
     Colton, Charles Caleb 107  
     Columbus, Christopher 190  
     comedy 102–4, 235  
     commas 298, 299

Commedia dell’Arte 102  
     improvisation 102–3  
     setting new standards 103  
     typical plots 103  
 comparatives 284  
 complements 291–2  
 complex sentences 100, 292, 299  
 compositions 23, 74, 183, 184, 207, 243  
     Paper 2 253–5, 263–6, 272–5  
 compound nouns 277–8  
 compound sentences 292  
 conditional sentences 294  
 conjunctions 277  
 Connor, Laura “Brave elephant saved my life from the horror of the Boxing Day tsunami” 164–5  
 consonance 240  
 content 173  
 Copper River, Alaska 36–8  
 Cornwall 10  
 Costner, Kevin 189  
 coursework 23  
     Coursework Portfolio 158  
     money 144  
     mythology 32  
     narrative and descriptive composition 74  
     news reports 167  
     school in the past 69  
     travel writing 8, 22  
     writing to argue and persuade 39  
 Crawford, Amy “Who Was Cleopatra?” 112–13  
 cryptids 173  
     Loch Ness Monster 173  
     Mokele-Mbembe 174–6  
     Yetis 177–9  
 Curie, Marie 190

## D

D’Arlon, Juana “Royal Wedding in Bhutan” 108  
     *Daily Mail* 169  
 Dampier, William *A New Voyage Round the World* 9  
 dashes 303–4  
     dialogue 215  
 data 35  
 de-extinction 42–3  
 declarative sentences 294  
 Defoe, Daniel *Robinson Crusoe* 9, 13  
     *Tour Thro’ the Whole Island of Great Britain* 9–10  
 Delille, Jacques 107  
 demonstrative pronouns 280  
 dénouement 234  
 descriptive writing 6, 23–4, 69, 173, 205, 207, 239, 255  
 devil’s advocate 161  
 dialogue 90, 123, 215  
     dashes 215  
 diamonds 148  
     Lesedi La Rona 149–50

synthetic diamonds 151–2  
Dickens, Charles *Bleak House* 6, 64  
*Dombey and Son* 118–19  
*Great Expectations* 293, 305–6  
diction 87  
dioramas 195  
direct speech 166, 300  
directed writing 49, 60, 85, 98, 102,  
147, 176, 193, 197  
    Paper 2 253–5, 263–6, 272–5  
    practising 222  
disheveled 113  
dogs 44–5  
Dopoko, Mbella Sonne “Pain” 29  
Doyle, Sir Arthur Conan *The Beryl  
Coronet* 161  
    *The Hound of the Baskervilles* 296  
drama 80, 81  
    ancient Greece 86–7  
    comedy 102–4, 235  
    Kabuki 84  
    Kathakali 82  
    learning to act or work in a theatre  
99–100  
    *Macbeth* 93, 116, 235, 303  
    Noh 83  
    Priestley, J.B. *An Inspector Calls*  
94–8  
    scriptwriting 90–1  
    soap operas 88–9  
    speaking skills 92  
    structure of a five-act play 234  
    theatre language 81  
    tragedy 234–5  
    Wilde, Oscar *The Importance of  
Being Earnest* 154–6, 227, 236–9  
drumlie 21

**E**  
*EastEnders* 88, 89  
effigies 197  
Egypt, ancient 110, 112–13  
electrum 146  
elements 28  
    air 29  
    earth 28  
    fire 30–2  
    water 32–5  
elephants 46–7, 164–5  
ellipsis points 217, 304–5  
emotive language 170  
empathy 87, 89  
endings 220, 227  
    Bradbury, Ray *August 2026: There  
Will Come Soft Rains* 228–31  
entertaining writing 70, 115, 123  
    writing to entertain in a short story  
124  
Etna 51  
*Europeanewz* 162  
Evans, Paul “The Crusade for Crusoe’s  
Islands” 13–15  
exclamations 277

exclamation marks 298, 299  
exclamatory sentences 294  
expeditions 8  
expiate 51  
explicit meanings 238  
exploring writing 123, 133  
expressive writing 25, 43, 79, 81, 121,  
163, 189, 197, 233  
extinction 42–3

