

8

Revised

OXFORD  
PROGRESSIVE  
ENGLISH

Teaching Guide

OXFORD  
UNIVERSITY PRESS



# Contents

<b>Unit 1</b>	Great Inventions? .....	2
<b>Unit 2</b>	Horses .....	11
<b>Unit 3</b>	Mysteries .....	21
<b>Unit 4</b>	Conflict .....	31
<b>Unit 5</b>	Railways .....	40
<b>Unit 6</b>	Food .....	49
<b>Unit 7</b>	Belonging.....	60
<b>Unit 8</b>	Money.....	70
<b>Unit 9</b>	The English Language.....	79
<b>Unit 10</b>	Per ardua ad astra.....	90

## Introduction

The Teaching Guides for *Oxford Progressive English* Books 6, 7, and, 8 are designed to complement and extend the Students' Books. To maximize their usefulness to teachers, they are all set out in the same format. Teachers will find them an invaluable resource for clear and effective instruction.

Salient features of the Teaching Guides:

- Sample lesson plans with worksheets
- Extension units
- Extension tasks based on the units in the Students' Books
- Test papers for revision of each unit
- Answer keys to tasks in the Students' Books

**Sample lesson plans** have been included to facilitate teachers in planning and instruction, and suggest further ideas for effective and interactive teaching as well as assessment. The lesson plans are based on worksheets that reinforce topics in the textbook units. Keys to tasks in the worksheets are also provided for the teachers. Teachers are welcome to adapt these lesson plans according to the lesson duration and their timetables.

**Extension Units:** Each extension unit has the same title as the one in the Student's Book, and continues its topic theme. The extension texts represent a wonderfully rich resource of varied writing which both students and teachers will enjoy. Each text is introduced in a contextual paragraph giving essential background to the writer and the content.

Well-known English nineteenth-century writers such as Charles Dickens, George Eliot, and Charlotte Bronte, are represented. Classic children's books such as *Black Beauty*, *Tom Brown's Schooldays*, and *Kidnapped*, along with H.G.Wells' early science fiction, and R.L.Stevenson's mystery detective novel, *Dr. Jekyll and Mr. Hyde* are also included. All these texts have been carefully edited and abridged to enable students of classes 6, 7, and 8 to enjoy them. Contemporary British adolescent fiction is also represented in some dramatic and intriguing texts, along with memoir and autobiography, from a first-hand record of the siege of Plevna in the nineteenth-century Russo-Turkish War, to Michael Palin's rail journey across the Sahara Desert in 2003.

There are folk tales from across the world, including Africa, Canada, and England. There are also some thought-provoking media items such as one on smoking and the other on food, including junk food: topics which are bound to produce strong opinions amongst students!

Each extension text is followed by a glossary, comprehension questions, and a variety of suggestions for further study.

Overall, these extension texts will be useful in many ways, including:

- as an accessible introduction to a variety of genres
- as reading aloud practice with the teacher
- as extra reading material for the whole class
- as dictation passages, using selected extracts
- as a resource for vocabulary-building
- as an extra comprehension resource
- as a springboard for imaginative writing
- as extended individual reading and vocabulary development for high-fliers.

**Suggested extension tasks on the units in the Student's Book** complement the work covered in the Student's Book to consolidate and extend the students' learning and skills. In addition to writing exercises to reinforce the topics learned in the Student's Book, suggestions include ideas for Speaking and Listening exercises, and for composition

writing. Mini-texts and poems are used in this section for specific tasks, and for comparison.

**Test Papers:** Each unit contains a Test Paper which is divided into:

- a) questions on Reading, which test the comprehension of the unit's texts in the Student's Book;
- b) questions on Writing, which test the student's learning of the points of grammar and writing in the Student's Book unit;
- c) questions on Vocabulary, which test the student's knowledge of the meanings of words. Students are asked to write definitions of given words, and use other given words in their own sentences.

The ten Test Papers in each of the Teaching Guides can be used in various ways. They may be:

- used to assess students' assimilation of each unit
- used as revision at the end of one or more units
- used for half-term and term assessments
- given to students as exercises for self-guidance and self-testing
- repeated to retest particular skills
- used for whole class, group, or individual student assessment.

### **Answer keys to exercises in the textbooks**

The final section in each unit provides answers to the exercises in the corresponding unit of the textbook.

Finally, here are some simple tips for effective and interactive teaching.

- To develop reading proficiency, with fluency, accuracy, and correct pronunciation and intonation, have students read aloud. Guide them where they hesitate. Explain that change in pronunciation can change the meaning of the heard words. For example, *intimate* as an adjective meaning 'close' has equal stress on all three syllables, pronounced *in-ti-met*; the same word as a verb, meaning to inform, has stress on the last syllable, pronounced *in-ti-mate*.
- Reinforce grammar skills, for example, the use of tenses in direct and reported speech: pair activity in which one student gives a sample of direct speech and the other converts it orally into reported speech; writing a text in specified tenses only; correcting wrong structure, identifying the errors, etc.
- Students build vocabulary by using new words in their own work to show understanding of the words' range of meaning and application.
- Group activity for mind-mapping for ideas for composition writing: timed classroom exercises will keep students alert and also encourage sharing of ideas along with time management for tasks.
- Extend textbook topics/themes by using extra-textual resources for reference such as visual stimuli, news reports, Internet links, relevant television programmes and documentaries. These can form the basis of written work and project work.
- Further extending speaking and listening skills through discussion, debate, dramatization of text, presentations, etc. will improve spoken language and confidence in students.

# Great Inventions?

## Sample lesson plan

Class/Level:	8
Duration:	40–45 minutes (one period)
Topic:	Modal verbs <i>ought</i> and <i>should</i>
Aim:	To understand and reinforce use of modal verbs; improving grammar skills
Resources:	<i>Oxford Progressive English</i> Book 8; Worksheet 1

## Worksheet for Unit 1

### Task 1: *Should* and *ought* to express obligation

Revise pages 15–16 of your textbook. Both these modal verbs are used to express obligation. *Ought* has a stronger imperative (command) and a stronger sense of moral obligation.

Explain the difference in the obligation in each of the three following a) and b) pairs of sentences:

- You ought to be kind to your horse.
  - You should be kind to animals.
- He ought to be more considerate of his mother.
  - She should do her homework this evening.
- They ought to be ashamed of themselves.
  - They should be proud of themselves.

You may find these words helpful in writing your explanations:

*general    specific    moral obligation    definite    imperative    non-specific*

### Task 2: *Ought* and *should* in the negative and in the present and past tense

*Ought not* and *should not* are contracted in speech to *oughtn't* and *shouldn't*.

Examples:

- He should not / shouldn't run out into the road. (present)
- He should not / shouldn't have run out into the road. (past)
- They ought not / oughtn't to pick their neighbour's apples. (present)
- They ought not / oughtn't to have picked their neighbour's apples. (past)

Following the pattern of the examples a)–d) above, write your own sentences using *should*; *shouldn't*; *ought*; *oughtn't* in the present and past tense. Write three sets of sentences and write the tense in brackets after each one.

**Task 3: Tag questions with *shouldn't I/you/she/he/it/we/they?* And *oughtn't I/you/she/he/it/we/they?***

- When the main verb is positive, the tag is negative.
- When the main verb is negative, the tag is positive.
- There is a comma before the tag.
- The tag is contracted (although you will find examples in very formal English or in writing of past centuries where this is not so).
- The tag does not vary whether the main verb is present or past.

Examples:

We should all try to eat more fresh fruit and vegetables, *shouldn't we?* (present main verb)

I should have done better, *shouldn't I?* (past main verb)

You ought not to tease little Simon, *ought you?* (present main verb)

You ought not to have hurt your aunt's feelings, *ought you?* (past main verb)

Write sentences using the modal verb *should* or *ought* in the correct tense. Include the given phrase and add the appropriate tag. The phrases given below indicate the tense required.

Example: *Last night*

Your answer: *Last night you oughtn't to have stayed up so late, ought you?*

*This morning*

Your answer: *We should be very quiet this morning, shouldn't we?*

1. Today
2. Yesterday
3. Last month
4. This week
5. Long ago
6. On Tuesday

**Homework: use of *should* to express what is likely** (cf p.16 *Oxford Progressive English 8*)

You have been studying the modals *should* and *ought* to express obligation.

*Should* (but not *ought*) is also used to express what is likely to happen or what has been arranged or planned.

Examples:

Alan posted the application form last week, so he *should* receive a reply next week.

They have been planning the party for weeks, so it *should* be a great success.

Asif has been off work for six months following his accident, but he *should* be back next week.

- Note the comma in these examples!
1. Write six sentences using *should* to express something which is planned and likely to happen. Write about any subject you choose.

Example: Iqbal spent five days working on his art project, *so it should be good.*

2. Turn your six sentences into tag questions.

Example: Iqbal spent five days working on his art project, so it should be good, *shouldn't it?*



## Extension text 1

The following text comes from the beginning of Sir Arthur Conan Doyle's story *The Red-Headed League*, one of his many stories featuring the world-famous detective, Sherlock Holmes. In *Oxford Progressive English 8*, Unit 3, are extracts from another Sherlock Holmes story, *The Lion's Mane*. Conan Doyle lived from 1859–1930. Sherlock Holmes's address was 222b, Baker Street, in London. The house does not exist, but outside where 222b would be in Baker Street, one of London's busiest streets, is a fine statue of the great detective.

This story is told in the first person, the 'I' of the narrative being Holmes's colleague, Dr. Watson. On this day, Dr. Watson calls on Holmes when he is engaged in conversation with a red-haired visitor. Natural red hair is not uncommon in Britain, but it always stands out. People with red hair tend to have pink complexions and are said to have tempers as fiery as their hair!



### *The Red-Headed League*

#### Paragraph 1

I had called upon my friend, Mr. Sherlock Holmes, one day in the autumn of last year, and found him in deep conversation with a very stout, florid-faced, elderly gentleman, with fiery red hair. With an apology for my intrusion, I was about to withdraw, when Holmes pulled me abruptly into the room, and closed the door behind me.

'You could not possibly have come at a better time, my dear Watson,' he said cordially.

'I was afraid that you were engaged.'

'So I am. Very much so.'

'Then I can wait in the next room.'

'Not at all,' said Holmes, and he introduced me to his visitor. 'This gentleman, has been my partner and helper in many of my most successful cases, and I have no doubt that he will be of the utmost use to me in yours also, Mr. Wilson.'

The stout gentleman half rose from his chair, and gave a bob of greeting, with a quick little questioning glance from his small, fat-encircled eyes.

'Now, Mr. Jabez Wilson here has been good enough to call upon me this morning, and to begin a narrative which promises to be one of the most singular which I have listened to for some time.'

#### Paragraph 2

The portly client puffed out his chest and pulled a dirty and wrinkled newspaper from the inside pocket of his greatcoat. As he glanced down the advertisement column, with the paper flattened out upon his knee, I took a good look at the man, and endeavoured to read the indications which might be presented by his dress or appearance. I did not gain very much, however, by my inspection. Our visitor was an average commonplace British tradesman, obese, pompous, and slow. He wore rather baggy grey check trousers, a not overclean black frockcoat, un-buttoned in the front, and a drab waistcoat with a heavy brassy chain, and a square pierced bit of metal dangling down from it as an ornament. A frayed top-hat, and a faded brown overcoat with a wrinkled velvet collar lay upon a chair beside him. Altogether, look as I would, there was nothing remarkable about the man save his blazing red head.

#### Paragraph 3

Sherlock Holmes's quick eye took in my occupation, and he smiled as he noticed my questioning glances.

'Beyond the obvious facts that he has at some time done manual labour, that he takes snuff, that he has been in China, and that he has done a considerable amount of writing lately, I can deduce nothing else.'

Mr. Jabez Wilson started up in his chair with his eyes upon my companion.

'How, in the name of good fortune, did you know all that, Mr. Holmes?' he asked. 'How did you know, for example, that I did manual labour? It's as true as gospel – I began as a ship's carpenter.'

'Your hands, my dear sir. Your right hand is quite a size larger than your left. You have worked with it, and the muscles are more developed.'

'Well, the snuff, then?'



'I won't insult your intelligence by telling you how I read that.'

'Ah, of course! But the writing?'

'What else can be indicated by that right cuff so very shiny for five inches, and the left one with the smooth patch near the elbow where you rest it upon the desk.'

'Well, but China?'

'The fish which you have tattooed immediately above your right wrist could only have been done in China. I have made a small study of tattoo marks, and have even contributed to the literature of the subject. That trick of staining the fishes' scales of a delicate pink is quite peculiar to China. When, in addition, I see a Chinese coin hanging from your watch-chain, the matter becomes even more simple.'

Mr. Jabez Wilson laughed heavily. 'Well, I never!' said he.

**Paragraph 4** 'Can you not find the advertisement now, Mister Wilson?'

'Yes, I have got it now,' he answered, with his thick, red finger planted half-way down the column. 'Here it is. This is what began it all. You just read it for yourself, sir.'

I took the paper from him and read as follows:—

"To THE RED-HEADED LEAGUE. On account of the bequest of the late Ezekiah Hopkins, of Lebanon, Pennsylvania, USA, there is now another vacancy open which entitles a member of the League to a salary of four pounds a week for purely nominal services. All red-headed men who are sound in body and mind, and above the age of twenty-one years, are eligible. Apply in person on Monday, at eleven o'clock, to Duncan Ross, at the offices of the League, 7, Pope's Court, Fleet Street."

'What on earth does this mean?' I asked, after I had twice read over the extraordinary announcement.

Holmes chuckled, and wriggled in his chair, as was his habit when in high spirits. 'It is a little off the beaten track, isn't it?' said he.



#### Vocabulary

*florid-faced* = with a red face

*cordially* = warmly; with heartfelt warmth

*singular* = extraordinary; unusual

*portly* = overweight; fat

*greatcoat* = overcoat

*endeavoured* = tried

*obese* = overweight

*pompous* = self-satisfied

*frockcoat* = a long, double-breasted coat worn indoors: a very formal piece of clothing for a man even at this time

*snuff* = tobacco which is sniffed up into the nose, staining yellow the skin and facial hair

*peculiar to* = unique to

*true as gospel* = as true as the Bible (the Gospels are part of the New Testament)

*league* = a group; an alliance; an association (also a measurement of distance)

*bequest* = request made in a will

*nominal* = hardly any; negligible

*off the beaten track* = an expression meaning out of the ordinary



### Reading for interpretation and spelling

1. Which words and phrases in the text tell you that the visitor was overweight?
2. How many words which are names for articles of clothing can you find in the text? Which words would you no longer use today?
3. Which words and phrases refer to red hair colour?
4. (oral exercise) Spell the following words:
  - a) fiery b) endeavoured (keep the 'u' for English spelling) c) intelligence
  - d) tattoo e) eligible



### Reading for understanding

1. What was Watson's first reaction on seeing that Holmes had a visitor? (Paragraph 1)
2. What were Watson's first impressions of Mr. Wilson? (Paragraph 1)
3. What did Watson deduce from Mr. Wilson's appearance? (Paragraph 2)
4. How do you know that Mr. Wilson's clothes were not new? (Paragraph 2)
5. What did Watson find remarkable about Mr. Wilson, the visitor? (Paragraph 2)
6. Explain how Holmes knew that Mr. Wilson has done manual labour, had been in China, and had been writing a great deal in the recent past. (Paragraph 3)
7. How do you think Holmes knew that Mr. Wilson took snuff?
8. What is the significance of the 'square pierced bit of metal' mentioned in the second paragraph?
9. What was the newspaper advertisement offering? (Paragraph 4)
10. How can you tell that Holmes was excited by what he read and by what he had heard? (Paragraph 4)
11. What quality helped Holmes in his findings about the visitor?



### Discussion

What do you think could happen in the story? Why should the Red-Headed League be offering easy money to someone with red hair? (Remember that at the time of the story, £4 a week was enough to keep a family adequately.)

As a class, or in groups, discuss what could happen in the story.



### Writing

#### *Sun Swallow*, page 2

You are a member of the crowd who came to see Sun Swallow and the circus. You live in the little town and are excited and surprised one day to hear the children running through the streets calling out that the circus has arrived.

Write an account of your day, starting from when you follow the children to the town square, and finishing with Sun Swallow's return to earth.



### Vocabulary

Further expressions using 'space', page 13

- a) *A waste of space* has two uses. If you were designing a house and made poor use of the space available, it would be a *waste of space*. This phrase is also used colloquially as an insult. If you call someone *a waste of space*, it means that you think he or she is worthless.
- b) *Space-saving* is an adjective used to describe something which uses space economically. For example: *The bed is very space-saving. Look, it folds up and fits into the cupboard.*

- c) *Give me my space; I need my space*: these colloquial expressions are used when individuals want to be left alone in peace and not stressed by demands made upon them.
- d) *Spaced out*: this colloquial expression is used to describe someone who seems to be in another world, either from day-dreaming or from being under the influence of drugs.
- e) *To stare into space* means to look vacantly at nothing. If you 'stare into space', you are not in deep thought, but just gazing, possibly *spaced out*.
- f) *Wide open spaces* is used to describe open countryside or landscape which is not fenced or enclosed.

Use the following words in sentences of your own:

- a) space-walk  
 b) space-lab  
 c) space simulator  
 d) space flight  
 e) space programme



## Grammar

### Modal verb *should*, page 15

Complete each of the following sentences with a clause containing the modal *should*. The first one has been completed for you as an example.

- a) Her parents have taken great care with the wedding plans.....  
 Your answer: Her parents have taken great care with the wedding plans, *so all the guests should enjoy the day*.
- b) The doctor said that.....
- c) My mother thought that.....
- d) Our teacher thinks that.....
- e) If you want it to work.....
- f) The television has broken, but.....
- g) If you want people to be nice to you.....



## Writing

### *The Race*, page 17

You are the young Clive James whose billycart caused such devastation to Mrs. Branthwaite's poppies. Your mother is forcing you to write a letter of apology to Mrs. Branthwaite.

- Write your letter of apology.
- Suggest to her some way in which you could make up for your offence.
- Make your address and the date appropriate to the text.

To help you write this letter, you may like to use some of the following words:

<i>cherished</i>	<i>ashamed</i>	<i>apologies</i>
<i>beloved</i>	<i>mortification</i>	<i>apologetic</i>
<i>your pride and joy</i>	<i>humble</i>	<i>abject</i>
<i>idiocy</i>	<i>arrogance</i>	<i>heartless</i>
<i>reckless</i>	<i>sincerely</i>	<i>reparation</i>

**Exaggeration, pages 21–22**

Rewrite each of the following sentences, very much exaggerating its content. The first one has been done as an example for you.

- a) It was raining.  
Your answer: *It was pouring with sheets of drenching rain.*
- b) She was fond of her flowers.
- c) The boys' carts went fast.
- d) The crowd was angry.
- e) Molly is pretty.
- f) The car was smart.

**Speaking and listening****Mobile Phones, page 27**

**Class discussion:** Here are some genuine headlines and facts about mobile phones.

- Around 700,000 mobiles are stolen in UK each year
- Schoolchildren are five times more likely to be targeted than adults
- 48% of the victims are under 18
- A mobile phone is stolen once every three minutes
- Robberies often involve violence: a 19-year-old girl was shot in the head for her mobile
- Should children be allowed to take mobiles into school?
- The increasingly large numbers of children committing crimes on their peers is a worrying trend
- 2.5% of mobile thieves are under fourteen years old
- 8% of the victims of mobile phone thefts are under fourteen years old
- The total number of mobile thefts is rising steeply year by year
- 28% of all robberies are thefts of mobile phones

**Follow-up task**

With a class partner, design a poster warning children of the dangers of using mobile phones.

**Test Paper for Book 8 Unit 1****Reading for understanding:*****Sun Swallow***

1. Where did the crowd believe Sun Swallow had been on his flight?
2. How did Sun Swallow's experience of the flight differ from Mipeng's account of it?

***Stunt pilots swoop to catch Sun dust probe***

3. Explain the plans made by NASA to collect the sample from outer space.

***NASA humbled as 'Sun Catchers' drop ball***

4. Describe what happened as the sample returned to Earth.
5. In what way was NASA 'humbled'?

**The Race**

6. Explain how Mrs. Branthwaite's poppies came to be damaged.

**The Flight of Daedalus and Icarus**

7. What happened to Icarus when he started to fly with the wings with which his father had fitted him?

**Writing:**

8. Fill in the gaps in the following with *medium*; *media* or *mediums* as appropriate:

- 'He's not that big—just .....
- Words are the ..... of the poet; paint the ..... of the artist.
- What rubbish! Do you really think that..... can talk to dead people?
- Many young people want a career in the .....

(Key: a) *medium* b) *medium*; *medium* c) *mediums* d) *media*)

9. Write out the following in words:

- 50mph
- £12,000,000
- \$24,000
- 6lb
- 24/4/06

10. Complete the following sentences in your own words using the modal *should*:

- If it doesn't snow.....
- We think that.....
- I have been sick, but.....
- If you want your plants to be healthy.....
- My friend's father said that.....