## F

Fair Trade 152–3  
fake news 161  
fame 189  
    Barkham, Patrick “What makes  
Madame Tussauds’ wax work?” 194–5  
    famous people 190–1  
    famous places 198–9  
    Olympic Games 192–3  
family 109  
    Adams, Jean “Families and  
Children: Ancient Egyptian Marriage”  
110  
    family and loyalty 116–17  
    family business 118–19  
    family holidays 120  
    family values 122–3  
    Martel, Yan *Life of Pi* 127  
    matchmaking 125–6  
fancy ware 118  
feature articles 38, 162  
fiction 62–3, 227  
    science fiction 232–3  
figurative language 240–3  
fire 30–2  
first person 67  
First World War 241–2  
Fitzgerald, F. Scott *The Great Gatsby*  
138–9  
Fleming, Alexander 190  
Freytag, Gustav 234  
friends 107  
Frost, Robert “Fire and Ice” 227  
full stops 299

## G

genres 181, 232  
*Geographical* 15  
Gibbons, William “Was a Mokele-  
mbembe killed at Lake Tele?” 175–6  
gold 142–3  
    Fairtrade gold 153  
    Midas 146–7  
Golding, William 213  
    *Lord of the Flies* 214–19, 303–4  
Greek mythology 30, 146–7  
Greek tragedy 86  
    *EastEnders* 88, 89  
    effective diction 87  
    flawed characters 87  
    importance of plot 86–7  
    memorable spectacle 87  
Greenwich 63

Grenville, Kate *The Secret River* 292,  
306–8  
Gross National Happiness 108, 109  
129  
*Guardian, The* 12, 89, 100, 150, 195

## H

Haiti earthquake 168–9, 170  
Harlond, J.G. *The Chosen Man* 304–5  
Haynes, Natalie “What do soap operas  
have in common with Greek tragedies?”  
89  
headrig 117  
Heaney, Seamus “Death of a Naturalist”  
68  
    “Follower” 117  
Hillary, Sir Edmund 179  
holiday brochures  
    *Adventures in Indonesia* 17  
    *Antarctica, the ultimate wilderness*  
16  
    *Banff & Lake Louise* 19  
    *Historic Venice* 18  
    *New York, New York!* 18  
homonyms 170  
Hood, Thomas “Gold” 159  
house 118  
*Houston Chronicle* 31  
how much or how many 286  
Hughes, Ted “Pike” 52, 53  
Humphrys, John “Kiki, the icon of hope  
in the rubble” 168–9  
hurlers 10  
hyperbole 149

## I

idiomatic expressions 114–15, 283  
imagery 51, 53  
    animal imagery 41  
imperatives 292  
implicit meanings 128, 238  
improvisation 102–3  
*Independent, The* 45  
indirect speech 166, 300  
informative writing 48, 115  
    past tenses and modern idioms  
114–15  
    would + infinitive 111  
    writing an account of an incident  
or experience 70  
interrogative sentences 294  
interview scripts 61  
inveigh 213  
invented words 289  
irony 215  
island endemics 13–15  
it’s and its 302  
Ivey, Eowyn “Ice Cold in Alaska” 36–8,  
296

## J

Joachin, Kiki 168–9, 170  
journalism 162, 295

Juan Fernández Islands, Chile 13–15  
juxtaposition 179

## K

Kabuki theatre 84  
Kathakali dance-drama 82  
keywording 6  
Kilkelly, Daniel “‘Enders reveals Greek tragedy influence” 88  
kinsmen 116  
Kunzru, Kari *The Impressionist* 295  
Kyniska of Sparta 193