**Vocabulary:**

11. Express the following using *double*; *doubled*; *doubly* as appropriate:

- to increase your money 100%
- to be twice as important
- to gain a living by impersonating someone
- to be visually impaired when you see two of everything
- to be a spy
- to make twice as much effort

12. Give a synonym for:

- a) boiling hot b) freezing cold c) very angry d) depressed e) wealthy

13. Give an antonym for:

- a) hard-working b) efficient c) patient d) arrogant e) brave

14. Explain the meanings of the following:

- a) a howler b) an exaggeration c) catastrophic d) koala e) unscathed f) humorist  
g) labyrinth

15. Use the following in sentences of your own:

- a) probe b) solar c) pore d) illicitly e) exhilarating f) mugged



## Answer key to tasks in Unit 1

### Page 7: Anagrams

- 1) conjuror 2) acrobats 3) elephants 4) trick riders 5) musicians

### Page 8: Find the right words

- 1) stunned 2) turbulence 3) dismal / mournful 4) sick 5) surging 6) hysterical 7) imperious 8) silhouette 9) overwhelmed 10) ancestors

### Page 9: Medium

- 1) medium 2) medium 3) media (*mediums* also used in this context though grammatically incorrect) 4) medium 5) medium 6) medium 7) mediums 8) media

### Page 15: Numbers and measurements in full

1. Three hundred millionths
2. Twenty-four thousand miles per hour
3. Twenty miles per hour
4. Twenty billionths
5. One hundred and forty million pounds
6. Twenty feet
7. Four hundred and fifty-two pounds
8. Two thousand and six
9. The ninth of September 2004 / September 9<sup>th</sup> 2004

### Page 21: Matching meanings to definitions

1. sole = e) one and only
2. traction = f) grip
3. histrionic = j) over-dramatic
4. unscathed = l) unharmed
5. relegated = k) demoted
6. perilous = a) dangerous
7. irrational = b) unreasonable
8. renowned = c) well-known
9. illicitly = h) illegally
10. crammed = i) stuffed full
11. ponderous = g) slow and heavy
12. marvel = d) gaze in admiration

## Sample lesson plan

- Class/Level:** 8  
**Duration:** 80 – 90 minutes (two periods)  
**Topic:** Prepositions  
**Aim:** To reinforce grammar skills using prepositions (pages 39–40 of the textbook)  
**Resources:** *Oxford Progressive English* Book 8; Worksheet 2

## Worksheet for Unit 2

**Prepositions** express a relationship of meaning between two parts within a sentence. Most commonly, they show how the two parts are related in space or time.

Examples: We sheltered *under* the bridge. They reached Karachi *before* the rains came.

Most of the common prepositions are just one word, for example, *about, on, over, through, up, with, from, by*.

In the first sentence of this text, *of, between* and *within* are all prepositions. The good thing about prepositions is that they do not vary!

### Task 1

As a group, see how many one-word prepositions you can add to the list above in five minutes.

Listen to the lists from other groups and extend your list if necessary.

### Task 2

Write a short paragraph about any topic you choose and include as many different one-word prepositions as you possibly can.

Underline your prepositions.

### Multi-word prepositions

Some prepositions are *multi-word prepositions*, that is, they consist of more than one word, for example, *ahead of, because of, in spite of*.

Example: The express train entered the station *ahead of* time.

### Task 3

a) Fill in the gaps in the following sentences with the appropriate multi-word preposition from:

*in accordance with      as far as      because of      on behalf of      in spite of*

1. Tariq had to cancel his holiday ..... illness.
2. .... the rules of the competition, Henderson was disqualified for cheating.
3. The rescuers did all they could to help people after the earthquake ..... the danger to themselves.

4. The great writer's wife collected the award ..... her husband who unfortunately was not well enough to attend the ceremony.
  5. "I'll race you ..... the bridge!" cried Samson.
- b) In the sentences 1–5 you have just worked on:
- i. Which four sentences could alternatively have the following prepositions in the gaps: *instead of; up to; due to; according to?*
  - ii. Which one-word preposition could be used in the remaining sentence?

#### Task 4

Write a paragraph using the following multiword prepositions:

*Just before; by means of; up above; from above; from below; down below; close by; near to; from behind; from underneath.*

- Make your writing as interesting as you can.
- Underline your prepositions.

Example: Jess screamed as a snake slithered out from underneath the picnic basket.

#### Homework: Multiword prepositions linked with *and*

Some expressions, nouns and adjectives in English are made up of prepositions linked with *and*.

Examples:

- a) A garage door which pulls up and then slides under the garage ceiling is an *up and over* door.
- b) You can walk *up and down* the hills, but when someone says he or she been *up and down*, it means feeling rather depressed or unwell one day and better the next.
- c) You can switch a light *on and off*, but an *on and off* relationship or friendship is one which is firm one day or one week, broken the next, and then 'on' again the next.
- d) A *down and out* is a tramp, or someone who has no home and lives on the streets.
- e) *By and by* means soon, or presently.
- f) When the police or rescue services, for example, end a radio message, they say *Over and out*.
- g) *Through and through* means all the way through. It is used in expressions such as: *There is nothing nasty about her—she is kindness through and through* or *He has no good qualities at all—he is truly evil through and through*.
- h) Some prepositions can be extended with *and*. For example:  
*We scooted down the hill.*  
*She fell down and down to the bottom of the pit.*  
*She climbed up the tree.*  
*The kite flew up and up into the clouds.*

#### Task 5

Write a diary entry for the day. Anything you like may have happened in that day, but use at least four of the expressions and phrases linked with *and* in a)–h) above.





## Extension Text

*An Old War Horse* comes from one of the most famous and best-loved animal stories ever written, *Black Beauty*, by Anna Sewell (1820–78). Anna Sewell lived in Norfolk in England, and as a child, she injured her ankle so badly that she was partially disabled and often in pain for the rest of her life. Her great love was horses and she always said that it was her own disability that gave her enormous compassion for the suffering of others, particularly horses. Anna Sewell began writing *Black Beauty*, the only book she ever wrote, at the age of fifty, and it was published only a few months before her death. She never knew it would become a classic work of literature, be translated into many languages, published in many different editions for children, and made into a film.

Black Beauty is a handsome black horse whose adventurous life is the core of the story, and in this chapter, he is listening to the experiences of Captain, an old horse who took part in the Crimean War (1854–56) with his beloved master.



### *An Old War Horse*

**Paragraph 1**

Captain had been broken in and trained for an army horse, his first owner being an officer of the cavalry going out to the Crimean War. He said he quite enjoyed the training together with all the horses trotting, turning to the right or left, halting at the word of command, or dashing forward at full speed at the sound of the trumpet or the officer's signal. His master, a young, high-spirited gentleman, was very fond of him and from the first treated him with the greatest care and kindness. Captain thought the life of an army horse was very pleasant but not when it came to being sent overseas in a great ship.

**Paragraph 2**

'That part of it,' he said, 'was dreadful! We could not walk off the land on to the ship, so they were obliged to put strong straps under our bodies; then we were lifted off our legs in spite of our struggles, and were swung through the air over the water to the deck of the great vessel. There we were placed in small, closed stalls, and never for a long time saw the sky, or were able to stretch our legs. The ship sometimes rolled about in high winds, and we were knocked about and felt very ill. However, at last it came to an end, and we were hauled up and swung over again to the land. We were very glad and snorted and neighed for joy when we felt firm ground under our feet.'

**Paragraph 3**

'We soon found that the country to which we had come was very different from our own, and we had many hardships to endure.'  
'But what about the fighting?' said I. 'Was not that worse than anything else?'  
'Well,' said he, 'we always liked to hear the trumpet sound, and to be called out, and were impatient to start off, though sometimes we had to stand for hours waiting for the word of command. But when the word was given, we used to spring forward as gaily and eagerly as if there were no cannonballs, bayonets or bullets. I believe so long as we felt our rider firm in the saddle, and his hand steady on the bridle, not one of us gave way to fear, not even when the terrible bombshells whistled through the air and burst into a thousand pieces.'

**Paragraph 4**

'With my noble master, I went into many actions without a wound; and though I saw horses shot down with bullets, others pierced through with lances or gashed with fearful sabre-cuts, though I left them dead on the field or dying in the agony of their wounds, I don't think I feared for myself. My master's cheery voice, as he encouraged his men, made me feel as if he and I could not be killed. I had such perfect trust in him that whilst he was guiding me, I was ready to charge up to the very cannon's mouth. I saw many brave men cut down, and many fall from their saddles mortally wounded. Frequently, I had to step aside to avoid trampling a fallen man or horse. But until one dreadful day I had never felt terror: that day I shall never forget.'

**Paragraph 5**

Here old Captain paused for a while and drew a long breath; I waited, and he went on. 'It was an autumn morning, and as usual, an hour before daybreak our cavalry had turned out, ready, caparisoned for the day's work, whether fighting or waiting. The men stood by their horses, ready for orders. As the light increased, there seemed to be some

excitement among the officers; and before the day was well begun, we heard the firing of the enemy's guns.'

'Then one of the officers rode up and gave the word for the men to mount: in a second every man was in his saddle, and every horse stood expecting the touch of the rein, or the pressure of his rider's heels—all animated, all eager. But still we had been trained so well that, except by the champing of our bits, and by the occasional restive tossing of our heads, it could not be said that we stirred.'

**Paragraph 6** 'My dear master and I were at the head of the line, and as we waited motionless and watchful, he took a little stray lock of my mane and straightening it, smoothed it down with his hand; then patting my neck, he said, "We shall have a day of it today, my beauty; but we'll do our duty as we have always done." I loved to feel his hand on my neck, and arched my crest proudly and happily: but I stood very still, for I knew all his moods, and when he liked me to be quiet. I cannot tell all that happened that day, but I will tell you of the last charge that we made together: I was across a valley right in front of the enemy's cannon. By this time we were well used to the roar of heavy guns, the rattle of musket fire and the flying of shot near us; but never had I been under such fire as we rode through that day. From right, left, and front, shot and shell poured in upon us. Many a brave man went down, many a horse fell, flinging his rider to the ground; many a horse without a rider ran wildly out of the ranks, and then terrified at being alone with no hand to guide him, came pressing in amongst his old companions to gallop with them to the charge.'

**Paragraph 7** 'Fearful as it was, no one stopped, no one turned back. Every moment the ranks were thinned, but as our comrades fell we closed in to keep together, and instead of being shaken in our pace, we galloped faster and faster as we neared the cannon, all clouded in white smoke while the red fire flashed through it. My master, my dear master, was cheering on his comrades, his right arm raised high, when one of the cannonballs, whizzing close to my head, struck him. I felt him stagger with the shock, though he uttered no cry. I tried to check my speed, but the sword fell from his right hand, the rein fell loose from the left, and sinking backward from the saddle, he fell to the earth. Other riders swept past us, and by the force of their charge I was driven from the spot where he fell.'

**Paragraph 8** 'I wanted to keep my place at his side, and not leave him under that rush of the horses' feet, but it was in vain. And now without master or friend, I was alone on that great slaughter ground. Then fear overtook me and I trembled as never before; I, too, tried to join the ranks and gallop with them, as the other horses did, but I was beaten off by the soldiers' swords. Just then, a soldier whose horse had been killed under him caught at my bridle and mounted me, and with this new master, I was going forward again. But our gallant company was cruelly overpowered, and those who survived the fierce fight for the guns came galloping back. Some of the horses had been badly wounded and could scarcely move from loss of blood; other noble creatures were trying to rise on their injured legs or drag themselves forward—I shall never forget their piteous groans and the beseeching look in their eyes, as they were passed by and left to their fate. After the battle, the wounded men were brought in and the dead were buried.'

**Paragraph 9** 'And what about the wounded horses?' I enquired. 'Were they left to die?' 'No, the army farriers went over the field with their pistols and shot all those who were ruined. Those with slight wounds were brought back and attended to, but most of the noble creatures that went out that morning never came back! In our stables, there was only one in four that returned. I never saw my dear master again. I believe he fell dead from the saddle. Never did I love any other master so well. I went into many engagements, but was only once wounded—not too seriously—and when the war ended, I came back to England as strong and sound as when I went out.'

I said, 'I have heard people talk about war as if it were a very fine thing.'

'Ah!' said he, 'I should think they have never seen it. No doubt it is very fine when there is just exercise and parade. Yes, it is very fine then, but when thousands of good, brave men and horses are killed or crippled for life, then it has a very different look.'

'Do you know what they fought about?' said I.

'No,' he replied, 'that is more than a horse can understand.'



### Vocabulary

*agony* = terrible pain

*bayonets* = sword-like blades attached to rifles

*beseeking* = pleading; imploring

*broken in* = term used here for horses trained for riding

*caparisoned* = dressed; kitted out

*champing of bits* = the bit is the metal rod in the horse's mouth; champing is the restless movement of the horse's mouth against the bit

*the charge* = the cavalry attack

*engagements* = military battles

*farriers* = cavalrymen responsible for the care of the horses

*lock* = strands of hair

*mortally wounded* = fatally wounded/injured

*piteous* = pitiful; saddening

*restive* = restless; impatient

*sabre-cuts* = gashes made by the cavalry swords

*shell* = exploding grenades

*shot* = cannon shot; cannon balls shot from the cannon or gun



### Reading for understanding

1. What did Captain enjoy about his training? How important was his master's treatment of him to the success of his training? (Paragraph 1)
2. What was the experience of being loaded on to the ship and taken across the sea, like for Captain? (Paragraph 2)
- 3) How does Captain explain the horses' willingness to gallop forward into danger? (Paragraph 3)
4. How did many of the horses die? (Paragraph 4)
5. What made Captain feel safe from death? (Paragraph 4)
6. Which lines in paragraph 5 tell us about the superb training of the horses?
7. What do you think Captain's master was thinking as he smoothed his mane? (Paragraph 6)
8. What did the horses, which had lost their riders, do in the charge? (Paragraph 6)
9. How did Captain lose his master? (Paragraph 7)
10. Describe what happened to Captain after his master was killed. (Paragraphs 7 and 8)
11. What do you understand by Captain's reference to horses as 'noble creatures'? (Paragraph 8)
12. What happened to the wounded horses? (Paragraph 9)
13. From the final paragraph, what do you think is the author's view of war?

**Expression: Anthropomorphism**

*Anthropomorphism* is giving human attributes to something impersonal, such as an animal. The adjective is *anthropomorphic*.

In *Black Beauty*, the writer gives her horse characters human feelings, thoughts, and speech. In this way, she conveys her own thoughts and opinions through her animal characters. Aesop did the same in his fables.

**Writing**

Write a short story in the first person, in which the 'I'—the narrator—is an animal.

**Comparison**

The following poem about horses was written by Thomas Hardy (1840–1928). It describes horses being loaded onto ships on their way to the Crimean War, just as Captain was in the text above, *An Old War Horse*.

***Horses Aboard***

*Horses in horse cloths stand in a row  
On board the huge ship that at last lets go:  
Whither\* are they sailing? They do not know,  
Nor what for, nor how. They are horses of war,  
And are going to where there is fighting afar;  
But they gaze through their eye-holes\* unwitting\* they are,  
And that in some wilderness, gaunt\* and ghastr\*,  
Their bones will bleach ere\* a year has passed,  
And the item be as 'war-waste' classed  
And when the band booms, and the folks say 'Good bye!'  
And the shore slides astern\*, they appear wrenched awry  
From the scheme Nature planned for them—wondering why.*

Thomas Hardy (1840–1928)

**Glossary**

*astern* = from the back of the ship

*ere* (poetic) = before

*eye-holes* = holes cut out for the eyes in cloths covering the horses' heads

*gaunt* = thin; without decoration

*ghast* (poetic/archaic) = ghastly

*unwitting* = not knowing

*whither* = to where

Compare the ways in which the writers of *An Old War Horse* and *Horses Aboard* arouse the reader's sympathy for the horses.

Look carefully at their choice of words and phrases.



## Extended work on Unit 2

The following verse is from a cowboy poem, *A Range Rider's Appeal*, written by a great American writer in the early 20<sup>th</sup> century, E. A. Brininstool. The old cowboys spent most of their working days in the saddle, so it is not surprising that their poetry reflects the rhythm of a horse's hooves! The poem below is in first person of a cowboy and is a prayer to God to look after him when he's out on the range.

*When around the herd I'm moggin'\*  
In the darkness of the night,  
Or 'crist\* lonely mesas\* joggin'\*  
With no one but You in sight,  
Won't You ride, dear Lord, beside me,  
When I see the danger sign,  
And through storm and stampede guide me,  
With your hand a-holdin'\* mine?*

### Glossary

*moggin'* = riding  
*'crist* = across  
*mesas* = valleys  
*joggin'* = riding  
*a-holdin'* = holding



## Speaking and listening

Read out this verse aloud, emphasizing the stressed and unstressed syllables. Can you make a pattern out of them? How does the rhythm remind you of a horse cantering? A challenge: can you write a verse with a 'horses' hooves rhythm' like the one above, which tells part of the story of *Rescue* in the textbook?

Focus on the rhythm, rather than the rhyme. You could perhaps begin like this:

*And there sped a man of courage  
With the pluck of twenty more...*



## Writing

### *The Wonderful Horse*, page 35

The story of the Sultan and Hatim Tai is one that keeps you thinking. Do you think Hatim Tai played a clever trick on the Sultan to keep his beloved horse and his reputation intact?

Write a story titled *The Trick*.

Before you begin to write

- discuss the plot with a partner or in groups
- think of something really clever or cunning
- your story may be set in the past or in the present
- the punch-line or climax may be kept to the very last line
- there may be an element of mystery to your story
- you may like to include the aspect of 'reputation' in your story
- tell the outline to your group members and listen to their comments and suggestions.

Finally, write your story making it as plausible as you can!

**Lippizaner Ballerinas, page 40**

The Lippizaner ballerinas are a fantastic spectacle, as you can imagine from the account in your textbook.

Write a page from the brochure of the Spanish Riding School in Vienna, advertising a display which is going to take place the next month.

- Design the page so that there is a central space for a picture.
- Give details of the place, date, time and price.
- Give a website address for online booking.
- Select information from the article for your brochure.
- Present it to persuade your readers that this is an 'unmissable' event!

**Speaking and listening****'hands' expressions; 'hands' proverbs, pages 46–47**

Read the following 'hand' proverbs, and discuss their possible meanings and the situations in which they could be used appropriately.

- a) A bird in hand is worth two in the bush.
- b) The devil finds work for idle hands.
- c) Many hands make light work.
- d) The hand that rocks the cradle, rules the world.
- e) Full cup, steady hand.

Now match them to the explanations below, 1–5.

1. The more you have, the more careful you'll be in managing it.
2. Those with no purpose to their lives will end up ruining them.
3. It is better to be satisfied with what you have than risk losing it for something more.
4. Burdensome tasks become lighter when shared.
5. The values of the home in one generation become the values of society in the next.

(Key: a= 3; b= 2; c= 4; d= 5; e=1)

**Test paper on Unit 2****Reading for understanding:****Rescue**

1. In what ways did Jim Marston show himself to be courageous and quick-witted?
2. How did Mr. Falkland show his gratitude to Jim?

**The Wonderful Horse**

3. Who do you think is the cleverest character in this story? Why?

**The Lippizaner ballerinas**

4. Explain the origins of the Lippizaner Ballerinas.
5. What is the climax of the horses' performance in today's displays?

**Winter Journey**

6. How does the text convey the impression of severe cold?
7. Why were the horses 'maddened by fear' towards the end of the text?

***Polo at Shandur Pass***

8. Explain what it is that attracts so many people to trek up the Shandur Pass.

**Writing:**

9. Write a short paragraph (about 100–150 words) using the expression *closing the stable door after the horse has bolted*.
10. A market trader is well known for his honesty. Express this fact in two sentences, one using the terms *reputation for*, and the other, *reputation for being*.
11. Fill the gaps in the sentences below with appropriate prepositions.
- The teachers are ..... the idea of having a drink vending machine in school.
  - It is a battle ..... us and the teachers.
  - The rain continued ..... the whole week.
  - I don't want the dog in here. Put him ..... .
  - She was running....the water's edge, when she tripped ..... a stone.
- (Key: a) *against*; b) *between*; c) *throughout*; d) *outside*; e) *along/towards*; *over*)
12. From the following sentences, identify the metaphors and similes:  
He has muscles like mountains and legs like tree trunks. He could carry a bus, or even the world, on his shoulders. He's a lion; he's a monster.
13. Write three sentences, each one using a different multi-word (phrasal) verb based on 'hand', e.g. *hand in*.

**Vocabulary:**

14. Write the names for the following:
- a female fox
  - a female sheep
  - a female horse
  - a female deer
15. Explain the following words or expressions:
- shearers
  - minuet
  - to cross oneself
  - polo
  - nerve-wracking
16. Use the following words in sentences of your own:
- fateful
  - luxury
  - reputation
  - maddened
  - tormented
17. How would you explain the height of a horse?

**Answer key to tasks in Unit 2**

**Page 33:** matching words with their meanings

1:g; 2:f; 3:h; 4:a; 5:l; 6:d; 7:b; 8:e; 9:c

**Page 33:** Odd Man Out

- bull—male; the others are female
- saddle—belongs to a horse; the rest are related to sheep
- hands—are part of the human body; the rest are parts of the horse's body
- cloak—a garment which covers the body; the rest are head coverings
- hut—is a building; the rest are features of the landscape

**Page 36:** vocabulary from *The Wonderful Horse*

- steed
- match
- vizier
- reputation
- acquiring
- tact
- splendour
- succulent
- famed
- applaud

**Pages 40–41:** Prepositions, *The Lippizaner Ballerinas*

1) near 2) by 3) from 4) throughout 5) up 6) for 7) unlike 8) beyond 9) on  
 10) beneath 11) down 12) through 13) apart 14) on 15) with 16) between  
 17) During/throughout 18) With 19) above 20) before

**Page 45: How's your Russian?**

- a) a brass or silver container with in-built stove for heating water
- b) a guest room
- c) the light below the icon
- d) cloaks
- e) Hold on!
- f) Wolves

**Page 45: Matching words to meanings**

1:d; 2:g; 3: a; 4:f; 5:c; 6:b; 7:e

**Page 47: Words in use—hands**

1) hand in; 2) hand it over; 3) hand out; 4) hand up; 5) hand back; 6) hand down

**Page 48: Hands expressions and meanings**

1:c; 2:f; 3:e; 4:d; 5:a; 6:b; 7:g; 8:j; 9:i; 10:h

**Page 53: Vocabulary—Odd Man Out**

1. *cowardly* is not brave; all others are courageous
2. *weak* is feeble; all the others are strong
3. *vast* huge; all the others are dangerous
4. *enormous* is huge; all the others are amazing

**Answer keys to worksheet tasks****Task 3**

- a) 1) because of 2) in accordance with 3) in spite of 4) on behalf of 5) as far as
- b) i) 1: due to 2: according to 4: instead of 5: up to  
 ii) 3: despite



## Sample lesson plan

<b>Class/level:</b>	8
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Adverbial disjuncts (following on from Conjunctive adverbs, <i>Oxford Progressive English</i> Book 8, pp.79–81)
<b>Aim:</b>	Revision and reinforcement of grammar skills and expression
<b>Resources:</b>	<i>Oxford Progressive English</i> Book 8; Worksheet 3

## Worksheet for Unit 3

Revise conjunctive adverbs, pp.79–81 of your textbook. In these pages you learned about *conjunctive adverbs*. They develop the connection between two sentences by qualifying the verb in one of them.

Example: *Hanif was completely lost. Nevertheless he remained calm.*

*Nevertheless* tells you that Hanif not only remained calm when he was lost, but *despite* the fear he must have felt, he remained calm. The adverb *nevertheless* extends your understanding of both sentences together.

You practised linking such pairs of sentences with a semi-colon. You also practised using the conjunctive adverbs *however, still, nevertheless, instead, furthermore, consequently, similarly*.

### Adverbial disjuncts

An *adverbial disjunct* conveys a comment about what is being said which directs the reader or listener to how he or she should interpret the accompanying sentence.

Example: *'Confidentially,' said Mrs. Simkins, 'Leonard was sacked from his job.'*

Or: *Confidentially, Mrs. Simkins told her neighbour that Leonard had been sacked from his job.*

Mrs. Simkins tells her neighbour about Leonard, but the adverb *confidentially* adds the sense that it is secret information which Leonard may not wish his neighbours to be talking about. Mrs. Simkins is entrusting her neighbour with the information as a 'confidence'.

### Task 1

- Complete the following sentences with the appropriate adverbial disjunct.
- Explain what the adverb you have selected adds to your understanding.
- Choose from:

(quite) honestly   briefly   strictly speaking   confidentially   (quite) frankly

Example: '..... the last government has made such a mess of things, that change is essential,' said the Minister.

Your answer: *'Frankly' tells you that the Minister says he is being 'frank'—that he is giving you his true and honest opinion. You may or may not believe him.*

1. ...., Mum, I didn't break the vase!
2. Mrs. Burns told Tom's mother ..... that Tom is the brightest boy in the class.

3. ...., I shouldn't let you in now that the play has started. I will allow you in just this once.
4. ...., the war started because the two divided communities could not live in peace together.
5. ...., their behaviour is a disgrace.

**Task 2**

Write your own three sentences using three of the adverbial disjuncts given above.

**Task 3**

Other adverbial disjuncts make a value judgement about the content of the clause or sentence.

Example: *Surprisingly*, the mastiff gave birth to fourteen puppies.

Without the initial adverb, the sentence is a statement of fact. *Surprisingly* tells you that it was unusual for the mastiff to have so many puppies. Perhaps the mastiff had been ill and so it was surprising that she succeeded in having fourteen puppies. As above, the adverb extends your understanding.

- a) Fill in the gaps in the following sentences with one of:  
curiously foolishly regrettably fortunately incredibly undoubtedly
- b) Explain how the adverbial disjunct adds to your understanding.

Example: .....Asif was not hurt when he fell off his bicycle.

Your answer: *Fortunately* tells you that the writer was relieved and happy that Asif was not injured.

1. ...., I have to tell you that Mrs. Holmes died last night.
2. ...., Asif rode his bicycle much too fast along the pot-holed road.
3. "....., although we'd been friends since primary school, she never told me about her sister's illness."
4. ...., she fell thirty feet down the cliff but was not injured.
5. ...., you won't believe me, but I swam ninety lengths of the pool this morning.

**Homework**

Explain the full meanings of the following sentences:

1. You're right.
2. I think you're right.
3. I'm told you're right.
4. I know you're right.
5. I'm delighted to say you're right.
6. I suppose you're right.

Write as many paragraphs as necessary for you to use all six of these sentences.



### Extension text

This extract comes from *The If Game* by Catherine Storr, a novel for teenagers which tackles many different issues including family relationships, and the idea of a parallel universe. Stephen lives with his father and, at the beginning of this extract, he has just returned home after a short holiday with him. Before he went away, he had dug up a key in the garden and used it to enter a house where there were voices speaking to him as if they knew him. While on holiday, he had explored an old tower and, there again, a boy had spoken to him as though he knew him. Here, he meets Alex, a girl whom he had met briefly before when the voices had first spoken to him. He did not want to share his thoughts and fears with her, but he finds her a sympathetic listener. She also tells him about the 'If Game'.

*Alex is both a girl's and a boy's name. For a girl, it is short for 'Alexandra', and for a boy, it is short for 'Alexander'.*



### *The If Game*

'What was it, then? You were upset by that house, weren't you? Something happened in there you didn't like.'

He couldn't explain. She would certainly think he was mad. She was going on, 'That's when you asked me about people having doubles\*.'

He said, 'That was because I'd met some people who thought they knew me, and I don't know them.'

'Perhaps you look like someone they knew long ago. Before you can remember.'

No. It was more peculiar than that. These people seemed to think they knew him now.

'Did you see them inside that house?'

'One of them, I did.'

'You've seen some more of them somewhere else?'

He said, reluctantly, 'Yes. In a garden.'

'And they thought you were someone else too? Then you must have a double. It's funny no one else has noticed it. What are these people like?'

'Ordinary. Except...'

'Except what?'

'Their voices. They've got some sort of weird accent. I don't know what it is.'

'You mean they're foreigners?'

'Not exactly. They talk English like we do. It's just an accent. And some of the words they use aren't like ours.'

'Like what?'

'They told me not to be so goofy.'

'They say that in Australia,' Alex said.

'How'd you know?'

'Heard it on the telly.'

Australia! The boy in the tower had said, 'Sydney, Australia.'

'But they live over here? Perhaps it's just in Australia you've got a double. Are they over here for a visit, then?'

Stephen said gloomily, 'I don't know. None of it seems to make sense.'

Alex said, 'Where do you meet these people? The first was in the funny flat house, wasn't it? Where else?'

'I told you. In a garden. In St Edmund's Square.'

'In the square! Are they very posh, then? Because it's only posh people with a lot of money who live in the square.'

'Well, they aren't posh at all. I don't know how they got there, anyway.' He remembered the young woman from next door saying that the house hadn't been occupied for months. So those people must have been trespassers\*, just like him.

'Anywhere else?'

It seemed ridiculous, but having started to tell her, he had to go on. 'In a sort of tower. One of them was a boy. Quite small.'

'What was he doing in a tower?'

'Hiding. He said it was a game.'

'And he knew you too?'

'He thought we were in Australia. He must have been crazy.'

Alex said, 'Wait a minute. You said those other people had funny accents. Were they Australian?'

'Could have been. Yes.' Now that she'd said it, he knew she was right.

'So they're somewhere around over here?'

'That last one was in Martelsea\*—where my dad and I'd gone on holiday.'

'Seems like they're everywhere,' Alex said.

'That's how I feel.'

'You don't like them?' she asked.

'It's not that. It's that I don't like them knowing everything about me and I don't know them.'

He didn't want to tell her that they knew his baby name.

She was thinking hard. 'Is there anything special about the places you meet them at? Or is it just anywhere?'

Inside the flat house. In the Square garden. Inside the tower. Then, remembering, he said, 'It's like as if I always have to go through a door. Then they're there.'

'You mean they're always on the other side of the door? Suppose the doors let you in to a different sort of life?'

'You mean Sci-Fi\* sort of stuff?' He wanted immediately to get rid of the idea.

'Something like that. Only . . .' she stopped, mid-sentence.

'Go on.'

'You'll say it's stupid.'

'Never mind. Just say what you were going to.'

She said, suddenly, in quite a different tone, 'Do you ever play the "If" game?' She continued, 'It's sort of wondering what you'd be doing if something different had happened. Like "What would you do if you were on a plane and there was a hijacker?" or "What would you do if you won the lottery?" or "Who would you be if you could choose to be somebody else?'"

Stephen recognized it at once. 'I don't play it with anyone. It's the sort of thing my dad doesn't like.'

'Mine doesn't either. But it's a game my mum and I play a lot. I told you, when we were talking about Sherlock Holmes\*.'

'What's that got to do with Australia and these people?'

'I just wondered. Suppose there's another life going on somewhere where you might have been if something different had happened?'

'I don't understand.'

'I mean, suppose a long time ago you did something that sort of pinned you down to being here like this. And if it had happened differently, you might be in Australia with those people. And they think you are really there. It's sort of another you.'

'You mean there are two of me?'

'In a way, I suppose so. Only this here is more real, so you don't know about the other life except when you go through one of those doors. Then you find out you're there. But of course you wouldn't know anything about it because most of the time you're here.'

'Sounds crazy.'

'I knew you'd say that,' she said.

He found that he did not want to hurt her feelings. 'I don't mean you're crazy. Only I don't see how it would work.'

'I don't either. Only I've always wondered if it couldn't. My dad.....could have been in the team. Playing football.'

'He must have been really good.'

'He was. Only he had an accident to his knee. They did an operation and they said he could go back and play again, but if he got hurt again, that'd be it. It'd be much more serious. So he had to decide what to do. He said it wasn't worth the risk.'

'Not to play in that team? He must be crazy!' Stephen said, hardly able to believe that it wouldn't have been worth any risk,

'No, he isn't! You've no right to say that! You don't know anything about it,' Alex said, flaring up.

'I know about football,' Stephen said.

'But you don't know my dad.'

Stephen nearly said, 'And I don't want to.' To know a man who could have been one of those heroes and who had turned down the chance just because of a little accident to his knee? He said, 'You don't understand about football.'

'That's all you know. Girls can know about football just as well as boys. They can play it too.'

They stared at each other, both furious. Then suddenly, Stephen felt bad. He had no right to criticize her dad, whom he didn't even know. He wouldn't have liked it if she'd started telling him where his own dad was wrong. He said, 'It must have been hard for him.'

'Yes, it was.' She was still angry.

'He might have been famous! He'd have made thousands of pounds! Millions, probably.'

'That's what my mum and I play the "If" game about. We say, "Where would we be now if Dad had gone on playing?" Sometimes I imagine there's another one of me living in a huge house with lots of money, and Dad being famous. That's why I thought perhaps there's really another one of you living somewhere.'

'In Australia, you mean?'

'I suppose it could be. Do you think your dad ever thought of going out there?'

'I shouldn't think so.' But something Dad had said, months ago, sounded in Stephen's mind. He'd said something about the other side of the world\*. Stephen couldn't for the moment remember, and Alex was asking him something.

'How do you get through the doors?'

'I've got some keys,' he said. 'I found one when I was digging in the garden.' He remembered that that was the day he'd first talked to Alex.

'I wonder if they'd work for me? Perhaps I'd find I was in America and Dad was a millionaire.'

Somehow he was sure his keys wouldn't work for her.

She stood up. 'I've got to go now. Bye. Be seeing you.'

Then she was gone.



### Vocabulary

*doubles* (in this context) = Stephen's double is someone who looks exactly the same as him

*trespasser* = someone who intrudes on private property

*Martelsea* = fictional name of the place where Stephen has been on holiday

*Sci-Fi* = Science Fiction

*Sherlock Holmes* = (as in Unit 3 of the textbook) the detective created by Sir Arthur Conan Doyle

*the other side of the world* = Australia, which is on the other side of the world from Britain

### Colloquial language

As this text is made up of dialogue, there are a number of colloquial words and expressions:

*goofy* = stupid

*felt bad* (in this context) = felt guilty

*posh* = socially superior

(my) dad; (my) mum

*sort of stuff* = sort of thing; things like that

*weird* = strange; odd



### Reading for comprehension

1. Explain why Stephen is confused and disturbed by his recent experiences.
2. Alex's father had a great opportunity when he was a young man. What was this opportunity and why did he not take it?
3. Explain the 'If Game' which Alex and her mother play.
4. What led to Alex and Stephen becoming angry with one another?
5. Stephen's father would not like him to play the 'If Game'—why not?
6. Why do you think would Stephen's keys not work for Alex?



### Writing

1. This is an extract from *The If Game*. Write out the dialogue.
  - Use a new line for a new speaker as in the text.
  - Write a saying verb, the speaker's name and an additional word or phrase to show the speaker's feelings. For example: *asked Alex in surprise* or *said Stephen reluctantly*
  - Use as many different saying words as you can.

*Note: Printed books often use single quotation marks for speech, but double speech marks are used for hand-writing.*

'What are these people like?'

'Ordinary. Except...'

'Except what?'

'Their voices. They've got some sort of weird accent. I don't know what it is.'

'You mean they're foreigners?'

'Not exactly. They talk English like we do. It's just an accent. And some of the words they use aren't like ours.'

'Like what?'

'They told me not to be so goofy.'

'They say that in Australia,' Alex said.

'How'd you know?'

'Heard it on the telly.'

2. Now rewrite the dialogue above as reported speech.

Begin your reported speech this way:

*Alex asked what these people were like.*

Use appropriate adjectives to show the speaker's feelings. For example:

*Alex asked, curiously...*

Remember to use the appropriate tense for reported speech.

3. Play the *If Game*: Who would you choose to be if you were not yourself?

- Write an account of your day as the person you would choose to be if you played the *If Game*.



### Extended work on Unit 3



#### Speaking and listening

Page 58: You and your partner are Sherlock Holmes and you are going to plot a mystery crime story—and solve it.

Below are 'ingredients' which appear in various Sherlock Holmes stories. You may like to use one or more of them:

*a red-headed man*

*a large blue precious jewel*

*messages in code*

*a poisonous snake*

*a frightened young woman*

*a secret passage*

*a man with a white face*

*a large sum of money*

*disguise*

When you have plotted your story with your partner, write it out.

- Include clues in your story.
- Keep the solution to the crime to the very last paragraph.

When all the students have finished their stories, the teacher will read out three of the best to the whole class.

The reading will stop before the end of each story so that the class can try to be Sherlock Holmes and solve the mystery.

Finally, the class will hear the end of the story.



#### Vocabulary

Page 66: Words in use—*incredible; incredulous; incredibly; incredulously; credible; credulous*

- You are late for school because you overslept. You don't want to admit this.
  - Write down a credible excuse for being late.
  - Write down an incredible excuse for being late.
- A businessman is offering you 'a great opportunity' to make money.
  - Explain why you listened to his offer incredulously.
- Mrs. Edwards is a gentle, sweet-natured and trusting, elderly lady.
  - Describe how someone took advantage of her credulous nature.
- There was a high-speed police car chase around the city streets last night.
  - Tell your friend about it, using the word *incredibly*.

Page 72: *to miss; to go missing; to be missing; missing*

Using a part of one of the above verbs, or the above adjective, write a sentence about each of the following notes.

The first one has been done for you:

- a) didn't have dinner; didn't see the beginning of the play.  
Your answer: *I missed my dinner, but even so, I missed the beginning of the play.*  
Or:  
*Even though Richard missed his dinner, he still missed the beginning of the play.*
- b) massive demonstration going on outside; we couldn't see each other.  
c) very homesick; long to swim in the sea.  
d) Mr. Siddiqi taught us chemistry; he disappeared last year.  
e) Uncle Jaffar had a priceless Chinese statue in his garden; it wasn't there when he got home last week.  
f) I can't complete this jigsaw; it's only got 730 pieces instead of 750.  
g) Dua's mother is searching for her daughter; Dua didn't come home from school yesterday.  
h) Sherlock Holmes is searching for a valuable diamond; Lady Saint reported its loss last Tuesday.  
i) can't find the report; it's not amongst my papers.

### Page 75, *Daud's Ride*, a film version

You are going to make a documentary about paranormal experiences for television.

In it, you are going to include an interview with Daud, and a short re-enacted film about his experience with the ghostly figure and his bicycle.

- a) Write down a list of ten questions which you plan to ask Daud.  
Make them probing questions which will lead to full answers from Daud. For example, don't ask him *What happened that day?*  
Ask him something more specific which will encourage him to give a full answer, such as: *When you saw the figure run off, what could you see of his dress and height? Did he look more like a man, or a creature?*
- b) In the re-enactment film of Daud's experience, how would you present the mysterious figure?
- Describe how you would dress your actor.
  - How would you instruct him to move?
  - Would you show his face?
  - Which colours would you use in your film?



## Test paper on Unit 3

### Reading for understanding:

#### *The Lion's Mane*

1. Describe the injuries suffered by McPherson. Why did he shriek the words 'the Lion's Mane' before he died?
2. What did the Lion's Mane turn out to be?

#### Poem: *The Listeners*

3. What happens in *The Listeners*? Why is it so mysterious?

#### *Mystery at the Monastery*

4. Explain Gosse's crime. In which ways do you think the court's punishment was fair or unfair?



**CCTV cameras reveal a hairy Houdini**

5. Why did the writer call Rufus a 'hairy Houdini'?

**Daud's Ride**

6. Explain briefly what happened to Daud as he cycled home to his grandparents' house.
7. Explain your reasons for either believing or disbelieving this story.

**Vocabulary:**

8. Give antonyms for the following words:  
a) spooky b) deadly c) silent d) thief e) ghost f) swift
9. Fill in the gaps with the appropriate part of the verb *to swim*:  
a) I'm going to ..... across the harbour.  
b) After I ..... across the harbour, I was covered in oil.  
c) After I had ..... across the harbour, I wished I hadn't.  
(Key: a) swim b) swam c) swum)
10. Choose from these words to describe the following:  
*incredible incredulous credulous credible incredibly*  
a) a person who believes too easily  
b) a story you can believe  
c) a vast, almost incomprehensible distance  
d) someone who doubts what he hears  
e) a far-fetched excuse you cannot believe  
f) the way that someone made a truly amazing recovery  
(Key: a) credulous b) incredible c) incredible d) incredulous e) incredible f) incredibly)
11. Fill in the gaps in the following sentences with a part of one of the following verbs, or the adjective:  
*to miss to go missing to be missing missing*  
a) I ..... you. Are you ..... me?  
b) I was late and ..... the bus.  
c) He's ..... for two years.  
d) The portrait ..... from the Gallery a year ago.  
e) The portrait is ..... from the Gallery.  
f) The portrait was reported ..... on Wednesday.  
(Key: a) miss missing b) missed c) been missing d) went missing e) missing f) missing)
12. What is the name for a sentence like the following where the words start with the same sound? *Minnie Mouse mimics Micky.* (Answer: alliteration)
13. Write your own sentences in which you link your clauses with the following conjunctive adverbs:  
a) however b) nevertheless c) consequently d) similarly
14. Explain the meanings of the following words:  
a) lagoon b) bald c) turf d) lurcher e) incandescent f) flog g) livid
15. Use the following words in sentences of your own:  
a) paralyzed b) flexible c) trunk d) priceless e) unbolted f) artificial g) malevolent

**Answer key to tasks in Unit 3**

**Page 57: Vocabulary**

1:j; 2:a; 3:f; 4:b; 5:I; 6:h; 7:d; 8:g; 9:e; 10:c

**Page 62: Antonyms**

a) shallow b) eagerly c) hairy d) big e) fortitude f) invisible g) white h) wrinkled

**Page 62: Grammar**

1) swam 2) swim 3) swum

**Pages 64–65: Synonyms from poem**

1. = champed

2. = ferny

3. = turret

4. = smote upon

5. = sill

6. = perplexed

7. = phantom

8. = lone

9. = thronging

10. = cropping, turf

11. = starred

12. = stirrup

13. = surged

14. = plunging

**Answer key to worksheet tasks**

**Task 1:** (quite) honestly 2) confidentially 3) strictly speaking 4) briefly  
5) (quite) frankly

**Task 3:** 1) regrettably 2) foolishly 3) curiously 4) incredibly 5) undoubtedly

**Sample lesson plan**

<b>Class/level:</b>	8
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Writing an editorial
<b>Aim:</b>	To polish writing skills
<b>Resources:</b>	<i>Oxford Progressive English</i> Book 8; Worksheet 4

**Worksheet for Unit 4**

You have written a letter to a newspaper editor in *Oxford Progressive English* 8 in the task on page 103. An *editorial* is different from a letter to the editor. Newspapers contain not only news: journalists also *comment on* the events in communities, the nation and the world. The most important page of comment in a newspaper is the *editorial page* which contains the *editorial*. The editorial gives the opinion of the newspaper's editor or editorial staff. The subjects of editorials may be any current issue, from city centre traffic to the rights and wrongs of current conflicts. The writer's name is not usually attached to an editorial.

Read the following extract from an editorial and answer the questions which follow.

The extract comes from *War is a bad taste business* by John Simpson on page 82 of your textbook.

**THE MORNING ARGUS****Paralyzed by Horror**

We do self-censor. We find images that we have to leave, as we used to say, on the cutting room floor. Nearly all the TV pictures of the mortar bombing of the market place in Sarajevo—indeed of all that city's mass killings—seemed to me to fall within this category. I have become, I suppose, more hardened than most to man's inhumanity to man—or at least less surprised by it. But when on the occasion of the mortar bombing I tried to utter a few words to the camera, as we are expected to, I found that for the first time in my life the words would not come out; horror paralyzed thought. There are things we cannot show....we cannot show them. And we cannot show other things that lie beyond the range of our cameras. Television is often accused—at least in the military circles in which I move—of exaggerating the events it relates, but in Bosnia it has consistently understated the facts.