## L

labarris 5  
Lamartine, Alphonse de 107  
lapis lazuli 110  
Larkin, Philip 227  
Lawrence, D. H. “Snake” 50–1  
Le Guin, Ursula *Earthsea Trilogy* 206–7  
Lee, Laurie *As I Walked Out One Midsummer Morning* 20  
Leonardo da Vinci 190  
Leonidas of Rhodes 193  
Lessing, Doris *Flight* 76–9  
letters of complaint 140, 141  
Li Jing “Flood of doubts” 34  
Li, Martin “How to Write the Perfect Travel Article” 11  
Ling, Joan Gir “The Yangtze River Three Gorges Project” 33  
linoleum 231  
lions 40, 204–5  
literary terms quiz 244–5  
literature extensions  
    Austen, Jane *Pride and Prejudice* 223–5  
    Brewster, Elizabeth “Where I Come From” 25  
    Desai, Anita *Circus Cat, Alley Cat* 130–3  
    Hood, Thomas “Gold” 159  
    Hughes, Ted “Pike” 52, 53  
    Lawrence, D. H. “Snake” 50–1, 56  
    Lessing, Doris *Flight* 76–9  
    Rossetti, Christina “An Emerald Is As Green As Grass” 159  
    Woolf, Virginia *Orlando* 187  
Livingstone, David 201  
    Missionary Travels in South Africa 204–5  
Loch Ness Monster 173  
London 63  
London School of Journalism “Starting Out in Journalism” 295  
lonelyplanet.com  
Longfellow, Henry Wadsworth 189  
love 107  
    different forms of love 117  
    synonyms for love and hate 119

## M

Madame Tussaud’s, London 194–5, 197  
magazines 115  
Magliaro, Elaine “Wind Turbines (two poems)” 29  
Mansfield, Katherine *Her First Ball* 65–7  
marriage settlements 110  
Martel, Yan *Life of Pi* 127  
material 135  
mattocking 179  
Melankomas of Caria 193  
memories 55  
    Obrecht, Teá *The Tiger’s Wife* 55–6  
    Ondaatje, Michael *Running in the Family* 59, 60  
    Thomas, Dylan *Quite Early One Morning* 57, 58  
Mendel, Gregor 190  
mentors 146  
Messner, Reinhold 179  
metaphors 53, 62  
Michaelmas 223  
Midas 147  
    Midas and the River Pactolus 146  
Milon of Croton 192–3  
minor sentences 292  
*Mirror, The* 165  
modal verbs 111, 282  
Mokele-Mbembe 174–6  
money 135  
    Amazon gold rush 142–3, 156  
    diamonds 148–52  
    Fair Trade goods 152–3  
    Fitzgerald, F. Scott *The Great Gatsby* 138–9  
    history of money 136–7  
    Midas 146–7  
    money and matrimony 154–6  
monsters 173  
    Loch Ness Monster 173  
    Mokele-Mbembe 174–6  
    Yetis 177–9  
mood 62–4, 241  
Morris, Mervyn “Little Boy Crying” 73  
Mozart, Wolfgang Amadeus 190  
muezzins 261  
must, have to and have got to 282  
myths 27  
    How Coyote Gave Fire to the People 30–1  
    Midas 146–7  
    Prometheus 30

## N

narrative writing 74, 75, 181, 243, 255  
narrative voice 181  
narrators in poetry 73  
omniscient narrator 181  
showing and telling 182–4  
Taylor, G.P. *Shadowmancer* 184  
Tolkien, J.R.R. *The Lord of the Rings* 182–3  
*National Geographic* “Mokele-Mbembe:

Swamp monster of the Congo” 174  
National Youth Theatre of Great Britain 99–100  
Native American mythology 30–1, 32  
nature 27  
    mood and tone 62–4  
Nelson, Dean “Bhutan’s ‘Gross National Happiness’ Index” 109  
*New European, The* 33, 108  
news articles 38, 162–3, 166, 167  
news reports 162, 167  
    Haiti earthquake 168–9, 170  
    human interest 163–5  
    writing a news report for the popular press 166  
newspapers 115  
Newton, Isaac 172  
Ngugi Wa Thiongo *Weep Not, Child* 71  
Nobel, Alfred 212  
Nobel Prize for Literature 212  
    Golding, William *Lord of the Flies* 213–19, 303–4  
Noh theatre 83  
Norman, Susan *In Your Hands* 3  
Norse mythology 27, 227  
nouns 227, 276, 277  
    compound nouns 277–8  
    noun phrases 278–9  
novels 220

## O

object pronouns 280  
Obrecht, Teá *The Tiger’s Wife* 55–6  
*Observer, The* 7, 38  
ocelots 6  
Olympic Games 192–3  
Ondaatje, Michael *Running in the Family* 59, 60  
opposites 284  
orisons 242  
Ovid *Metamorphoses* 27, 147  
Owen, Wilfred “Anthem for Doomed Youth” 242  
oxymoron 20