1. An editorial has an *eye-catching headline*. How well do you think this one attracts and holds your attention?
2. Editorials always *express a point of view*, which is often a *call to action*. Explain one point of view expressed by John Simpson.
3. Editorials contain a mixture of *fact and opinion*. (A fact is something which can be proved, for example, "It was January 1994 at the height of the fighting between Muslims and Croats" (page 82, paragraph 1 of the textbook). An opinion is someone's belief, for example, "revolver in one hand and sub-machine gun in the other, in the best Hollywood manner" (page 83, paragraph 2 of the textbook). Write down one fact and two opinions from the extract above.

4. Write an eye-catching headline for editorials on each of the following topics:
- Conflict between the generations
  - People displaced by a natural disaster
  - Rising unemployment in the town

### Persuasive language: the rhetorical question

The writer of an editorial aims to persuade the reader that the point of view presented is a valid one, or even the 'right' one. Using persuasive language helps the writer to achieve this aim. One feature—just one of many—of persuasive language is the **rhetorical question**.

A rhetorical question is one which does not require an answer, but which is used for effect.

Example: A direct question requiring an answer: *How old are you?*

A rhetorical question not requiring an answer: *Where is society going?*

### Task 2

Turn the following statements into rhetorical questions. To make them as dramatic and arresting as you can, you may need to rewrite the original question.

Example:

Statement: *Young people under twenty-years-old are too young to drive.*

Question: *Are young people under twenty too young to drive?*

Rhetorical question used for effect: *Why do we allow young people under twenty-years-old to drive?* OR *Is it not madness to allow young people under twenty-years-old to drive?*

- This conflict cannot be won.
- Teenagers' good deeds don't get enough press coverage.
- Western-style diet is causing problems in our country.
- Our cities are becoming increasingly polluted.
- It is pointless trying to make young people follow the lifestyle of their parents.

Now write your own editorial. You may choose one of these topics:

- The influence of texting on young people's lives
- Global warming
- The effects of junk food addiction

OR you may choose any topic which interests you and about which you have strong opinions.

- Write 250 words.
- Do not sign your editorial as you would a letter or a report.

Include:

- your newspaper's name
- an eye catching headline
- facts and opinions
- at least one call for some kind of action
- at least one rhetorical question



## Extension text

The following text *Marching through Plevna* comes from the war memoirs of a very remarkable young man. In the 1870s William Herbert was placed in an office in Berlin, where his father, an Englishman, was a merchant. The working hours were tedious and long, with no respite even on weekends. He longed for action, and at the age of 17, he learned the Turkish language (in Arabic script) in six months, and set off by steamer to Istanbul where he joined the Turkish side in the Russo-Turkish War. His memoirs were written eighteen years later.



### *Marching through Plevna*

#### Paragraph 1

When we had finished eating and drinking, and had dried and warmed ourselves by the fire, I asked a superior officer for instructions and received orders to start immediately for the Janik Bair redoubt. The left wing was dangerously undermanned, and the right so crowded as to render order and discipline well-nigh impossible, and comfort wholly so. I assembled the sad remnants of my company. The men looked like vagabonds, dirty beyond recognition, encased from head to foot in crusts of dried mud, many in tatters which would barely hold together. A number of them had 'borrowed' boots, trousers, and jackets from corpses. We marched through Plevna. Some shells had struck the place, but the damage to buildings was trifling. The town, however, presented an aspect which is almost beyond my descriptive powers.

#### Paragraph 2

The streets are streets no longer, but brooks and rivers; where there is a remnant of terra firma, it has the consistency of butter. Each tree sends down insolent showers of its own when the wind moves it; after we have just laboriously dried ourselves, innumerable thin waterspouts from the roofs drench us. The confusion on the street-corners is terrible. Strings of carts filled with groaning men disfigured by dirt and wounds are crossed by other trains of vehicles with similar cargoes. Huge fires at important road crossings dispel the blackness of a particularly dark night with patches of yellow brilliance, where flickering shadows chase each other like ghosts along the house-fronts, making the trees appear as if animated by goblins. The uncertain light of the flames adds to the fierceness of men's faces, turning sound men to devils, and sick men, sometimes to angels.

#### Paragraph 3

What a babel of tongues! Men praying, lamenting, cursing their rulers for having laid them low, in Russian, Romanian, Turkish, Arabic, Circassian; drivers shouting loudly for a clear way through, inquiring their way or destination, exchanging abuse and blows with those who obstruct their progress. There are snatches of Bulgarian, French, unknown dialects; the despairing tones of a German surgeon as he vainly tries to get order into this chaos; the shrill notes of an English doctor, who shouts to a colleague across the road. Before every ambulance (there were then a hundred in Plevna, not counting the public hospital and the big establishments in mosques and municipal buildings) a queue of carts is waiting to unload. A fire lights their ghastly labours within; without, the Red Crescent hangs limp and wet on its pole. A surgeon, perspiring, overworked and exhausted, refuses to take in any more stock for his thriving trade.

#### Paragraph 4

Here is a crowd of jubilant Turkish inhabitants, there a group of crestfallen and trembling Bulgarian inhabitants. What a change for the latter—yesterday insolent and triumphant, today in the deepest abyss of the most ignominious fear! Files of soldiers—companies, battalions—come from all sides on their way back to their redoubts; two or three squadrons of cavalry trot westward to assist the Vid bridge guard. The guns splash us from head to foot. On the soft clay the usual thunder of the wheels is strangely absent, so that they pass us well-nigh in silence, looking like the dissolving views of a magic-lantern, emerging from the darkness and plunging into it with a speed and a vehemence such as only gun-drivers can get out of their vehicles. Everybody has to step briskly out of the way.

#### Paragraph 5

A gun collides with a cart and upsets it; with a crash, a shriek, a thud, the human cargo rolls into the slush, and the next gun goes right through the heaps of maimed men. We come to a street where they have not lighted a fire, and where the confusion is even worse in the impenetrable darkness. We are all nearly out of our senses, after thirty hours of battle and unequalled horrors. I rub my eyes. Surely this has been a dream;

surely this cannot be God's fair earth, on the surface of which I have lived such a happy life, which has brought forth those I love so well—my father, my dear mother and my pretty sisters I have left behind in the Far West? Fatigue overcomes me, and I dream, with open eyes, that I have been killed in battle, and that this is the hell to which God has consigned me—until Bakal calls me to myself by saying, 'Do not fret, sir; these scenes are not of your doing, and, you are not responsible for them. To him, who is responsible,' he says, indicating the direction of the Russian headquarters with a solemn gesture, 'a tremendous punishment will be dealt out.'

### Vocabulary

*abyss* = pit; hole

*ambulance* (in this context) = a makeshift medical centre

*aspect* = view

*babel* (from the Bible—the tower of Babel, in Babylon) = confusion of voices and sounds

*brooks* = streams; rivulets

*company* (in this context) = army division

*consigned* = sent

*crestfallen* (a metaphor taken from a bird) = demoralized; crushed; defeated

*ignominious* = shameful

*Janik Bair redoubt* = the fortification at Janik Bair (bair = Turkish word for 'hill')

*left and right wing* = flank of the army to the right and to the left

*magic-lantern* = projected images (the fore-runner of the moving film)

*Red Crescent* = the symbol used by the Turkish medical service (equivalent of Red Cross)

*remnants* = remains; what was left

*terra firma* (Latin phrase used in English) = ground; earth; firm land

*trifling* = slight; insignificant

*vagabonds* = ruffians; tramps

*vehemence* = strength; power

*Vid bridge* = the Vid is the river running through Plevna

*well-nigh* = almost; virtually

*within and without* (old-fashioned) = inside and outside



### Reading for comprehension and interpretation

1. Why do you think the writer refers to the men in his company as 'sad remnants'? (Paragraph 1)
2. It was obviously very wet in Plevna. How does the writer convey this wetness? How do you think the men there felt? (Paragraph 2)
3. What was the 'cargo' in the carts? (Paragraph 2)
4. What was the effect of the shadows cast by the fires? (Paragraph 2)
5. Describe some of the different voices and languages which the writer could hear. (Paragraph 3)
6. Why did the surgeon refuse to take any more wounded men into his medical centre? (Paragraph 3)
7. How had the fortunes of the Turks and the Bulgarians changed from the day before? (Paragraph 4)
8. How do you know that the gun-drivers drive fast? (Paragraph 4)
9. Why do you think that the writer wonders whether he is dreaming the scene before him? (Paragraph 5)



### Writing

Pretend that you are the writer.

Write a letter home to your mother, describing the march through Plevna.

- The writer's name is William.
- You need to make up the name of his mother.
- Date your letter in 1877.



### Comparison

(This task can be completed as a stand-alone Speaking and listening or Writing task, or as a Speaking and listening task followed by Writing.)

Read the following poem about war, written about two hundred and fifty years ago.

- Explain the view on war of William Herbert, the writer of *Marching through Plevna* above. You will need to interpret the information about him, in the introduction, as well as the text for your explanation.
- Explain the view of John Scott of Amwell, the writer of the poem, *The Drum*, below.
- Explain how their views differ.
- With which view do you sympathize?

#### *The Drum*

*I hate that drum's discordant sound,  
Parading round, and round, and round:  
To thoughtless youth it pleasure yields\*,  
And lures from cities and from fields,  
To sell their liberty for charms  
Of tawdry\* lace, and glittering arms;  
And when Ambition's voice commands.  
To march, and fight, and fall, in foreign lands.*

*I hate that drum's discordant sound,  
Parading round, and round, and round:  
To me it talks of ravaged\* plains,  
And burning towns, and ruined swains\*,  
And mangled\* limbs, and dying groans,  
And widows' tears, and orphans' moans;  
And all that Misery's hand bestows,  
To fill the catalogue of human woes\*.*

**John Scott of Amwell (1730–83)**

#### Glossary

*yields* = gives

*tawdry* = cheap; worthless

*ravaged* = laid bare; destroyed

*swains* (archaic and poetical) = young men

*mangled* = distorted; broken

*woes* = miseries



### Reading for interpretation

1. Why does the poet hate the sound of the 'discordant drum'?
2. What does the poet think will happen to the 'thoughtless youth' who go off to war, as the drum is encouraging them to do?
3. What do you think the 'thoughtless youth' believe the drum is leading them to?
4. What does the sound of the drum make the poet think of?
5. Who does the poet think are the losers in war? He does not state the answer to this question explicitly, but it is clear from what he says.



### Writing

#### Tasks on the poem's structure:

1. Using *aabb*, write down the rhyme scheme of the poem.
2. Using the phrase *rhyming couplets*, describe the poem's structure.
3. Which lines are repeated? What do you think is the effect of this repetition?
4. Write down two examples of personification in the poem and explain their effect.
5. Write down an example of alliteration. Why do you think the poet chose to select words which begin with the same sound?



### Extended work on Unit 4



#### Participles, pages 87–88

The following paragraph comes from an account of British and local troops' movement in Gilgit, in the late 19th century. It contains many past verb forms and participle forms, both regular and irregular. The verb forms you have to work on are in bold type.

The force (1) **marched** out of Gilgit on 23 March and (2) **crossing** the snowline at Ghizr, 25 miles short of Shandur, ran into difficulties. Porters (3) **absconded** and the mules (4) **carrying** the weapons (5) **ground** to a standstill in snow that (6) **reached** up to their girths. The blizzard, which had been (7) **blowing** for the last five days, (8) **returned**. Cosmo Stewart (9) **spent** the whole day (10) experimenting: the troops were (11) **told** to commandeer what spades they could and (12) **dig** a track for the mules but even a snow plough would have (13) **taken** weeks to do the job. Eventually, the snow (14) **stopped** and the Kashmir gunners (15) **volunteered** to carry the precious cargo—a superhuman feat. The snow was shoulder deep, and anyone who (16) **lost** balance and slipped, simply disappeared. They (17) **suffered** altitude exhaustion at 12,000 feet, intense snow glare and wind so cold that no thermometer (18) **went** low enough to record it. But they persevered, (19) **struggling** on, till on the night of 5 April, they were (20) **cheered** into camp on the other side of the pass.

- Make three columns headed: a) Base/imperative form, b) *-ing* participle, and c) *-ed* participle form.
- First of all, write the verb from the text in the correct column.
- Next, fill in the gaps in your columns with the correct forms of each verb.
- Remember that the *-ed* participle form doesn't always end in *-ed*. The irregular past participle form such as 'mown' or 'cut' is still called the *-ed* participle form.
- In brackets after the base/infinite form, write *regular* or *irregular* as appropriate.

The following is an example for the verb form 'ran', which is in the first sentence, but not one on which you have to work.

<u>Base/infinite form</u>	<u>-ing participle</u>	<u>-ed participle</u>
run (irregular)	running	ran





### Grammar

Conditional sentences with and without *if*, page 105

Complete the following with a paragraph in which you use verbs in the appropriate tense:

- a) If I were rich.....
- b) In my ideal home.....
- c) If you eat junk food.....
- d) If I ruled the world.....
- e) If I had the opportunity.....



### Speaking and listening

#### 1) Expressing opinion: *Shahrazad's Leopard*, page 90

With a class partner, make up a list of questions which you would like to ask the characters in the story, and the sort of answers which they would make. Keep to the information you have in the story. You may interpret it, but do not add extra characters or information.

When you have worked out the questions and answers, act out the interviews in role.

Take it in turns to be the interviewer and the interviewee.

The following is an example of the sort of questions and answers you should be preparing:

*Interviewer: Do you think there is anything you could have done to prevent the terrible injury to Malcolm's eye?*

*Shahrazad's mother: I couldn't have! I wasn't in the room. I would have stopped Shahrazad if I had been there!*

*Interviewer: I was thinking more about resolving the conflict before it reached such a level. Was it a good idea to take Shahrazad to where you knew the little boy teased her about her weight and made her unhappy?*

*Shahrazad's mother: Malcolm was a very nice little boy and his father is an important man. My husband's job depended on him, for heaven's sake! Shahrazad had to play with Malcolm.....*

#### 2) Discuss the following quotations about war:

- All's fair in love and war. (The Bible)
- 'Curst be he who first invented war.' (Christopher Marlowe, playwright, 1564–93)
- 'You can't say civilization doesn't advance, however, for in every war they kill you in a new way.' (Will Rogers, American actor and humorist, 1879–1935)
- 'War's a game which, were their subjects wise, kings would not play at.' (William Cowper [cooper], poet, 1731–1800)

Finally, consider your thoughts on conflict and war. You may like to discuss the following questions:

- Can a war ever be 'won'?
- Are there any winners in wars, or only losers?
- What does war achieve?
- Is war ever necessary?
- How could a world without war be achieved?
- Who loses most heavily in a war?
- In which countries worldwide is there conflict at present?



## Test Paper for Unit 4

### Reading for understanding:

#### *War is a bad taste business*

1. Explain the writer's feelings about the filming of war for television.
2. Why did the young man, Kresimir, shoot images without payment?

#### *Shahrazad's Leopard*

3. For whom do you feel sympathy in the story? Give your full reasons.
4. Why did Shahrazad behave as she did? Give as many reasons as you can.

#### Poem: *Parentade*

5. In which ways did *Parentade* change the behaviour of the children?

#### Poem: *After Blenheim*

6. The only thing that Old Kaspar could remember about the great battle which cost so many human lives was that it was 'a famous victory'. What do you think this tells you about the value of wars?
7. What is the opinion of little Wilhelmine?

### Writing:

8. Write down the *-ing* and *-ed* participles of the following verb base forms:  
a) be b) win c) say d) swim e) spin f) miss g) drop h) lie (to tell a lie)  
(Key: a) *being; been* b) *winning; won* c) *saying; said* d) *swimming; swum* e) *spinning; spun* f) *missing; missed* g) *dropping; dropped* h) *lying; lied*)
9. Write two sentences using *on the pretext of* followed by a noun in one sentence, and by the *-ing* participle and a noun in the other sentence.
10. Write sentences of your own, each one using a word with one of the following prefixes:  
a) post- b) pre- c) anti- d) semi- e) ex-
11. Complete the following sentence with the verb in the correct tense:  
a) If you are rude.....  
b) If I had a television.....  
c) If I were your father.....
12. Complete each of the following sentences by writing a clause introduced by *If* at the beginning of it:  
a).....I would make bullying illegal.  
b).....I would fill it with flowers.  
c).....we will be late.

**Vocabulary:**

13. What do the following words mean?  
 a) picturesque b) prettify c) menacing d) pollution e) slain f) combat  
 g) understate h) unkempt
14. Use the following words in your own sentences:  
 a) exaggerate b) antidote c) semi-conscious d) global e) images f) provoke  
 g) crammed h) scruffy
15. Explain the following phrases:  
 a) man's inhumanity to man b) a utopian world

**Answer key to tasks in Unit 4****Page 86: Matching words to meanings**

1:b; 2:e; 3:f; 4:g; 5:h; 6:d; 7:c; 8;a

**Page 88: Participles**

- |                                |                                 |
|--------------------------------|---------------------------------|
| 1: be/being/been               | 2: pause/pausing/paused         |
| 3: become/becoming/became      | 4: sense/sensing/sensed         |
| 5: see/seeing/seen             | 6: save/saving/saved            |
| 7: take/taking/taken           | 8: collect/collecting/collected |
| 9: say/saying/said             | 10: run/ running/run            |
| 11: look/looking/looked        | 12: wonder/wondering/wondered   |
| 13: make/making/made           | 14: tell/telling/told           |
| 15: survive/surviving/survived |                                 |

**Page 95: Matching words with meanings**

1:d; 2:g; 3:b; 4:c; 5:f; 6:e; 7:a

**Page 100: Vocabulary from *Parentade***

1. aimless
2. discourteous
3. formulate
4. zero hour
5. horseplay
6. scruffy
7. resolved
8. ughs, yuks
9. whining
10. protest
11. uncombed (unkempt)

## Sample lesson plan

<b>Class/level:</b>	8
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Prefixes
<b>Aim:</b>	Revising vocabulary skills
<b>Resources:</b>	<i>Oxford Progressive English Book 8; Worksheet 5</i>

## Worksheet for Unit 5

A prefix is a group of letters which are meaningless on their own, but when *prefixed* to (or put in the front of) a base word, change the meaning of that base word. You have already studied a number of prefixes and learned how to use them:

un- e.g. <i>undo</i>	semi- e.g. <i>semi-conscious</i>
dis- e.g. <i>disrespectful</i>	half- e.g. <i>half-Japanese</i>
post- e.g. <i>post-operative</i>	pre- e.g. <i>pre-cooked</i>
ex- e.g. <i>ex-wife</i>	anti- e.g. <i>anti-war</i>

### Revision:

Write eight sentences using words with each of the eight prefixes above.

- Use words different from the given examples.
- Underline your prefixed words.

Example: Half-awake, Bobby got out of bed when the fire alarm went off during the night.

### More prefixes

Study the following table which shows you more prefixes to add to your collection.

Prefix	Meaning	Examples
a) hyper-	over or above measure	<i>hypermarket; hyperinflation</i>
b) un- im- il- ir- in-	not	<i>unhappy; impossible; illegal; irregular; incorrect</i>
c) mal-	bad; badly	<i>malignant; malaria</i>
d) mis-	wrong	<i>mislead; misread; misguide</i>
e) peri-	around	<i>periscope; perimeter</i>
f) re-	again; back	<i>redo; recycle; return</i>
g) sub-	under	<i>submarine; subway</i>
h) super-	over; above	<i>superhuman; supermarket; superabundance</i>
i) tele-	far; from a distance	<i>telephone; television; telecommunications</i>
j) trans-	across	<i>transatlantic; transfer</i>
k) uni-	one	<i>unisex; uniform</i>
l) inter-	between; among	<i>inter-state; international</i>

**Task 1**

Work as part of a group and see how many more examples you can add to this table in 10 minutes. Listen to the findings of the other groups and add to your list.

**Task 2**

Now working with a partner, fill in the gaps in the following sentences using words with the prefixes from the table.

Example: *We belong to a ..... club and go diving in the coral reef every weekend.*

Answer: *sub-aqua*

1. Our school team is taking part in the ..... sports day on Thursday. All the local schools will be taking part.
2. The Orient Express, the great ..... train, featured in Agatha Christie's famous novel.
3. Dropping that from a fifth floor balcony is totally.....! What if it had fallen on someone's head?
4. The poor donkey had been ..... for years and was very thin and weak.
5. These .....children are driving me insane! They run round wildly all day and won't settle to anything!
6. What did you say? Money? I ..... you. I thought you said 'bunny'.
7. We've gone the wrong way; we will have to ..... our steps and go back to that wood over there.
8. Can you imagine how exciting it must be to see the stars through a .....?
9. Of course you can't lift a car! You're not .....!
10. The government wants to achieve ..... agreement on how to tackle global warming.

**Task 3**

Choose eight of the prefixes from the table and write eight sentences using each one.

- Do not use the same examples as in the table, or in Qs 1–10 above.

**Homework****Task A:**

Add a prefix to the following words to make the opposite meaning of the base word.

- Use any of the prefixes on this work sheet.

Example: trustworthy    Your answer: *untrustworthy*

- |            |             |            |               |
|------------|-------------|------------|---------------|
| 1) regular | 2) dress    | 3) soluble | 4) movable    |
| 5) caring  | 6) material | 7) legible | 8) resistible |
| 9) sound   | 10) handle  |            |               |

Check with your teacher that your answers are correct.

**Task B:** Write ten sentences using the words which you have written in answer to 1–10 above.



## Extension text

Michael Palin has had a long career in film, television and writing—and also in travel. He has made a number of televised epic voyages across the globe, and the following text comes from *Sahara*, his account of crossing the great Sahara Desert. In this part of his journey, with his camera crew, he travels from Dakar to Bamako in Mali in West Africa by train.

This part of Africa was ruled by the French in colonial times, which is why remnants of the French language are still found.



### *Dakar to Bamako*

#### Paragraph 1

We've been warned that Dakar is the pickpocket capital of the world, and exploratory arms have already stretched through the minibus windows. An opportunist salesman tries to interest us in a range of 'Titanic' sports bags, which, as the volume of our luggage is already proving a problem for the porters, is an act of mindless optimism. As the Bamako express only runs twice a week, there's a certain amount of nervous tension as we walk ourselves and our procession of porters through *Depart* to the platform where our train—twelve coaches and four freight wagons long—sits waiting in the sun. The coaches, old French railway stock painted light and dark green with a red stripe, bear the barely legible name *Chemins de fer de Mali*.

#### Paragraph 2

We pull out of Dakar twenty-one minutes late and run for a while past red-brick, red-tiled sheds. These soon give way to a depressing run of goat-attended rubbish dumps and ragged people. The train is a huge consumer unit, a small town on wheels, and wherever we stop we attract crowds of suppliers. As we crawl through the suburbs of Dakar, it's like taking a train through the middle of a department store. On both sides of us are piles of handbags, underwear, men's fashion, ladies' fashion, shoes, scarves, robes and hats—all within inches of our rumbling steel wheels. The restaurant car is going to be a vital part of our survival strategy. First signs are encouraging. It's comfortable enough, with a mural painted at one end, and not too busy, as most of the passengers bring their own food or buy at the window.

#### Paragraph 3

We're now passing through flat countryside studded with the curious battleship-grey baobab trees. With their thick metallic trunks and stubby branches, they look like some prehistoric arboreal throw-back, gnarled and twisted like old prize-fighters. The baobab is not like other trees. It gets smaller as it grows older. It stores copious amounts of water in its trunk and can survive for hundreds of years because it won't burn. Its bark provides rope and packing material, its sweet-smelling flowers provide food and decoration and a medicine called *alo*, its pulp is good for blood circulation and its seeds for fertilizer. Scarcely surprising, therefore, that it is a source of considerable superstition, revered in every community and often used as a burial place. Looking at them as they pass by, it isn't hard to see why people believe the story that the devil planted them upside down.

#### Paragraph 4

After a night of slow jolting progress, we've reached Kidira on the Senegal-Mali border. It's been daylight for almost an hour and the train has been firmly stationary since then. This is up-country rural Africa, with none of the shouting and hysteria of the city we left twenty-one hours ago. Because of the great heat, people move slowly, if they move at all. Employees of the railway unload packages without urgency, breaking off at the slightest excuse to slap hands, exchange jovial greetings and embark on long animated conversations punctuated by inexplicably hysterical laughter. When we finally depart Kidira at half past nine, we've slipped four hours behind schedule. Five minutes later we cross the Falémé, the tributary river which cuts north to south with a red earth escarpment rising on its eastern bank. We're now in Mali. By midday we're alongside the Sénégal itself, flowing strong and substantial, through the arid bush country.

#### Paragraph 5

A long halt at Kayes, which has the reputation of being the hottest town in Africa, set in a bowl surrounded by hills full of iron-bearing rock. Check my thermometer: it's 39°C in the shade, 102°F, not bad for February. The restaurant car staff is out on the platform, seeking relief beneath a shady mimosa. Just when it seems we might be destined to spend the rest of our lives in Kayes, a shudder runs through the train and we jerk into

motion. Our endlessly cheery guard reckons we'll be in Bamako at ten o'clock tonight and slaps his hand in mine to seal the prediction. The scenery changes now, as we cross the land of the Malinke people, from whom Mali took its name. We stop at stations without platforms, surrounded by thatch-roofed *rondavels* and mud huts, where women with charcoal braziers in one hand and corn-cobs in the other ply the train, selling bananas, roast goat, loaves of bread, tea, smoked fish, yams, bags of nuts. At a place called Mehani we are becalmed again, waiting for a train from Bamako to come through on the single-track line ahead of us.

**Paragraph 6** Dusk is falling as the Bamako-Kayes train comes in. It pulls up opposite us, each window crammed with faces. The last sight I remember before night falls is crossing the Sénégal River for the very last time, at the point where it is a majestic half-mile wide, its banks turning a deep ruddy brown in the dying light.

It's ten o'clock and we are still so far from Bamako that I cannot even make light of it with our friendly guard. Faced with the realization that we shall have to spend another night on the train, the spirit seems to have gone out of everyone. They just want to be home, not on this hot and sticky train, full of people but empty of almost everything else. There is an air of resigned listlessness as we swing once more into the darkness. After this second, unscheduled night, forty-three hours after leaving Dakar, eight hours later than schedule, having covered the distance at an average speed of 28mph, we creak to a halt at Bamako station at 5.40 a.m. on a Monday morning. The first streaks of dawn light pierce the clouds.

**Paragraph 7** Then the doors swing open and for the first time I realize just how many people have been aboard the Dakar-Bamako express. And how much they've brought with them. The narrow platform is soon submerged beneath people and their chairs, sofas, lengths of carpet, great bulging sacks, cooking stoves, and lengths of piping. All become weapons in the fight for the exit. Two men offering us taxis and cheap hotels follow us everywhere. Somewhere further up the platform there are cries and shouts and people fall back as a scuffle begins. A man suspected of stealing has been dragged off the train and is being savagely beaten by his fellow passengers.

**Paragraph 8** Breakfast in Bamako. A couple of hours ago I felt like a piece of litter ready to be swept up and thrown away. Now I'm sitting by the banks of the River Niger with a cup of coffee and a plate of eggs in front of me. I'm washed and freshly dressed and have just seen a sunrise as beautiful as any since this journey began. Deepest gloom has given way to pure, uncritical ecstasy, as we sit on this terrace on stilts built out over the river. A golden sun grows in confidence. There is a swimming pool, fresh fruit, and a day off to rest, relax and generally wallow in the delights of not having to move.



### Reading for comprehension

1. Why are 'exploratory arms' stretching through the minibus windows? (Paragraph 1)
2. Why is travelling through the suburbs of Dakar like 'taking a train through the middle of a department store'? (Paragraph 2)
3. What have you learned about the baobab tree? (Paragraph 3)
4. What effect does the heat in Kidira have on people? (Paragraph 4)
5. Describe the journey in paragraph 5 after the train sets off from Kayes.
6. What is the effect on the passengers of the extra night on board the train? (Paragraph 6)
7. Describe the various activities on the platform when the train finally arrives in Bamako. (Paragraph 7)
8. Describe the luxuries which Palin experiences in the last paragraph.
9. How does Palin's mood in the last paragraph compare with how he felt towards the end of the train journey?

**Vocabulary**

*arboreal* = the adjective from 'tree' (*arbor* is Latin for 'tree')

*becalmed* = brought to a standstill (sailing ships are 'becalmed' when there is no wind)

*Chemins de fer de Mali* = 'Mali Railways' in French

*copious* = plentiful; abundant

*Départ* = 'departure' in French

*fabled* = famous from the stories told about it

*listlessness* = absence of energy or zest for life

*mimosa* = a tree with abundant yellow flowers and delicate foliage

*mindless* = thoughtless; not sensible

*opportunist* = someone who takes advantage of a chance opportunity of doing something

*prize-fighters* = boxers (who get bashed about in the boxing ring)

*rondavel* = (African word) circular tribal huts with conical thatched roofs

*studded* = (in this context) starred; punctuated

*survival strategy* = plans for staying alive

*wallow* = luxuriate; enjoy in a lazy way

**Vocabulary**

Explain the following phrases as they are used in the text. The numbers in brackets refer to the number of the paragraph in which the phrases appear.

1. an opportunist salesman (1)
2. mindless optimism (1)
3. goat-attended rubbish dumps (2)
4. like some prehistoric arboreal throwback (3)
5. firmly stationary (4)
6. inexplicably hysterical laughter (4)
7. endlessly cheery guard (5)
8. an air of resigned listlessness (6)
9. weapons in the fight for the exit (7)
10. uncritical ecstasy (8)

**Writing**

1. Write two paragraphs about the text *Dakar to Bamako* under each of the following headings:
  1. The people seen from the train
  2. The people on the train
  3. The impressive sights and colours seen from the train
  4. Palin's moods and feelings during the journey
2. Write two paragraphs in which you contrast the train journey made by Michael Palin from Dakar to Bamako in West Africa with the Orient Express train journey made across Europe in *Lost in the Snow* in Unit 5 of the textbook.

Before you start writing, make a list of as many points of contrast as you can.





## Extended work on Unit 5

The Paris Universal Exposition of 1900 featured an exhibition by the Sleeping Car Company. This company planned to set up a luxury Trans-Siberian train link from Paris and across Russian Siberia. In the Exhibition, the Company displayed some of the proposed coaches.



### *The Trans-Siberian Exhibition Coaches*

This enterprising company put on display four magnificent, fresh-from-the-factory coaches which would be assigned to its own Siberian 'Internationals.' There were two dining coaches furnished in both 'subdued modern' mahogany and richly ornamented Louis XVI light oak, and two saloon coaches, each containing four sleeping compartments with lavatories, a palatial lounge, and a smoking room. In one of the carriages, furniture and decor were of the French Empire period, contrasting dramatically with the adjacent smoking room done up in vivid Chinese style. The lounge of the other car, in which an upright piano with hand-painted panels graced one end, might be said to be a turn-of-the-century version of a Louis XVI\* drawing room, with walls, chairs, and tables of white-lacquered limewood, a number of large plate-glass mirrors, a frescoed ceiling, and, framing the windows, fancifully embroidered drapes.

In addition there was a special baggage car with fire and burglar-proof lockboxes for passengers' jewels and valuable documents; a hairdressing salon in white sycamore; a green sycamore bathroom noteworthy for a tub so ingeniously designed that water could not flow over despite lurches on sharp curves, and the gymnasium.

As a further draw, the company invited Exposition visitors to dine in the stationary restaurant carriage, and view from the windows the 'Trans-Siberian Panorama of a Journey from Moscow to Peking,' a long, train-high strip of canvas said to have been painted by two Parisian master scenic-artists. The diners had only to look through the windows to imagine themselves deep in exotic Siberia, for the mechanized canvas, not twenty feet from their eyes, moved at a speed to convey the illusion that the cars themselves were passing by steppes, mountains, virgin forests, onion-domed churches in towns.

(\*Louis XVI was the French King guillotined in 1793)

### Comprehension

1. Describe the luxurious aspects of the train.
2. Describe the special attraction of the restaurant car.
3. How did the décor of the saloon coaches vary?
4. What was special about the bath?

### Vocabulary

5. Write down six words or phrases conveying the luxury of the coaches.
6. Write down four different kinds of wood used in the coaches.
7. Explain: a) *frescoed ceiling* b) *white-lacquered* c) *Parisian master scenic-artists*  
d) *onion-domed churches*

### Comparison

8. How would the level of comfort on the Trans-Siberian train compare with the Dakar to Bamako train?
9. How would the views on the Trans-Siberian train compare with the views from the Dakar to Bamako train, and with the Ghan train described in the first text in Unit 5?



## Writing

In this Unit, you have been presented with a number of very different railways, and train journeys.

- Which train journey would you most like to make? Give your full reasons.
- Which train journey would you least like to make and why? Give your full reasons.

### *Probably the world's fastest train, page 131*

Would you like to have a high-speed maglev train linking cities in your country?

Write a letter to your national newspaper in which you make a case for building such a city-link.

- Outline the present situation on the train link between the cities which you would like to see linked by a high-speed maglev train
- Outline the advantages of building the train.
- One reason why such a train could not be built would be the cost. Include one persuasive point which counters this argument.
- Start *Dear Sir*, and end *Yours faithfully*,



## Personification

You have studied personification earlier too—do you remember the Orphan Elephant in Book 7 who was the personification of misery when he first arrived at the elephant orphanage? And Misery, in the folk tale?

In this Unit, you identified the personification in the poem *Night Mail*, and explained its effect. Now you are going to write three paragraphs on three different kinds of personification.

- Describe a wild animal which is the personification of power and strength.
- Describe a student who is the personification of assiduity. (Use your dictionary if you need to!)
- Describe a young man who is the personification of 'cool'.



## Test Paper on Unit 5

### Reading for understanding:

#### *Going Going Ghan*

- What did the writer find most interesting on his journey on the Ghan?
- Name three things which you learned about Australia from this text?

#### *Lost in the Snow*

- Explain how the journey on the Orient Express gradually became more and more like a nightmare.
- Explain how and why the attitude of the villagers changed.

#### Poem: *The Night Mail*

- How many different kinds of letters are mentioned in *The Night Mail*?

#### *Probably the fastest train in the world*

- Describe some of the disadvantages of maglev trains?
- Explain the advantages of maglev trains. Why have they not worked in Britain?

**Writing:**

8. Write down an example of:
  - a) direct speech b) a fact c) an opinion
9. Write two sentences, using the word *maroon* in one, and the word *marooned* in the other.
10. Write down three hyphenated adjectives to describe a train journey.
11. Write down a sentence in which you use personification to describe some aspect of an extremely fast train journey.
12. Write out the following in full:
  - a) 400mph b) 3,000,000km c) \$1.5m
13. Write four sentences in which you use the noun *train* or different forms of the verb *to train* in four different ways.

**Vocabulary:**

14. Explain the meanings of the following words:
  - a) Aborigine b) megalopolis c) morality d) glade e) megalosaurus f) bullet train g) derailment
15. Use the following words in sentences of your own:
  - a) financial b) irrepressible c) pioneering d) trainee e) legendary f) scenic g) wheezing
16. Use the following pairs of words in one continuous paragraph:
 

berth and birth; strips and stripes; moral and morale

**Answer key to tasks in Unit 5****Page 115:** Reading for facts and figures

1. 1 kilometre / 43 carriages
2. 2979km
3. 48hrs
4. Melbourne / Perth / Sydney
5. garlic oil
6. A\$450 six months' travel: A\$440 'sit-up' fare
7. A\$1.3bn
8. quoll / phascogyle / honey ants / cicadas / witchetty grubs.....
9. eucalyptus; desert oaks; spinifex..
10. Finke / Larapinta (Aboriginal name)

**Page 115:** Vocabulary

- 1) chugging 2) the outback 3) obsessed 4) en-suite 5) scheduled 6) blisteringly
- 7) flora and fauna 8) desert / arid 9) bizarre

**Page 128:** Odd Man Out

1. hills: hills are high; the others are all kinds of bush or tree-coverings
2. comfort: is luxury; all the others can be 'letters of..', but you can't have 'a letter of comfort' or 'a comfort letter'
3. friendly: all the others are to do with money
4. stripes: are lines; all the others are words for colour
5. illustrated: means with a picture; the others are for bad, scruffy writing

**Page 133:** Writing out in full

1. Four hundred and thirty kilometres per hour
2. Two hundred and sixty seven miles per hour
3. Two hundred dollars
4. One thousand, two hundred and ninety kilometres
5. Three hundred thousand
6. Three and a half million pounds

**Page 135:** The correct definition

1:a; 2:b; 3:a; 4:b; 5:c



### **Answer key to worksheet tasks**

**Task 2:** 1) inter-school 2) trans-Europe / trans-European 3) irresponsible  
4) mistreated / maltreated 5) hyperactive 6) misheard 7) retrace 8) telescope  
9) Superman 10) unilateral

**Homework task A:** 1) irregular 2) undress 3) insoluble 4) immovable 5) uncaring  
6) immaterial 7) illegible 8) irresistible 9) unsound 10) handle)

# Unit 6

## Food

### Sample lesson plan

- Class/level:** 8  
**Duration:** 40–45 minutes (one period)  
**Topic:** Homophones and confusing words (pages 143, 150 of textbook)  
**Aim:** Vocabulary improvement and practice  
**Resources:** *Oxford Progressive English Book 8*; and Worksheet 6

### Worksheet for Unit 6

In English there are many, many words which are pronounced the same way, but which have different spellings and completely different meanings. They are called homophones and can be very confusing! Homophones are often the basis of jokes and puns (see page 150 of your textbook).

#### Group Activity

1. Explain the pun or 'double meaning' in the following:  
*Seven days without prayer makes one week.*
2. Make a list of as many homophones as you can think of in five minutes.  
Compare your list with the other groups' lists.
3. Go through the table below and write in a brief definition for each one.  
Example: *hour (time) our (belonging to us)*

1. hour	our	16. border	boarder
2. who's	whose	17. led	lead
3. you're	your	18. waist	waste
4. their	they're	19. compliment	complement
5. break	brake	20. root	route
6. sew	sow	21. wring	ring
7. cereal	serial	22. some	sum
8. check	cheque	23. bored	board
9. currant	current	24. seen	scene
10. die	dye	25. allowed	aloud
11. miner	minor	26. plum	plumb
12. witch	which	27. sweet	suite
13. passed	past	28. soul	sole
14. sight	site	29. threw	through
15. piece	peace	30. rough	ruff

**Task 2**

Fill in the gaps in the following sentences with suitable words from the table above.

1. We are not ..... to walk on the grass in the park and I certainly can't ..... my football skills there!
2. 'As you ....., so shall you reap' is an old proverb.
3. Are you watching the great new ..... on television? The first part was really gripping, I wasn't ..... for a second.
4. .... can be produced from plants. Just look at this wool—I've never ..... such beautiful rich colours.
5. The fisherman was swept away by the ..... when his fishing boat sank in the ..... seas during a storm.
6. It's a complete ..... of time measuring ..... twice a day. .... not going to have lost weight in a couple of days!
7. "What a ..... little baby! What a dear little ....." cooed Mrs. Jenkins as she ..... baby Artie and his mother in the street.
8. The ..... of the battle is now a place for visitors. The whole battle ..... can be ..... on a video in the visitors' centre.

**Task 3**

Write eight sentences (or paragraphs) of your own using as many of the words from the table as you possibly can. Underline the words selected from the table.

Example: *You say you're bored, so why don't you do your piano practice or check over your homework? It's a waste of time just sitting around doing nothing!*

**Homework**

- 1) Fill in the gaps in Column A with the words from the table. Column B guides you to the correct word.

Example: Column B *This is what you have in your pencil*  
 You fill in Column A with: *lead*

Column A	Column B
1. ....	An ornamental collar
2.	This word is a proposition
3.	This man works underground
4.	This student lives at school all term
5.	Receiving one of these makes you feel good
6.	You may hear one of these, or you may wear one on your finger!
7.	A sofa and two armchairs make up one of these
8.	The total
9.	This is to measure the depth of water
10.	The only one—or a fish!

2. Check your answers to 1–10 with your teacher.  
 Now write ten sentences of your own using the **homophones** of those ten words.  
 Example: 1. ruff / rough  
 The ferry crossing was so rough that many people were sick.



## Extension Texts

The following five short texts, *Bite-Back against shark killing*; *Doctors' warnings*; *What not to feed your child*; *What your child should eat*; *Exotic food on British plates*, are linked to Unit 6 of the Textbook. They provide interesting additional information on food and eating habits around the world.



### Text 1: *Bite-back against shark killing*

Conservationists are calling for sharks to be taken off the menu in Britain's restaurants, saying they fear for the survival of the 450 million-year-old fish. Increasing demand for the fish, now on sale everywhere from High Street stores to workplace canteens, is causing concern among animal protection groups. The trend means an estimated 270,000 sharks are killed every day to satisfy consumer demand: that is 11,250 every hour. 3290 tonnes of shark are consumed across Britain each year and stocks of some sharks have plummeted to just 10 per cent of levels recorded in 1950. Conservation groups fear that many species could be wiped out by 2017.

It takes many years for a shark to reach maturity—almost 30 years in the case of the sand bank shark. The low reproductive rate means that depleted populations can take a very long time to recover.

'If consumer demand fell, the need to hunt these fantastic creatures would diminish,' said the campaign director of Bite-Back, the shark protection charity. 'The demand for shark meat is becoming more widespread. The abhorrent and unsustainable number of sharks being slaughtered is dictated purely by consumer demand.'

Among the most popular dishes, especially in Asian countries, is shark fin soup a high status dish that can sell for £65 a bowl. Conservationists estimate that about 100 million sharks are caught each year, many of them purely for use in shark fin soup. About 30 per cent of shark meat caught within European waters is exported to Far East markets but demand is also growing at home.

A few months ago one of the UK's biggest supermarket retailers, which used to sell almost 100,000 portions of shark every year, removed shark meat from 190 stores after a sustained e-mail campaign by Bite-Back.

#### Vocabulary

*abhorrent* = hateful

*consumer demand* = people who expect to be able to buy the product

*depleted* = used up; exhausted

*plummeted* = dropped dramatically

*unsustainable* = not able to be sustained; cannot be maintained indefinitely



### Extension exercises, Text 1

#### 1) Fact and opinion

- Write a numbered list of as many facts as you can from *Bite-back against shark killing*.
- When you have written your list of facts, form small groups.
- Take turns to ask the students in your group to give their opinions about the fact which you present to them.
- Write down in reported speech the opinions of at least two people in your group. (Reported speech = *Bina thought that the facts were shocking*)
- Preferably write down two contrasting opinions

For example, your first fact could look like this:

- Fact: An estimated 270,000 sharks are killed every day so that people can eat them.
- Opinion 1: Bina was horrified and thought that the killing should be banned straightaway.

- Opinion 2: Ahmed thought that people had to eat. He said that people kill and eat chickens but no one makes a fuss about that.

## 2) Designing a web page

*Bite-Back* is the name of a shark protection charity. Its website on the internet gives information about shark killing, and its campaign to stop it.

A website has a home page, which is like the front cover of a magazine. It attracts the reader and gives vital information in an attention-grabbing and economical way.

- Make up a name for a shark protection charity, such as Bite-Back
- Design the home page for its website
- Design an eye-catching logo
- Use information from the text



### Text 2: *Doctors' warnings fail to dent enthusiasm for the Monster*

An onslaught of super-sized monsters has returned to wreck all diet plans and stretch all waistlines. In what has been seen as a deliberate snub to the 'food police', fast-food chains across the US are unveiling new, super-sized meals packed with calories and fat, deliberately designed to appeal to young men with little interest in nutrition. In a bizarre nexus of marketing and self-delusion, some diners apparently believe these new meals are more 'American'.