## P

Pactolus river 146  
paleogenomics 43  
palls 242  
paltry 51  
paradox 20  
paragraphs 298  
parquet 67  
parts of speech 276, 277  
    adjectives 41, 276, 277, 284–6  
    adverbs 98, 276, 277, 286–7  
    nouns 227, 276–9  
    prefixes 288  
    pronouns 277, 279–80  
    suffixes 288, 290  
    verbs 111, 276, 277, 281–3  
passive voice 282  
past perfect 281

- pathos 82  
 perambulators 237  
 personification 29, 62  
 persuasive writing 19, 144, 145  
     Aristotle's strands of persuasion 145  
     writing to argue and persuade 39  
 petrels 16  
 Philosopher's Stone 171–2  
 phrasal verbs 283  
 planning 13  
     writing a persuasive speech 144, 145  
     writing to argue and persuade 39  
 plots 86–7, 103  
     analysing plots 234  
 poetry  
     Baker, Green "The Nine Parts of Speech" 68  
     Binyon, Lawrence "For the Fallen" 241, 242  
     Brewster, Elizabeth "Where I Come From" 25  
     Carroll, Lewis "Jabberwocky" 289  
     Dopoko, Mbella Sonne "Pain" 29  
     Frost, Robert "Fire and Ice" 227  
     Heaney, Seamus "Death of a Naturalist" 68  
     Heaney, Seamus "Follower" 117  
     Hood, Thomas "Gold" 159  
     Hughes, Ted "Pike" 52, 53  
     Lawrence, D. H. "Snake" 50–1, 56  
     Magliaro, Elaine "Wind Turbines (two poems)" 29  
     Morris, Mervyn "Little Boy Crying" 73  
     narrators in poetry 73  
     Owen, Wilfred "Anthem for Doomed Youth" 242  
     Rossetti, Christina "An Emerald Is As Green As Grass" 159  
     Stevenson, Robert Louis "Travel" 21  
     Wordsworth, William "Composed Upon Westminster Bridge" 63, 64  
 points of view 101  
     first day at school 70–1  
     first, second and third person 67  
     Mansfield, Katherine *Her First Ball* 65–7  
     mood and tone 62–4  
 posadas 6  
 possessive pronouns 280  
 prefixes 288  
 'prentice boy (apprentice) 63  
 Prentice, Claire "Should auld acquaintance (and sources) be forgot" 210–11  
 prepositions 277  
 presentations 203  
     giving a presentation and influencing an audience 203  
 Priestley, J.B. *An Inspector Calls* 94–8  
 programmes (dance programmes) 67  
 pronouns 277, 279  
     demonstrative pronouns 280  
     object pronouns 280  
     possessive pronouns 280  
     subject pronouns 279  
 punctuation 297  
     apostrophes 298, 300–3  
     colons 306–8  
     commas 298, 299  
     dashes 215, 303–4  
     ellipsis points 217, 304–5  
     exclamation marks 298, 299  
     full stops 299  
     paragraphs 298  
     punctuation marks 298–9  
     question marks 298, 299  
     quotation marks 299, 300  
     semi-colons 200, 305–6  
     speech marks 299  
     suspension points 217  
     test your punctuation skills 308  
 puns in headlines 170  
 purslane 6  
**Q**  
 question marks 298, 299  
 quotation marks 299, 300  
 quoting 6  
**R**  
 RADA (Royal Academy of Dramatic Art) 101  
 radio transcripts 60  
 Rafferty, Jackie "Antwerp Diamond Fair" 151  
 Reader, Jay "Iceberg to be towed from Antarctica to solve water shortages" 162  
 reading 43, 58, 60, 104, 111, 119, 121, 126, 139, 143, 170, 172, 180, 196, 209, 219, 221, 231, 235  
     developing your skills 35  
     finding and using information 85  
     implicit meanings 128  
     looking for significant absences 163  
     news reports and articles 167  
     Paper 1 129, 186, 246–9, 257–63, 266–72  
     reading between the lines 231  
     reading to identify information 6  
     sympathy and empathy 87  
     understanding more challenging texts 232  
 register 90, 109  
 reminiscing 55  
 report writing 152  
 reserve price 150  
 Revell, Jane *In Your Hands* 3  
 revision 222  
 rhetorical questions 179  
 Rio Tinto "Selecting a diamond" 148  
 Ripley, Robert Leroy 161  
 Rossetti, Christina "An Emerald Is As