The first of the new breed was the Monster Super-thick Burger, launched last November by a well-known chain, and containing two 5oz beef patties, meat slices, cheese and mayonnaise. It contains 1420 calories, 107g of fat and requires almost two hours of running to burn off the energy it provides. It has apparently gone down as a treat with the chain's customers.

'Sales results for this massive burger have been encouraging,' the chief executive of chain's parent company said last month. He cited the burger's 'audacity' as a reason for the chain's 5.8 per cent December sales increase.

Others have been quick to follow. Another outlet also owned by the same group, has launched the Double Dollar burger with as many calories as the Monster; a pizza chain is advertising an XXL pizza which is 30 per cent bigger than its usual large pizza and yet another eating house is trialling an Enormous Omelette Sandwich.

The wave of super-sized meals appears to buck a trend within the fast food business for healthier meals with lower fat content and fewer calories. Fast food chains have been introducing items such as salads, fruit, bottled water and grilled chicken sandwiches. But it seems the chains are having it both ways. While offering one or two somewhat healthier options, they are also promoting the new, bigger meals; and one chain said it had been inundated with e-mails from customers who were delighted with its new burger.

#### Vocabulary

*audacity* = boldness; cheek; daring

*bizarre* = extraordinary; odd

*buck a trend* = go against the trend / current way of thinking (also see *Oxford Progressive English Book 7, Unit 4, Sugar and Spice*)

*chain* (in this context) = a group of shops or businesses with one owner or management

*cited* = quoted

*gone down a treat* = colloquial expression for 'done extremely well'; 'been very successful'

*inundated* = overwhelmed

*nexus* = connection; bond

*onslaught* = massive attack

*trailing* = conducting trials; testing / trying out a product





### Reading for information, Text 2

1. What have you learned about the Monster Super-thick Burger?
2. Why has it sold well in America?
3. Illustrate how the wave of super-sized meals has spread.
4. How do these huge fast food meals 'buck the trend'?
5. Describe the kind of customer who is buying products like the Monster Burger.



### Vocabulary and expressions

1. Write down all the words which you can find in the text which are to do with a) size and b) nutrition.
2. What do you think the writer means by the 'food police'? In what way can the Monster Super-thick Burger be seen as a 'snub' to them?
3. How could diners be said to be suffering from 'self-delusion'?
4. What kind of foods are cheese, processed meat, and mayonnaise, nutritionally?
5. In what way could food chains be said to be 'having it both ways'?



### Writing

1. Topic Sentences: Write a topic sentence for each of the paragraphs in *Doctors' warnings*.
2. A letter and an email

#### Letter:

The chief executive of the fast foods' chain is pleased with the way that his promotion of these massive burgers has increased his company's sales.

Imagine that you are a parent trying to give your teenage children a healthy diet. Write a letter to the chief executive in which you complain that he is encouraging people to be overweight and unhealthy and that his promotion of this massive burger makes it very difficult for you as a parent to encourage your children to eat healthily.

- Begin your letter *Dear Sir* and end it *Yours faithfully*,

#### E-mail:

Many people (mostly young men) have e-mailed the chain of fast food restaurants to express their delight with the new Monster Burger, despite its containing no less than 1420 calories which is more calories than many people consume in a day.

Write your e-mail to the fast food chain, either agreeing or disagreeing with those delighted customers.

- Make up an e-mail address.
- You may use more colloquial language in an e-mail than in a letter.



### Texts 3 and 4:

#### *What not to feed your child*

#### Refined carbohydrates

- May cause: Irritability, depression, antisocial behaviour, aggression, low IQ, reduction in the sense of smell and taste, which affects appreciation of healthy food.
- Where they are found: Products made from processed\* white flour (white bread and pasta), cereals, crisps, and snacks.

- What they do: It isn't so much what they do as what they don't. A diet high in refined carbohydrates is likely to be low in selenium (a deficiency linked to irritability and depression), chromium (essential for blood-sugar control), zinc, iron and B vitamins. Deficiency in the last three was implicated in a 14-year study concluded last year, examining the links between childhood diet and antisocial behaviour as teenagers. Compared to those with a healthy diet, malnourished children showed a 51 per cent rise in aggression at the age of 17. Similar conclusions were drawn from a 2002 study of young offenders at Aylesbury prison in UK. Instances of antisocial behaviour in young offenders whose diet was supplemented\* with vitamins and essential fatty acids fell by 35 per cent. In a study at the Massachusetts Institute of Technology, children who ate the most refined carbs\* had IQs\* 25 points lower than those who ate the least.

**Glossary**

*carbs* = short for 'carbohydrates'

*IQ* = Intelligence Quotient: a recognized measure of intelligence

*processed* = modified / had elements added to it or taken out; usually used in the expression 'processed foods'

*supplemented* = boosted

**What your child should eat****Essential minerals**

- May help: ADHD\*, fidgeting, hyperactivity, violent and antisocial behaviour; poor attention span, irritability, insomnia, lowered IQ
- Where they are found: Green leafy vegetables, nuts and whole grains for magnesium (ADHD, fidgeting); lean meat, liver, offal, and tinned oily fish for zinc and iron (nervous system, insulin production); dairy produce, canned bony fish, tofu, egg yolk, pulses, and figs for calcium (nerves, cell membranes, sleep); Brazil nuts, wheat-germ, molasses, liver, kidney, sunflower seeds, whole wheat bread for selenium (irritability, depression); unrefined grains, mushrooms, prunes, raisins, nuts, and asparagus for chromium (blood sugar levels).
- What they do: Among other things, they are linked to healthy brain development and IQ. Last month, the Government revealed that all 496 schools participating in a national healthy eating programme achieved better results in English, maths, and science.

**Glossary**

*ADHD* = stands for Attention Deficit Hyperactivity Disorder, a condition diagnosed increasingly in children and thought to be linked to a diet of junk food. Children with this disorder cannot concentrate or sit still.

**Reading for understanding**

1. What does the writer tell you in these two texts about what children should and should not eat? Write two paragraphs.
2. Write down fifteen specialist vocabulary words from the texts 3 and 4; for example: *insulin; ADHD*
3. Who do you think is the intended readership of these two texts? Explain your reasons fully.
4. According to these texts, what should you do to increase your IQ?
5. What do the texts tell you about how food influences antisocial behaviour in young people?
6. Why does the writer give you figures and statistics?



### Text 5: *Exotic food on British plates*

#### Kangaroo

The Australian marsupial is a favourite alternative to traditional red meats, prized for its low fat but high protein and iron content which, when cooked, has a texture likened to liver. The kangaroos are raised on farms controlled by strict rules and kangaroo numbers in the wild are higher than ever.

#### Alligator

Imported mainly from the swamp lands of the southern states of America, alligator was originally hunted by the early inhabitants of Florida for its hide and meat. Its lean, mild meat tastes of a combination of chicken and rabbit and is a favourite of lovers of Cajun cuisine. Alligator appears on the menus of expensive restaurants in Britain.

#### Ostrich

Increasingly farmed in Britain, ostrich meat is said to be the healthiest red meat you can eat as it is low in calories, cholesterol, and fat, and is suitable for all low carbohydrate diets. It is described by experts as succulent, juicy, tender, with a superb flavour.



### Writing an advertisement

Imagine this situation. You are opening a new restaurant and its speciality is exotic meats.

Design an advertisement for the restaurant, which gives all the necessary details, and a sample menu.

- Use words and phrases which will make customers come to your restaurant!
- Intrigue customers with your menu!



### Speaking and listening

#### Comparative study of all five texts:

(These can be written or oral, or oral followed by written.)

Within and between these five texts compare

- the different purposes and readerships
- varying vocabulary, phrases and expressions
- the different arguments and viewpoints.



### Extended work on Unit 6

#### *Food from around the world*

#### What to eat in.....

##### ISTANBUL, Turkey

*Imam bayildi* = a dish of aubergines stuffed with tomatoes and onions

*Hamsi pilavi* = anchovies and rice

*Karniyarik* = aubergines stuffed with minced lamb, pine nuts, and currants

**PRAGUE, Czech Republic**

*Jablkovy strudel* = thin apple slices, cherries, or cream cheese wrapped in a light pastry case

*Pecena Kachna* = Roast duck with dumplings and red sauerkraut

*Hovezi polevka* = liver dumplings in beef broth

**CAPE TOWN, South Africa**

*Smoorsnoek* = a lightly curried stew of onions and snoek, a barracuda-like fish found along the west coast

*Braai* = *boerewors* (sausages), chops and *sosaties* (kebabs)

*Biryani* = baked rice and lentils with lamb or chicken spiced with coriander (Indian origin)

**ANDALUSIA, Spain**

*Cazuela de Arroz con Mariscos* = saffron-flavoured rice with fish and shellfish

*Rabo de Toro* = braised bull's tail in paprika sauce

*Tortilla de Patatas* = potato omelette with beans and wild asparagus

**TOKYO, Japan**

*Chawan mushi* = thick egg custard steamed with vegetables, shrimp, and seafood

*Udon* = thick, white noodles simmered in a broth of poached egg and *kamaboko* (fish-paste roll)

*Soba* = cold brown noodles covered with shreds of *nori* (seaweed)

**Speaking and listening**

Look at these menus with a class partner, or in a group.

- Which dishes would you like to try, and which would you not like to try? Give your reasons.
- Which new foreign words have you learned?
- From these menus, select three dishes for Nigel's family in *Spaghetti Bolognese* in this Unit.
  - Choose a first course, a main course, and a sweet.
  - Choose something you know will provoke some strong feelings!

**Writing**

- Write your account of Nigel, his parents, and Auntie Gertie eating the meal which you have planned for them. Include direct speech as they each react to the meal.
- Complete a 'What to eat in.....' for your country, to go in a guide book.
  - You may be able to include local specialties as well as national dishes.
  - Explain words which your readers may not understand.
  - Suggest a menu for a first-time visitor to your country.
- Write a short account for a Guide Book on Vietnam called: The best *pho* in Hanoi

4. In *The tribe that survives on chocolate*, the writer says that when he steps out of the jeep in Adansi Koforidua village, he feels as though he has stepped into 'a palaeolithic time-warp'.

You learned what this phrase meant when you studied the text.

Imagine that you go for a jeep ride which really does take you back in time.

Write an account of your journey.

- You may go back to any time in the past.
- You may go to any place in any country you choose.



## Grammar

### Pronouns: reflexive; emphatic; reciprocal and indefinite

5. Identify the reflexive; emphatic; reciprocal and indefinite pronouns in the following sentences.

(Note: not all the sentences contain one of these pronouns.)

- a) The child hurt himself badly when he fell from the cliff.
- b) The dog licked his sore paws.
- c) The manager himself will make sure it is done.
- d) The managers congratulated one another on the improvement in sales.
- e) 'Why can't you just be kind to one another instead of hitting each other all the time?' asked the exasperated mother.
- f) Somebody somewhere must know who did this.
- g) It wasn't this house; it was the other one.
- h) No one should have to live without a place to call home.
- i) Enjoy yourselves! Help yourselves to everything you can see on the table.

(Key: a) himself; reflexive b) there isn't one c) himself; emphatic d) one another; reciprocal e) to one another and hitting each other; reciprocal f) Somebody; indefinite g) there isn't one h) no one; indefinite i) yourselves, yourselves; reflexive)



## Test Paper on Unit 6

### Reading for understanding:

#### *Spaghetti Bolognese*

1. Describe the differences in their attitudes towards the new food between Nigel and his Auntie Gertie.
2. Why do you think the family never have Spaghetti Bolognese again, and never even talk about it?

#### *The best soup in the world*

3. How is the soup in the world soup made? How can someone on the street know where is a good place to buy the soup?
4. How do the present times in Hanoi compare with 'the hungry time' in Vietnam?

#### *Thai hoteliers hope for swift profit on nests*

5. Explain the two meanings of 'swift profits'.
6. Why does the hotelier quoted in the text think that birds are easier guests than human beings?

***The tribe that survives on chocolate***

7. Describe the ways in which the cooperative has benefited the cocoa farmers of Ghana.
8. Select three details from the text which show that the villagers live a very simple life.

***The Chocolate Tasting Club***

9. What makes this advertisement different from most advertisements?

**Writing:**

10. What would you call:
  - a) your father's mother?
  - b) your mother's grandmother?
  - c) your mother's aunt?
  - d) your father's uncle?
  - e) your father's grandfather?

(Key: a) Grandmother b) Great-grandmother c) Great aunt d) Great uncle e) Great-grandfather)
11. Write down an onomatopoeic noun or verb for:
  - a) the sound of a bird
  - b) a scream
  - c) a loud noise
  - d) sound of water
  - e) sound of a clock
12. What would an ambidextrous person be able to do?
13. What would someone do with a windfall?
14. Use the pronoun *myself* in two sentences. In the first, use it as a reflexive pronoun, and in the second, use it as an emphatic pronoun.
15. Write two sentences using an indefinite pronoun in one, and reciprocal pronouns in the other.

**Vocabulary:**

16. What is the meaning of the following words?
  - a) colander
  - b) to abridge
  - c) ground
  - d) entrepreneur
  - e) a bonus
  - f) global
  - g) sapling
17. Use the following words in sentences of your own:
  - a) aback
  - b) bouquet
  - c) seething
  - d) exotic
  - e) agile
  - f) elixir
  - g) instigated
18. Use the following expressions in your own sentences:
  - a) to be off
  - b) to be in a time-warp
  - c) an ethical approach to business

**Answer key to tasks in Unit 6**

**Page 141:** Matching words to definitions

1:f; 2:g; 3b; 4:c; 5:h; 6:e; 7:d; 8:a

**Page 141:** Words in use—Great-grandparents, etc.

Great uncle; Great aunt; Great-grandfather; Great-grandmother

**Page 147:** Which word

a) ankle-high b) portable c) battered d) unaffordable

**Page 147:** Finding synonyms

a) slivers b) stock c) seething

**Pages 149–150:** Matching definitions

1:a; 2:b; 3:a; 4:a; 5:b

**Page 160:** Vocabulary definitions

12:b; 13:a; 14:b; 15:a; 16:b



### **Answer key to worksheet tasks**

**Task 2:** 1) allowed.....practise 2) sow 3) serial ....bored 4) Dye...seen....complement  
5) current .....rough 6) waste.....your...waist...you're 7) sweet....soul....passed  
8) site.....scene....seen

**Homework Task A:** 1) Ruff 2) Through 3) Miner 4) Boarder 5) Compliment 6) Ring  
7) Suite 8) Sum 9) Plumb 10) Sole

# Unit 7

## Belonging

### Sample lesson plan

**Class/level:** 8  
**Duration:** 80–90 minutes (two periods)  
**Topic:** Compare and contrast; similarities and differences  
**Aim:** Polishing language comprehension and usage skills  
**Resources:** *Oxford Progressive English Book 8* and *Worksheet 7*

### Worksheet for Unit 7

You are often asked to *compare and contrast*, to *compare*, or to find *similarities and differences* between aspects of texts. It may be between characters; between emotions or opinions expressed by a writer or a character; between places; between the language used by writers or characters, or between other aspects of a text.

Revise the tasks on pages 175 and 185 of your textbook. When you are asked to compare, you are finding comparisons. You may include both similarities, and differences (i.e. contrasts).

When you are asked to contrast, you are finding ways in which the two aspects are different from one another (i.e. differences).

Look again at *Becoming too American* on page 163 of your textbook.



### Reading for comparison

**Paragraph 1:** How do the opinions of Young Ju and her mother differ in the first paragraph?

You could answer this question by selecting relevant material from the text and writing it down under headings as shown below.

How Young Ju thinks...	How Young Ju's mother thinks .....
Amanda is her best friend.	She doesn't like the American influence of Amanda on her Korean daughter.
She wants to go to the beach party with her best friend and be part of her new American life.	She wants to keep her daughter under control, to follow Korean ways of behaving, and not allow her to go to the party.
She wants to question her parents' control over her, and understand why it is wrong to go to the beach.	She wants Young Ju to be a good obedient girl who does not upset her parents by questioning their authority and who resists the American influences.

### Task 1

Reread Paragraph 2 and answer the question:

- How do the opinions of Young Ju and her mother differ in the second paragraph?  
You may discuss the task with a class partner before you fill in the table.



Fill in the table below with your answers. Do not just copy words from the text, but interpret them as in the example table above for Paragraph 1.

How Young Ju thinks.....	How Young Ju's mother thinks.....

### Writing a play script to show contrasting opinions

You have read a play script *Paper Tigers* on page 175 of your textbook and you have also written a play script (*Oxford Progressive English Book 6*).

This time you are going to write a play script with a particular purpose: to show two contrasting opinions.

#### Preparation

To prepare for this, you are to work in groups of an even number, i.e. four or six.

Is there a topic or a subject which you feel really strongly about? It may be your local or national cricket team, a school regulation, or something of national or international importance. You need a partner to oppose your views.

Each pair in your group has a brief discussion about the topic, and expresses their opinions.

- Make your opinions strong and be assertive!
- Listen to each pair
- Finally, as a group, give your opinions on what made the discussions effective and persuasive (or not!).

#### Writing your play script

Now you are ready to write your play script.

The choice of topic is yours, from a clash of opinions between parent and teenager as in *Becoming too American*, or a local issue such as building a gated community in your town, to a international issue such as global warming causing dangerous weather patterns.

Remember:

- Present your characters' views and opinions clearly
- Make this a discussion or conversation, not just an argument or word fight!
- Give your characters reasons and evidence; they should not merely contradict each other!

Start your play script with a brief introduction, for example:

Mr. Asif is the director of the local natural history museum which stands in a large expanse of gardens. It has always been open to the public free of charge, but now charges are to be introduced. The following discussion is between Mr. Asif and Abdullah, a 14-year-old boy. Follow the conventions of layout for your play script. Your discussion could begin like this:

- Mr. Asif: I know that introducing charges will be unpopular with the public, but we are very short of money because the government has hugely reduced our funding.
- Abdullah: But I believe it is important that the museum should be a place that everyone can learn from. I've been visiting it regularly since I was little and I have learned so much from all the exhibits. Far more than I learned at school!
- Mr. Asif: I know that is true for many boys and girls and I am very sorry, but the Government has forced us into this unpopular move. The good news is that this way we should be able to buy new exhibits and improve the Museum.
- Abdullah: (*loudly*) But not for everyone! Just for those who can pay! That is very unfair. Also my family used to have picnics in the lovely gardens and now they are closed to us.
- Mr. Asif: Unfortunately, that was one of our problems. Litter! We had to pay cleaners to clear up after picnickers and there was often damage to the grass and the plants.....



### Speaking and listening

Act out your discussions, either as radio talks, or as face-to face discussions.



### Extension text

The following text, *The Red Room*, is from the second chapter of *Jane Eyre* by Charlotte Bronte, published in 1847 under the pseudonym of Currer Bell. It is one of the most famous novels in the English canon.

At the beginning of the novel, Jane Eyre is an intelligent, sensitive ten-year-old girl who, since the death of her parents, has been living in the household of her uncle and aunt, Mr. and Mrs. Reed. Mr. Reed died when Jane was very young, and Jane has had to endure the taunting of Mrs. Reed's unpleasant children.

On this particular day, when Jane was reading quietly, John Reed started to taunt and attack her, and in order to protect herself, Jane had struck him. She is immediately dragged off to the Red Room by the servants as a punishment.



### *The Red Room*

#### Paragraph 1

'For shame! For shame!' cried the lady's-maid. 'What shocking conduct, Miss Eyre, to strike a young gentleman, your benefactress's son! Your young master.'

'Master! How is he my master? Am I a servant?' I retorted.

'No, you are less than a servant, for you do nothing for your keep. There, sit down, and think over your wickedness.'

They had got me by this time into the apartment indicated by Mrs. Reed, and had thrust me upon a stool: my impulse was to rise from it like a spring, but their two pair of hands arrested me instantly.

'If you don't sit still, you must be tied down,' said Bessie.

'Don't!' I cried. 'I will not stir.'

#### Paragraph 2

When Bessie had ascertained that I was really subsiding, she loosened her hold of me; then she and Miss Abbot stood with folded arms, looking darkly and doubtfully on my face, as if incredulous of my sanity.

Bessie addressing me, said, 'You ought to be aware, Miss, that you are under obligation to Mrs. Reed: she keeps you. If she were to send you away, you would have to go to the poorhouse.'

I had nothing to say to these words. They were not new to me: my very first recollections of existence included hints of the same kind. This reproach for my dependence had become a vague sing-song in my ear, very painful and crushing. Miss Abbot joined in, 'And you ought not to think yourself as equal with the Misses Reed and Master Reed, because Missis kindly allows you to be brought up with them. They will have a great deal of money, and you will have none. It is your place to be humble, and to try to make yourself agreeable to them.'

**Paragraph 3** 'What we tell you is for your good,' added Bessie, in no harsh voice, 'you should try to be useful and pleasant, then, perhaps, you would have a home here; but if you become passionate and rude, Missis will send you away, I am sure.'

'Besides,' said Miss Abbot, 'God will punish her. He might strike her dead in the midst of her tantrums, and then where would she go? Come, Bessie, we will leave her. Say your prayers, Miss Eyre, when you are by yourself; for if you don't repent, something bad might be permitted to come down the chimney and take you away.'

They went, shutting the door, and locking it behind them.

**Paragraph 4** The Red Room was a square chamber, very seldom slept in. A bed, hung with curtains of deep red, was supported on massive pillars of mahogany; the two large windows, with their blinds always drawn down, were half-shrouded in similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the wardrobe, the dressing-table and the chairs were of darkly polished old mahogany. This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. The house-maid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust; and Mrs. Reed herself, at far intervals, visited it to review the contents of a certain secret drawer in the wardrobe, where were stored her jewel-casket, and a miniature of her deceased husband. Mr. Reed had been dead nine years. It was in this chamber he breathed his last; here he lay in state; from here his coffin was borne by the undertaker's men.