Green As Grass" 159

## S

- safeguards 110  
 Saint-Exupéry, Antoine de 107  
 Saki (H.H. Munroe) *The Story-Teller* 297  
 salt 28  
 Sangye Dorje 179  
 Saroyan, William *My Name is Aram* 122–3  
 scanning 6  
 Schiller, Friedrich 189  
 school in the past and present 68–9  
     first day at school 70–1  
     school in rural Uganda 72  
 science fiction 232–3  
 scriptwriting 61, 91  
     appropriate dialogue and register 90  
     audience reaction 90  
     secret of Shakespeare's success 90  
 second person 67  
 self-assessment  
     Unit 1 22  
     Unit 2 48  
     Unit 3 74  
     Unit 4 104  
     Unit 5 128  
     Unit 6 157  
     Unit 7 185  
     Unit 8 221  
     Unit 9 243  
 Selkirk, Alexander 13, 14, 15  
 semi-colons 200, 305–6  
 sentences 291  
     complements 291–2  
     conditional 294  
     declarative 294  
     exclamatory 294  
     imperatives 292, 294  
     interrogative 294  
     minor sentences 292  
     simple, compound and complex sentences 292, 299  
     using sentence skills 295–6  
     working with different types of sentence 293  
 Shakespeare, William 41, 90  
     apostrophes and abbreviation 303  
     As You Like It 81  
     King Lear 29  
     Macbeth 93, 116, 235, 303  
     Twelfth Night 190  
 shelduck, ruddy 179  
 short stories  
     Mansfield, Katherine *Her First Ball* 65–7  
     writing to entertain in a short story 124  
 showing and telling 182–4, 224  
 sibilance 240  
 similes 53