**Paragraph 5** I was not quite sure whether they had locked the door; and when I dared move, I got up and went to see. Alas! Yes: no jail was ever more secure. Returning, I had to cross before the looking-glass. My fascinated glance involuntarily explored the depth it revealed. All looked colder and darker there than in reality: and the strange little figure gazing at me, with a white face and glittering eyes of fear piercing the gloom, had the effect of a real spirit. I returned to my stool.

**Paragraph 6** All John Reed's violent tyrannies, all his sisters' proud indifference, all his mother's aversion, all the servants' partiality, turned up in my disturbed mind like a dark deposit in a murky well. Why was I always suffering, always browbeaten, always accused, forever condemned? Why could I never please? Why was it useless to try to win any one's favour? Eliza, who was headstrong and selfish, was respected. Georgiana, who had a spoiled temper and a very acrid spite, was universally indulged. Her beauty, her pink cheeks and golden curls seemed to give delight to all who looked at her, and to escape correction for all her faults. John no one thwarted, much less punished; even though he twisted the necks of the pigeons, killed the little pea-chicks, set the dogs at the sheep, stripped the hothouse vines of their fruit, and broke the buds off the choicest plants in the conservatory. He called his mother "old girl," too; bluntly disregarded her wishes; not infrequently tore and spoiled her silk dresses; and yet he was still "her own darling." I dared commit no crime and strove to fulfil every duty, yet I was termed naughty and tiresome, sullen and sneaking, from morning to noon, and from noon to night.

My head still ached and bled from the blow and fall I had received: no one had reproved John for wantonly striking me; and because I had turned against him to avert further violence, I was utterly disgraced.

'Unjust! Unjust!' I cried to myself.

**Paragraph 7** Daylight began to forsake the Red Room; it was past four o'clock. I heard the rain still beating on the staircase window, and the wind howling in the trees. I grew by degrees cold as a stone, and then my courage sank. I thought about my uncle's death in this very room. I could not remember him, but I knew that he was my mother's brother, that he had taken me as a parentless infant to his house, and in his last moments, he had made Mrs. Reed promise that she would bring me up as one of her own children. Mrs. Reed probably considered she had kept this promise; and so she had, I dare say, as well as her nature would permit her. But how could she really like an interloper who, after her husband's death, was unconnected to her by any blood tie? It must have been most irksome to find herself bound by a hard-wrung pledge to be a parent to a strange child she could not love, and to see an uncongenial alien permanently intruding on her own family group.

**Paragraph 8** I did not doubt—never doubted—that if Mr. Reed had been alive he would have treated me kindly. Now, as I sat looking at the white bed where he had died, I began to recall what I had heard of dead men, troubled in their graves by the disobedience to their last wishes, revisiting the earth to avenge the oppressed. I thought my uncle's spirit, disturbed by the wrongs of his sister's child, might leave his resting place and rise before me in this chamber. I wiped my tears and hushed my terrified sobs. Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room. At this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some hole in the blind? No; moonlight was still, and this moved; while I gazed, it glided up to the ceiling and quivered over my head.

**Paragraph 9** I can now readily see that this streak of light was, in all likelihood, a gleam from a lantern carried by someone across the lawn: but then, prepared as my mind was for horror, shaken as my nerves were by distress, I thought the swift darting beam was a herald of some coming vision from another world. My heart beat fast, my head grew hot; a sound like the rushing of wings filled my ears; something seemed near me—I was overwhelmed, suffocated. My endurance broke down. I rushed to the door and shook it in a desperate effort to escape. Steps came running along the outer passage; the key turned, Bessie and Abbot entered.

'Miss Eyre, are you ill?' said Bessie.

'What a dreadful noise! It went quite through me!' exclaimed Abbot.

'Take me out! Let me go into the nursery!' was my cry.

'What for? Are you hurt? Have you seen something?' again demanded Bessie.

'Oh! I saw a light, and I thought a ghost would come.' I had now got hold of Bessie's hand. And she did not snatch it from me.

**Vocabulary**

*acrid* = mean; bitter; sharp

*apartment* (in this context) = room

*ascertained* = understood; realized

*hard-wrung* = obtained with difficulty

*herald* = a fore-runner; a precursor

*interloper* = an unwelcome stranger who comes in from outside

*irksome* = annoying; irritating

*mahogany* = a very hard, dark wood favoured for furniture at this time

*Misses* = the plural of Miss; Mrs. Reed's two daughters would each have the respectful title of 'Miss'; together they would be referred to as 'the Misses Reed'

*Missis* = (archaic) Mrs. (the servants' mode of address for the lady of the house)

*partiality* = favour; one-sidedness

*pea-chicks* = baby peacocks as fluffy chicks

*poorhouse* = poor accommodation where the homeless in the nineteenth century could live and be forced to work (see *Oliver Twist* in Book 6)

*reproach* = admonishment; chiding

*shrouded* = covered

*termed* = called; classed as

*thwarted* = stopped from doing what he wanted

*wantonly* = without provocation or justification

**Reading for understanding**

- How do the opening words of the text emphasize the fact that Jane Eyre does not belong in the Reed family? (Paragraph 1)
- How does paragraph 2 add to the picture of Jane as an outsider?
- How does Miss Abbot frighten Jane still further before she locks the door on her? (Paragraph 3)
- Which two colours dominate the room where Jane has been imprisoned? How are these colours emphasized in the description of the room? (Paragraph 4)
- Why was the room particularly gloomy and frightening for Jane? (Paragraph 4)
- How does the mirror add to the room's ghostly atmosphere? (Paragraph 5)
- Compare and contrast the behaviour and treatment of the Reed children and Jane. (Paragraph 6)
- Explain the promise which Mrs. Reed had made to her dying husband. (Paragraph 7)
- What did Jane think was happening when she saw the light gleaming on the wall? How did she react? (Paragraphs 8 and 9)
- What difference do you find in the attitudes of Bessie and Abbot, towards Jane?
- Relations: Mr. Reed and Jane Eyre's mother were brother and sister. Describe the relation of:

*Key*

- |   |   |
|---|---|
| a) Mr. Reed to Jane?                      | (uncle)                                       |
| b) Jane to Mr. Reed?                      | (niece)                                       |
| c) Mrs. Reed to Jane?                     | (aunt – strictly speaking aunt by marriage)   |
| d) Eliza, Georgina and John Reed to Jane? | (cousins)                                     |
| e) Jane Eyre's mother to Mrs. Reed?       | (sister-in-law)                               |
| f) Jane Eyre's father to Mr. Reed?        | (brother-in-law)                              |
| g) John Reed to Jane Eyre's mother?       | (nephew)                                      |
| h) Jane Eyre to Mrs. Reed?                | (niece – strictly speaking niece by marriage) |



### Writing

- a) Write a four-paragraph composition in which you explain Jane's situation as an outsider, and describe what happened to her.

- Use the outline below.
- Use the text and your own imagination.

Paragraph 1: explain how Jane came to be living with the Reed family.

Paragraph 2: explain how she is treated in the family by Mrs. Reed, the Reed children and the household servants.

Paragraph 3: describe the incident for which Jane was punished.

Paragraph 4: describe how Jane felt, and what happened, in the Red Room.

- b) Write a story called *The Outsider*.

You may wish to use ideas from the text, or you may wish to imagine an entirely different situation.



### Extended work on Unit 7



### Speaking and listening

- Using the text *Becoming too American* and the play script *Paper Tigers* to give you ideas, discuss some of the problems and difficulties you think you and your family might experience if you moved to America or Britain.
- Using *Home Thoughts from Abroad* and *I Miss you, Palestine* to give you ideas, discuss what you think you would miss most about your home if you moved to another country.
- What do you think you would like about living in America or Britain or another country?



### Grammar

Verb agreement: Write out the following sentences with the correct verb form selected from the two given in brackets.

In addition, explain why you have selected either the singular or the plural verb form. The first one has been done for you.

- a) 'The salmon (is biting; are biting) today. I've got three already,' said the fisherman.  
*Your answer:* 'The salmon *are biting* today. I've got three already,' said the fisherman.  
 Reason: *Salmon* takes a plural verb because in this context there is more than one salmon.
- b) Bangers and mash (is; are) a traditional British meal.
- c) Everybody (is; are) excited about the wedding next month.
- d) Many (is migrating; are migrating) in search of a better life.
- e) The male suspect and the female suspect (was; were) each interrogated for five hours.
- f) Each male suspect and each female suspect (was interrogated; were interrogated) for two hours.
- g) Neither my great-grandmother nor my great-grandfather (remember; remembers) my name.
- h) Neither the tulips nor the daffodils (are blooming; is blooming) yet.
- i) The army (provides; provide) a career for many young men.
- j) The staff at my school (works; work) very hard.
- k) The rioting crowd (is terrifying; are terrifying) me—let's go home quickly.
- l) Oranges and lemons (gives; give) you vitamin C.
- m) *Oranges and Lemons* (is; are) a traditional English rhyme.



### Speaking and listening

*Paper Tigers*: Planning and acting out a play script in groups of four

For this exercise, the groups take turns to perform their play, and to be part of the audience.

In your group, plan a brief play where three characters misjudge the fourth character.

- Decide who your characters are: is your misjudged character perhaps a newcomer to the area? An innocent person suspected of a crime? Someone in a friendship group whom the others suspect of lying?
- Build up the tension and the emotions.
- Plan a final resolution.
- Practise your play and finally perform it for the rest of the class.

The rest of the class are critics from the local newspaper. After they have watched the play, they discuss its success, and agree on a headline for their newspaper review.



### Grammar

Prepositional phrases: Complete the following sentences in an interesting way. Each one contains one or more phrasal preposition.

Check your punctuation!

The first one has been done as an example for you.

- a) According to.....in front of.....  
Example: *According to an old belief, you should plant an oak tree in front of a school.*
- b) In spite of.....in opposition to.....
- c) Because of.....regardless of.....
- d) .....contrary to.....
- e) .....with regard to.....
- f) .....in place of.....because of.....
- g) In accordance with.....except for.....
- h) Along with.....instead of.....
- i) .....by means of.....



### Test Paper for Unit 7

#### Reading for understanding:

##### *Becoming too American*

1. Why does Young Ju's mother not want her daughter to go to the beach party, and why does she finally agree that she should go?
2. What do Young Ju and her mother think about the necklace which Amanda gave Young Ju for a birthday present?

##### Poems: *Home Thoughts from Abroad* and *I miss you, Palestine*

3. Describe some of the things which the poets miss about their homelands.
4. Explain some of the changes which have happened to the poet's home whilst he has been away in *I miss you, Palestine*.

**Paper Tigers**

5. What does the episode with the false report of Mr. Ali having drugs tell you about the Paper Tigers? What lesson could be learned by the Paper Tigers and by Gareth from the episode?
6. What advice does Mr. Ali give Gareth? Do you think it is wise advice?

**Poem: *The Asian Fashion Show***

7. What does this poem tell you about Pakistani girls living in Britain?

**Red Dog and Nancy Grey**

8. Explain how Nancy and Red Dog became friends.

**Writing:**

9. Fill in the blanks with *belong(s)*; *belonging(s)*  
 I don't think I will ever (a).....here in America. I know it takes time to develop a sense of (b).....but I've been here two years now and yet I don't feel I (c)..... What is worse, I don't think I (d).....back home, either. Perhaps I should gather up all my (e) .....and move somewhere else. But where do I (f).....? Which country (g).....to me?  
 (Key: a) *belong* b) *belonging* c) *belong* d) *belong* e) *belongings* f) *belong* g) *belongs*)
10. Correct the verb agreements in the following sentences and explain your reasons for doing so:
  - a) Steak and chips are many people's favourite meal.
  - b) A car carrying five young men were found at the bottom of a cliff.
  - c) Each day and each hour are passing slowly until we see each other again.
  - d) Neither my father nor my mother speak Urdu.
  - e) Neither my father nor my aunts speaks a foreign language.
  - f) Everybody are crowding round the scene of the accident.
  - g) My teacher says that several in my class is not working hard enough.
11. Make each of the following prepositions into two prepositional phrases by adding first a noun, and then a pronoun:
  - a) outside b) near c) underneath d)except e) throughout f) beyond g) towards
12. Write down two Australian English and two American English words from this Unit.
13. When is it appropriate to write colloquial language? Write a sentence in colloquial language as might have been spoken by one of the Paper Tigers.

**Vocabulary:**

14. Explain the meanings of the following words:
  - a) ritual b) elm c) clover d) Bugsie e) graffiti f) chips (to eat) g) parquet h) Utes
15. Use the following words in sentences of your own:
  - a) razed b) cherished c) paintwork d) gingerly e) wallaroo f) exasperated g) blossoms h) cultural
16. Explain the following expressions:
  - a) paper tiger b) make yourself obligated c) not going to take any nonsense





## Answer key to tasks in Unit 7

### Page 166: Vocabulary

English equivalents

- |                                    |                               |
|------------------------------------|-------------------------------|
| a) children / young people         | b) studies / looks closely at |
| c) kerb                            | d) look out of my window      |
| e) accelerator                     | f) exhaust pipe               |
| g) estate car / 4x4 (four by four) |                               |

### Page 167: Finding words and phrases

- a) fast b) a narrow-eyes glance c) sore d) slivers e) you are obligated to her  
 f) squints at g) a finger shake h) dark clouds of smoke streaming from the muffler

### Pages 171–172: Verb agreement

- |                   |                    |                |
|-------------------|--------------------|----------------|
| 1) are sending    | 2) were chattering | 3) is keeping  |
| 4) are            | 5) is              | 6) has         |
| 7) are            | 8) were            | 9) was         |
| 10) likes         | 11) understand     | 12) is sending |
| 13) works         | 14) was grazing    | 15) either     |
| 16) are resigning | 17) belong         | 18) am         |
| 19) studies       | 20) are            |                |

### Page 191: Prepositional phrases

- |   |                |
|---|----------------|
| 1) in spite of ( <i>in opposition to</i> is correct but not so idiomatic) |                |
| 2) along with   | 3) in case of  |
| 4) by means of  | 5) in front of |

## Sample lesson plan

Class/level:	8
Duration:	40–45 minutes (one period)
Topic:	Infinitives
Aim:	Reinforcement of grammar skills and usage
Resources:	<i>Oxford Progressive English</i> Book 8; Worksheet 8

## Worksheet for Unit 8

The infinitive is one of the non-finite parts of the verb [The *-ing* participle (e.g. *singing*) and the *-ed* participle (e.g. *walked*) are the other non-finite forms]. The infinitive shows no variation.

The *infinitive* is the **base form** of the verb which is given in a dictionary: e.g. *talk*; *wander*; *cook*. The full form has 'to' in front of each one: *to talk*; *to wander*; *to cook*.

### Revision

Study again pages 204 and 205 of your textbook.

### Task 1

Using what you have learned from these pages, identify the function of the infinitive [from a)–f)] in the sentences 1–6 below.

Choose from the following:

- As subject noun
  - As noun complement of the verb 'to be'
  - As noun qualifier
  - As pronoun qualifier
  - As verb qualifier
  - As adjective qualifier
- Maria was proud *to receive* the prize.
  - The football referee's decision *to send* Madison *off* was correct.
  - To err* is human.
  - His life's work was *to help* those who most needed it.
  - My father encouraged me *to work* hard.
  - The young actress longed *to play* Juliet.

### Task 2

Write your own six sentences using an infinitive with the functions a)–f) above.

### The infinitive after phrasal verbs

A common use of the infinitive is after the many, many phrasal verbs which we have in English. In the examples below, they express a sense of intention or purpose. Read these examples. The phrasal verbs have been underlined and the infinitive forms are in italics.

1. The crowd stood back *to allow* the procession to pass.
2. We looked up *to see* the trapeze artist on his high wire.
3. After the long journey to the theatre, we sat back *to enjoy* the play.
4. A girl from the crowd suddenly ran forward *to touch* her idolized pop star.
5. The police officer set out *to discover* who had set fire to the car.

### Task 3

Fill in the gaps in the sentences below with i) one of the phrasal verbs in the past tense: *cry out; go out; run up; pull in; climb down* ii) followed by an infinitive in the 'to' form of your choice.

Example: The little boy ..... my attention.

Your answer: *The little boy cried out to attract my attention.*

Note: a phrase or word may be placed between the phrasal verb and the infinitive:

Example: *The little boy cried out in a loud voice to attract my attention.*

1. The poacher ..... in the middle of the night .... rabbits.
2. The farmer ..... me that the bull was loose in the field.
3. After I had been away, my little sister ..... me home.
4. The lorry driver ..... to the motorway station .. some petrol.
5. When his dog fell over the cliff edge, David ..... him.

### Task 4

Write six sentences of your own using a phrasal verb followed by an infinitive.

Underline your phrasal verb and infinitive in each sentence.

**Do not confuse the 'to' of the infinitive with the preposition to.**

She wants *to enter* the dance competition. Infinitive

She and her friends go *to town* everyday and go *to* the cafe. Prepositions

### Homework

'Too' is an intensifier generally used to show the degree of an adjective or adverb. **Do not confuse to and too!**

Example: It was *too* hot to venture out at midday.

The preposition *to* is spelt differently from the intensifier *too*, and is also pronounced differently. The preposition *to* and the *to* in the infinitive are generally unstressed, whilst the double 'o' of *too* is stressed.

Practise pronouncing the distinction between 'to' and 'too' in the following:

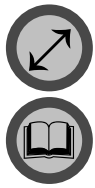
*He went to school this morning and afterwards he is going to the sports club too.*

*He has eaten too much cake and now he is too sick to do his homework.*

### Task B

Now write six sentences to show the correct use of

- the preposition *to*
- the intensifier *too*
- the infinitive with *to*



## Extension text

*The Wishing Skin* was written by Rhoda Power as a story to be read aloud to children. The language is straight forward, but there is a grown-up moral for children clever enough to see it.

### *The Wishing Skin*

- Paragraph 1** There was once a woodcutter named Rudolf who was very poor and lived with his wife in a little log-hut in the middle of a forest. The forest was so thick that people scarcely ever passed Rudolf's hut. But he was not lonely: when at home, he sat by the fire, talking to his wife; and when he was in the woods, he made friends with the birds and the animals. Rudolf would look at them and say: 'Good morning, little comrades! I'd rather have friends like you than all the riches in the world.'
- Paragraph 2** One day the king came to hunt in the woods, looking for wild deer. Princes and princesses came with him, and lords and ladies too. They came once. They came twice. They came three times. And then they liked it so much that they came nearly every day. Their clothes were of velvet edged with fur; they rode fine horses with little silver bells round their necks, and they had servants dressed in green and gold who brought baskets of food for them when they were hungry, and flasks of sparkling cordial to drink when they were thirsty. Sometimes they stopped at Rudolf's little hut and peeped in and laughed, saying: 'See the funny old table with no fine linen! Look, he hasn't any chairs!' And when they saw the darns and patches in Rudolf's breeches, they laughed again. When Rudolf heard them he was ashamed of his poor hut and his ugly, darned breeches, and little by little he began to grow discontented.
- Paragraph 3** He began to wonder why he should be poor and they rich, and he went about his work with such a long face that the birds were afraid of him, and heaved such deep, grumbling sighs that all the little beasts scuttled into the woods in a fright—all except the rabbit. The rabbit sat back on his haunches, flopped his ears and wobbled his nose. 'What's the matter with you, Rudolf?'  
 'Nothing,' said Rudolf, grumpily. 'I wish I were rich. That's all.'  
 'What's the good of wishing without the wishing-skin?' said the rabbit.  
 Rudolf straightened his back and put down his hatchet. 'Wishing-skin, did you say? And what may that be?'  
 The rabbit whisked round with a flick of his white tail. 'Half a minute,' he said, 'I'll show you.' And he skipped behind a bush, returning almost at once with a thin, cobwebby skin. 'There, that's the wishing-skin. But don't tell anyone you've seen it. It belongs to the fairies, and they always hide it. They're afraid of its being stolen. You see it's made of wishes.'
- Paragraph 4** Rudolf looked at the rabbit out of the corner of his eye, cunningly. 'Rabbit,' said he, 'suppose I try it on? I'd like to know what it's like to wear a wishing-skin.'  
 The rabbit looked doubtful.  
 'Well,' said he, after a pause, 'I don't know whether I ought to let you do that. It's not mine, and, you know, if you were to wish by accident after you had put it on, the fairies would know and I should get into trouble. You see, whenever you wish, the skin gets a little smaller, because one wish has gone. If you're wearing the wishing-skin all your wishes come true.'  
 Rudolf's hands began to shake with excitement. 'As if I should get you into trouble!' he said. 'Let me try it on. Come on! See, I've taken off my coat.'  
 He put his coat on the ground and then he did rather a mean thing. He clapped his hands suddenly so that the rabbit jumped backwards in a fright and before the startled little creature could do anything, Rudolf had put on the wishing-skin and was grinning from ear to ear.  
 'I wish it would stick to me and become a part of me,' he said quickly.  
 'Oh! Oh!' cried the rabbit. 'Give it back! What will the fairies say? You've made it smaller already.' He stamped with his hind legs on the ground and his eyes looked as if they

were going to pop out of his head. 'Do you hear me? Give it back!' wailed the rabbit, and he cried so bitterly that Rudolf was a little ashamed, and because he was ashamed he grew angry.

'Will you be quiet?' said he. 'I wish you were at the other end of the earth, I do, with your "Give it back"! I ...'

He stopped and rubbed his eyes. The rabbit had disappeared.

'What on earth...?' began Rudolf. Then he remembered. He had wished the rabbit at the other end of the earth, and the wishing-skin had sent him there.