- simple sentences 292, 299  
 Sims, Josh “Can man-made diamonds compete with the real deal?” 151–2  
 skimming 6  
 slapstick 102  
*Smithsonian* 113, 143  
 soap operas 88–9  
 sock 117  
 Sophocles 86  
 Sotheby’s 149  
*South China Morning Post* 34  
 speaking and listening  
   advantages and disadvantages of  
 Yangtze River Three Gorges Project 35  
   balloon debate 202  
   discussing beliefs and attitudes  
 long ago 173  
   discussing family relationships 109  
   discussing places 199  
   discussing poets’ descriptions 53  
   discussing truth 161  
   drama 94  
   fame and celebrity 189  
   family holidays role-play 121  
   giving a talk 180  
   giving a talk on a trip 38  
   giving a talk on money 137  
   holiday of a lifetime 16  
   how writers and poets choose their  
 words 22  
   love and friendship 107  
   people and places 203  
   school in the past and present 68  
   Speaking and Listening Test 105  
   sympathy and empathy 89  
   travel and tourism 8  
 speaking skills 92  
 spectacle 87  
 speech marks 299  
 speech writing 144, 145  
 SQuEE technique 6, 56  
 stage 81  
   stage directions 91, 98  
 stages of life 81  
 Standard English 152  
 statistics 35  
 Steinbeck, John *The Grapes of Wrath* 62  
 Stevenson, Robert Louis “Travel” 21  
 style 48, 173  
 subject pronouns 279  
 subservient allies 113  
 suffixes 288  
   -ogy 290  
 summaries 4, 152, 165, 186  
   identifying points of view 101  
   practising 222  
   Summary questions 249–52  
   using complex sentences 100  
*Sun, The* 170, 185  
 super-heroes and super-villains 243  
 superlatives 285  
 surcease 116  
 suspension points 217  
 Swiston, Marie “How Coyote Gave Fire  
 to the People” 30–1  
 sympathy 87, 89  
 synonyms 119  
 syntax 200, 276  
   sentence structure 291–3  
   sentences for different purposes  
 294  
   using sentence skills 295–6
- T**  
 talking about poets and authors 53  
 talking points  
   alchemy 173  
   Aristotle and modern dramas 87  
   *As You Like It* 81  
   Asclepius and the two travellers 3  
   “Auld Lang Syne” 208  
   children of poorer families in rural  
 areas 72  
   Colossus of Rhodes 189  
   fake news 161  
   fiction 227  
   friends 107  
   memories 55  
   money 135  
   monsters 173  
   nature 27  
   nonsense rhymes 289  
   salt 28  
   tourism and the environment 19  
 Tan, Amy *The Joy Luck Club* 125–6  
 Taylor, G.P. *Shadowmancer* 184  
 technical terms 222  
*Telegraph, The* 109  
 temperance beverages 237  
 Tennyson, Alfred “In Memoriam” 27  
 theatre language 81  
 third person 67  
 Thomas, Dylan *Quite Early One  
 Morning* 57, 58  
 tigers 55–6  
*Times, The* 241  
 timing 222  
 Toffler, Alvin 233  
 Tolkien, J.R.R. *The Lord of the Rings*  
 182–3  
 tone 48, 51, 62–4, 109, 241  
 tourism 8, 15  
   catastrophe 234  
   climax 234  
   exposition and introduction 234  
   falling action 234  
   rising action and complications  
 234  
 travel writing 4, 9  
   Bowes, Gemma “Tips for Travel  
 Writing” 12  
   Clarence, Angela “Children of the  
 Stars” 7  
   Defoe, Daniel 9–10  
   Evans, Paul “The Crusade for  
 Crusoe’s Islands” 13–15  
   holiday brochures 16–19  
   Ivey, Eowyn “Ice Cold in Alaska”  
 36–8, 296  
   Li, Martin “How to Write the  
 Perfect Travel Article” 11  
   lonelyplanet.com 10  
   travel and tourism 8  
   Waterton, Charles 4–5  
   word choice 20–1  
 Trueman, Matt “Drama schools are a  
 waste of money, says National Youth  
 Theatre director” 99–100  
 truth 161  
 tuberose 67  
 twig (to understand) 65  
 Tyler, Anne *A Spool of Blue Thread* 120
- U**  
 utopians 213
- V**  
 verbs 276, 277, 281  
   active and passive voice 282  
   modal verbs 111, 282  
   must, have to and have got to 282  
   past perfect 281  
   phrasal verbs and idiomatic  
 expressions 283
- W**  
 wampum 137  
 Wangchuck, Jigme Khesar of Bhutan  
 108  
 Wangchuck, Jigme Singya of Bhutan  
 109  
*Washington Post* 211  
 water 32–5  
 Waterton, Charles *Wanderings in South  
 America* 4–5  
 web pages 115  
 Webster, Donovan “The Devastating  
 Costs of the Amazon Gold Rush” 142–3  
*Welcome to Chiangmai and Chiangria*  
 47  
 Wheeler, Virginia “School is a three-  
 smile walk for Kiki” 170  
 whirl-bats 10  
 Wilcox, Ella Wheeler 107  
 Wilde, Oscar *The Importance of Being  
 Earnest* 154–6, 227, 236–9  
 Williams, Mike “Taming the wolf:  
 domesticating the dog” 44–5  
 wind 29  
 wolves 44  
 word choice 20–1  
 Wordsworth, William “Composed Upon  
 Westminster Bridge” 63, 64  
 wourali poison 5
- Y**  
 Yangtze River, Three Gorges Project 32,  
 33–4, 35  
 Yetis 177–9
- Z**  
 zoos 55–6

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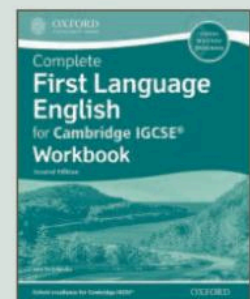
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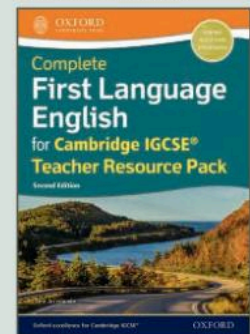
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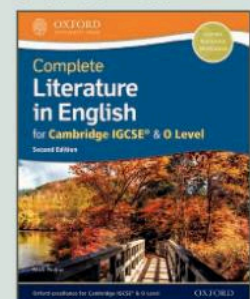
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