**Paragraph 5** 'Hurrah!' he shouted, capering about. 'Now I can get whatever I want.' And he picked up his coat and ran back to his hut as hard as he could.

When he reached the door, he thought for a few minutes, then walked in and sat down by the fire. 'Wife,' said he, 'have you got a good supper? Chicken and fine sauces?'

His wife stared at him, half afraid. 'Have you gone mad, Rudolf?' she asked. 'Chicken and fine sauces? Here's your good bread and honey.'

'Pah!' said Rudolf. 'I wish for chicken! I wish for a polished table spread with fine linen, with silver spoons and golden plates! I wish for chairs and velvet cushions!'

'What is happening?' cried his wife, as she fell into one of the new chairs, for the wishes were coming true every minute.

'The wishing-skin, my dear,' said her husband. And then he told her all about it. She was almost too astonished to speak. But when she recovered from her amazement, she wouldn't give her husband any peace. She made him wish all night. 'Now wish for splendid clothes!' she cried and they found themselves beautifully dressed. 'Now wish for six bags of gold!' and on the table there were six bags of golden coins. 'Now wish for a fine house, a garden full of flowers and lots and lots of servants!' And instead of the little wooden hut at the edge of the forest, a fine house appeared with a garden full of flowers and servants everywhere! But a dreadful thing was happening! Rudolf's wife was so busy making him wish, that she didn't notice that her husband was shrinking! Rudolf was getting smaller: he had wished the skin to become a part of himself, so each time he wished, it became smaller and so did he.

**Paragraph 6** Poor old Rudolf! He didn't like it at all. He was afraid to wish himself bigger, because then he might burst out of the wishing-skin and it would be of no more use. The difficulty was that his wife wouldn't be satisfied. She went on making him wish, until at last she wished that he was a king and she was a queen in the most beautiful palace in the land. By this time he had become so small that he had to have his meals on the table. He had a special little throne, like a doll's chair, and a special little table made by the carpenter. They were put on the big table in the banqueting hall for the little king to have his meals. People who came did their best to be polite to this funny little man, but the miniature king sitting on the table seemed such a joke that they couldn't help playing with him as though he were a toy. And that was dreadful, because Rudolf still had the feelings of a grown-up man, although he was so small. After a time something happened, which was worse still: Rudolf's wife began to despise him. She tried to prevent him from coming into the banqueting hall, and finally she hid him in a tiny doll's house in the garden and never went to see him except when she wanted him to wish for something.

**Paragraph 7** Poor little king! He used to get up in the morning and put on his crown and look out of the window, wondering how much smaller he was going to get and whether he would soon disappear altogether. Then, one day a woodcutter chanced to walk by. He had a hatchet in his hand and a load of wood on his shoulders, and he walked along the path past the doll's house whistling a tune and looking ever so happy. Rudolf saw him and sighed deeply.

'Oh!' he cried wistfully, 'how I wish I could forget all this and be a woodcutter with my wife and cottage again!'

A cold wind suddenly blew in his face. He looked up and—if you had peeped into the forest at that moment you would have seen Rudolf with a smile on his face and a little brown rabbit at his feet. And the rabbit—he would have been a little out of breath.



### Reading for understanding

1. Rudolf was very happy with his life to begin with. What made him happy?
2. What caused Rudolf to become dissatisfied with his life?
3. Why did Rudolf play a mean trick on the rabbit by clapping his hands?
4. After Rudolf's wife had recovered from her amazement, which emotions overcame her?
5. Rudolf's wife had been good, loving and hard-working: how did her behaviour towards him change as he got smaller and smaller?
6. Why did Rudolf want to return to the way he had been before?
7. Why is the rabbit out of breath at the end of the story?



### Speaking and listening

#### Discussion:

- a) What does money do to human beings?  
Consider the following issues and concepts in your discussion:
  - jealousy                      envy                      resentment
  - corruption                    materialism              consumerism
  - discontentment              dissatisfaction           selfishness
  - greed                            criminality                violence
- b) If you had 'all the riches in the world', how do you think you would be better off, and how do you think you would be worse off?
- c) If you could put on the wishing skin and make one wish, what would you wish for?



### Language and vocabulary

This story was written for children, hence the vocabulary is simple. Rewrite the following phrases and sentences from the text using a more sophisticated vocabulary.

- Experiment with lively expressions.
- Try some metaphors and similes to add colour.
- Find some vivid adjectives and adverbs.

The first one has been done as an example for you:

- a) ...little by little he began to grow discontented (Paragraph 2)  
Example: ...day by day, jealousy and discontentment gnawed inside him.
- b) ...he went about his work with such a long face that the birds were afraid of him (Paragraph 3)
- c) He put his coat on the ground and then he did a rather mean thing. (Paragraph 4)
- d) But when she recovered from her amazement, she wouldn't give her husband any peace. (Paragraph 5)
- e) After a time something happened, which was worse still: (Paragraph 6)
- f) ...wondering how much smaller he was going to get and whether he would soon disappear altogether. (Paragraph 7)



### Extended work on Unit 8



#### Writing

*The wealthiest man is the one who needs the least*

1. Write a composition in which you give your opinion on this Chinese saying.
2. Write a folk story which has this saying as its moral or message.



### Speaking and listening

1. Money can be a force for good or a force for evil. Having or wanting money affects people in different ways.

Consider the following three real-life examples:

- a) A president of an impoverished African country has had a statue of himself made in gold.
- b) A young British mother, paralyzed by a knife wound to her neck by an attacker, has asked that members of the public should not send her flowers, but contribute instead to a charity which works to alleviate world poverty.
- c) Young men from countries not involved in a conflict are acting as mercenaries. This means they are being paid to fight and kill in a war in which their own countries are not involved.
  - Discuss the uses of money in each of these examples.
  - Consider whether it is a force for good or not.
  - Discuss the ethical and moral issues involved in these examples.
  - Discuss the qualities of character shown by the people in the examples.

Topics for class debate or group discussions:

- A golden key can open any door
- Money makes a man
- Money, like manure, is no good unless it is spread
- Money talks
- Shrouds have no pockets



### Vocabulary connected with money

*Mammon* is the Biblical devil of covetousness whose name derives from the Hebrew word for money, or wealth.

*Mammon* is now used as a personification of the evil influences of money, or an idol to be worshipped by individuals or a society. In today's societies, we are great consumers, that is, we buy an enormous amount of material goods. In such consumer societies, massive shops and stores are called 'temples to Mammon' by those people who do not like the enormous importance placed on money and its buying power.

*Mercenary* has two meanings.

The noun *mercenary* means one who does a job for money, now commonly used for a hired soldier.

The adjective *mercenary* means being over-interested in money. A mercenary person would judge everything in terms of money.

*Millions*: What have you learned about money?

Write three paragraphs about what the brothers in *Millions* found about money.

In each paragraph, make a different point and explain your reasons for agreeing or disagreeing with the brothers.



### Speaking and listening

Texts for comparison and further discussion

#### Text A: *Is your poochie Gucci?*

Pet Pavilion has salons in Kensington and Chelsea, the most expensive parts of London—but these are beauty salons not for celebrities of screen and pop, but for dogs! The pooches are dropped off by a chauffeur or a butler for an organic hot oil aromatherapy massage, or gymnasium training. An air-conditioned limousine collects

them at the end of the treatment and takes them home. A recent request was to dye a miniature white poodle pink, because the owner's daughter was throwing a Barbie-themed party where the guests all had to dress in pink.

*Poochie* = diminutive of pooch, colloquial word for a pet dog

*Gucci* [goochi] = designer label beloved by celebrities

*Barbie* = well-known brand of doll

### Text B: *Sewage kids*

'How do we live?' asks 14-year-old Dolgion, who has been living in a sewage pit in Mongolia's capital, Ulaanbaatar. 'In the morning one of us will go for water. Some wash their faces, some drink water, and then we all go out to collect empty bottles. In the evening we sell whatever bottles we've collected during the day. Together we make 2000–2500 *tugriks* (around \$2). Mostly we buy Chinese noodle soup. We put the noodles in a plastic bag, add water and then place them on the heating pipes. In a few minutes the soup is ready. If we don't have enough money on weekends, we go to a place giving hot food for free on Sundays.'

Compare the lifestyles conveyed in these two texts.

- Discuss the issue of the disparity between rich and poor in societies, including your own.
- The people who send their dogs to the beauty salon obviously have a great deal of money—do you think this is a good use of money?
- In what ways could wealth be more evenly distributed in society?
- What do you think the future holds for boys such as Dolgion?
- Do you think boys such as Dolgion should be helped by the government, and if so, how should the help be given?



## Grammar

### Adverbs of frequency

Rewrite the following in a sentence, replacing the italicized words with an adverb or adverbial phrase of frequency. You may need to rephrase a sentence.

The first one has been done as an example for you:

- a) *On occasion* the car works *and at other times it doesn't*.

Answer: The car works *intermittently*. Or: The car works *occasionally*.

- b) I see my father *about three times a year*.  
 c) My mother asks me to clean my room *several times a day*.  
 d) I do my homework *every day at five o'clock until supper time*  
 e) *In my entire life* I have not been skiing.  
 f) *Most Sundays* we have a large family meal.

(Key: *b* = occasionally; *c* = frequently; *d* = regularly; *e* = never; *f* = usually)



## Writing

### Specialist Vocabulary, page 215

In the exercise on page 215, you identified the following ways of acquiring money dishonestly or illegally:

- hostage-taking and kidnapping
- corruption
- cheating



- d) bullying
- e) embezzlement
- f) bribery
- g) blackmail

For each one, write a paragraph describing the situation and actions of a person who commits these unpleasant offences.

- Which do you think is the most serious offence? What are your reasons?
- All of these practices could land the guilty person in prison—all except one. Which one is it? What do you think should be the punishment for this offence?



## Test Paper on Unit 8

### Reading for understanding:

#### *The Bewitched Jacket*

1. 'The wonderful money!' How wonderful was the money in the story?
2. How much was the narrator of the story to blame for what happened?

#### *Millions*

3. How did the Saints, who lived next door to the brothers, change once they had some money?

#### *King Midas*

4. What did King Midas wish for? Why did he later wish he hadn't?
5. How do you know that this story is a myth and not true?

#### Poem: *Dane-Geld*

6. What exactly was 'Dane-geld'?
7. Why does the poet think that Dane-geld should not be paid?

### Writing:

8. Describe a situation in which you, or someone else, has had a 'presentiment' of disaster.
9. How would you describe a materialistic person?
10. Write down two opinions, two statements and two statistics about any aspect of money you choose.
11. The word *to* appears in every one of the following sentences. Identify its function by writing 'I' when *to* is used as part of an infinitive, or 'P' when *to* is used as a preposition:
  - a) I'm longing to get home.
  - b) I'm off to Europe in the spring.
  - c) I'm hoping to win a prize.
  - d) It's too hard to cut.
12. Write a sentence in which you use an infinitive as a subject noun.
13. Write down six adverbs of frequency and four adverbial phrases of frequency.
14. Write two sentences which illustrate the difference in meaning between *to want* (meaning 'to desire') and *to need*.
15. What is the difference between the actions of a cheat, a bully and a blackmailer?

**Vocabulary:**

16. What is the meaning of the following words?  
 a) congenial b) opulence c) down (noun) d) sporadically e) trifling f) oppression  
 g) embezzlement h) ravenous
17. Use the following words in your own sentences:  
 a) impoverished b) destitute c) materialistic d) repenting e) everlasting f) bribery  
 g) astounded h) flicker
18. What is the meaning of the following expressions?  
 a) the Midas touch b) on the pretext of c) consumer society d) the hole in the wall

**Answer key to tasks in Unit 8****Page 196: *Odd man out***

1. ancient: means old; the others all mean pleasant
2. carpet: covers the floor; the others screen windows
3. ran: means moved fast; the others all mean people gathering together
4. tiny: the others all mean very big
5. oven: for cooking; the others are parts of a fire

**Page 208: Matching definitions to meanings**

1 = h; 2 = g; 3 = d; 4 = d; 5 = j; 6 = i; 7 = f; 8 = c; 9 = a

**Pages 210–211: Adverbs of frequency**

- |                        |                                      |
|------------------------|--------------------------------------|
| 1. regularly           | 2. always                            |
| 3. never / seldom      | 4. often / frequently / regularly... |
| 5. never               | 6. frequently / often                |
| 7. never               | 8. Sometimes                         |
| 9. always              | 10. always                           |
| 11. never              | 12. ever                             |
| 13. often / frequently | 14. constantly /repeatedly           |
| 15. never              |                                      |

**Page 215: Specialist vocabulary: *Money***

1;b; 2:g; 3:a; 4:e; 5:d; 6:c; 7:f

**Answer key to worksheet tasks**

**Task 1:** 1f 2c 3a 4b 5d 6e

- Task 3:**
- |                 |                    |
|-----------------|--------------------|
| 1. Went out     | to trap / catch... |
| 2. Cried out    | to tell/ warn      |
| 3. Ran up       | to welcome         |
| 4. Pulled in    | to get/ buy        |
| 5. Climbed down | to rescue / reach  |

## Sample lesson plan

Class/level:	8
Duration:	40–45 minutes (one period)
Topic:	Spelling
Aim:	Practice in correct and fluent use of vocabulary
Resources:	<i>Oxford Progressive English</i> Book 8; Worksheet 9

## Worksheet for Unit 9

You have no doubt found that English is full of all kinds of apparently crazy spellings! There are spelling rules, although these always have exceptions.

**Revision:** Homophones are one source of confusion and the worksheet for Unit 6 extended your experience of the right use of similar sounding words. They are pronounced the same, but have different spellings and different meanings, for example, *pour* = cause to flow / rain heavily; *paw* = animal's soft foot; *pore* = tiny breathing hole in the skin.

### Task 1

Use the following homophones in a paragraph:

*worn / warn      prey / pray      meddle / medal*

### Pairs of words commonly misspelt and confused

- bought = the past tense of *to buy*. Example: *I have bought a new music CD.*
- brought = the past tense of *to bring*. Example: *He brought his sister with him.*
- quiet = silent, calm. Example: *Our teacher is always telling us to be quiet.*
- quite = completely / partially. Example: *I haven't quite finished* (= I've nearly but not completely finished); *I have quite finished* (= I have completely finished)
- through = preposition. Example: *She looked through the window.*
- thorough = adjective meaning 'comprehensive'. Example: *The doctor gave his patient a thorough examination.*
- formally = in a formal way (adverb). Example: *The great scientist was formally introduced to the Queen.*
- formerly = in a former, or past, time (adverb). Example: *This shop was formerly a cinema.*
- omit = to leave out / not do. Example: *The second verse of the poem was omitted.*
- emit = to give off / release. Example: *An unpleasant smell was emitted from the factory; Factory emissions are a source of global warming.*

## Task 2

Fill in the gaps in the following sentences with appropriate words from a)–j) above.

1. He was dressed very ..... for the party in the black suit and black tie which he had ..... especially for the occasion.
2. After the long walk, my grandmother was ..... exhausted. She wanted to be ....., sit down, and have a cup of tea.
3. My teacher said that my research had not been ..... enough. I had ..... some important points.
4. The smoke ..... by the bush fires caused serious pollution. The smog was so thick we could hardly see .... it.
5. The whole family was ..... together for our great grandfather's birthday celebration.
6. .... this area was farm land, but now it is a housing estate.

## Silent letters

As you know, the consonants **b**, **k**, **w**, **c**, and **g** are usually sounded in English:

Examples: *baby, kick, window, cake, grip*

But **b**, **k**, **w**, **c**, and **g** can also be silent, ready to catch you out with the spelling!

Go through these examples with a partner. Make sure you know the meanings of the examples. Use a dictionary if necessary. Add any more to the list which you can think of.

Examples:

**Silent b:** *climb plumber numb dumb succumb doubt*

**Silent k:** *knowledge knit knight knife know knock knee knob*

**Silent w:** *wreath writhe wreck wring wrong wrinkle*

**Silent c:** *science scientist conscious conscience scimitar*

**Silent g:** *gnaw gnash gnarled gnat gnome resign foreign*

## Task 3

Fill in the gaps in the following sentences with a word with a silent letter from those given above. You may alter the form of the verbs. For example, you may use *writhing* or *doubted*.

1. The Prime Minister laid a ..... on the war monument.
2. It's no use just standing there ..... your hands. DO something! He's really dangerous—he's got a .....!
3. Mother had to clean up the mess on her hands and ..... after the children .....over the vase of flowers.
4. Grandmother ..... me a warm jumper even though it was difficult with her ..... hands.
5. When the water pipes burst, we called the .....
6. The little boy owned up to stealing the sweets because he had a guilty ..... and he ..... that it was ..... to steal.
7. When Seamus told me he had ..... a 60-foot high tree, I ..... the truth of what he said.
8. The dog was ..... a juicy bone.

**Task 4**

Write a paragraph in which you use as many words with silent letters in them as you can. Underline all your silent letter words.

**Homework**

Explain the connection in the meaning of the following:

1. You can *wring out* your clothes to get the water out of them. Explain how the same word can be used for someone *wringing their hands* when distressed or frightened.
2. Women (and sometimes men!) *knit* woollen garments with wool and knitting needles. Explain how the same word can be used for *knitting your brows*.
3. Dogs *gnaw* at a bone. Explain how the same word can be used for *gnawing at*, or *gnawing away at* a problem.
4. Fingers and toes can be *numb* with cold. Explain how the same word can be used when we are *numb* from shock and feel nothing at all.
5. Someone may *knock* at the door. Explain how the same word may be used in the colloquial expression *to be knocked out* meaning to be unconscious.
6. A language which is not your own is a *foreign* language. Explain how the same word can be used for a *foreign body* in your eye.

**Task 6**

Learn these spellings of common words which are frequently wrongly spelt:

- |                |                  |              |
|----------------|------------------|--------------|
| 1. environment | 2. government    | 3. poison    |
| 4. necessary   | 5. accommodation | 6. eighth    |
| 7. February    | 8. library       | 9. disappear |
| 10. possession | 11. repetition   | 12. disease  |



\*Common Era, a term used alternately for AD

## Extension text

*Beowulf* (bear-wolf) is the only epic of its time to have survived, and is one of the most important pieces of European literature, set in the Kingdom of the Geats (Scandinavia), a culture which did not survive beyond the end of the sixth century CE\*. If the hero, Beowulf, was based on a real man, he would have lived around 570CE. The epic was translated into Anglo Saxon verse around 700CE, and the only existing copy in the British Museum in London was made around 1000CE. This priceless manuscript miraculously survived a fire in the eighteenth century.

The story takes place in the kingdom of the Geats where King Hrothgar has built a splendid banqueting hall to celebrate the peace he has secured following the overthrow of his enemies. Unknown to the king, there lurks in the fens (the surrounding marshlands) a monster, Grendel, who jealously watches the building of the hall, and plots his revenge on the humans who built it. The following text tells the part of the story when Beowulf overcomes the terrible monster, Grendel. (In fact, it is not the end of the story, because Grendel's monster mother later comes to avenge her son's death, and Beowulf has to fight another battle.)

Britain's ancient close links with Scandinavia before the sixth century can be seen in the name *Thursday*, named after the Norse god, Thor. Friday is named after Frigg, the wife of Odin, and Wednesday is named after another Norse god, Woden.



## Beowulf

### Paragraph 1

Inside the hall was light and laughter, feasting and song. The torches on the walls spluttered and flamed, throwing moving shadows on the stonework. On the rush-strewn floor stood long benches and tables where the warriors feasted, shouting and telling fine stories of their fights. They waved their brawny arms as they boasted and looked back on their violent lives. Yellow manes of hair shook with laughter; rough fingers, calloused by years of gripping sword and axe, splitting skulls or heaving on the oars as they forced their vessels through the bitter cold of the North Sea, now relaxed, curled around their sturdy mead cups.

### Paragraph 2

The strong brew and the soft feeling of safety loosened their tongues, and they talked not only of battles and leaders and loot, but of the old gods and the new, the worship of Odin and Thor, and the Christian teaching. For this was a time of change: a man might come to accept the new faith in peaceful interludes, but in battle or as tragedy pressed he might still call upon more ancient names. Hrothgar and his queen Wealhthow sat at the head of the room. The king smiled with satisfaction to see the building finished at last and his trusted followers feasting at the tables. The huge tapestries stirred on the walls as the wind howled outside, unheeded by the company.

### Paragraph 3

Across the fens there was a stirring as the monster Grendel dragged himself from the black depths of the lake. He sensed the joy and triumph in Heorot and his suffering became quite unbearable. Snarling and moaning, he travelled rapidly across the marshes. Limbed like a man, he had a grotesque head and giant strength; his brain was full of cunning and anger. Hrothgar and his queen had retired for the night, leaving the others asleep round the edges of the hall. There was silence apart from occasional sleep-talk and murmuring and the torches had burnt low. Even the guard nodded.

### Paragraph 4

Grendel hardly hesitated as he reached the huge oak and iron door. It opened before him as if by magic. Quickly he seized the two nearest sleeping thanes, wrenched off their limbs and devoured them entirely; then growling with anger, he turned and made off. In the morning there was despair and misery in the hall. They were used to violence and sudden death, but only from human enemies they could see and recognize and fight against. This latest foe brought disaster like the rest, but came silently in the night and left only huge footprints, odd bits of hair and slime and a smell of death. He was neither human nor animal and they were at a loss. Worse was to follow: Grendel grew bolder and more savage and came again many times, until it was no longer safe for Hrothgar and his men to sleep in Heorot. They sacrificed to their heathen gods but it made no difference: the killing went on and on and the story of Grendel and his vengeance spread across the Northern world.

- Paragraph 5** It came to the ears of Beowulf, a distant relative of Hrothgar. Already famous for his strength and heroic deeds, he decided to go to Hrothgar's aid. With thirty followers he built a ship, launched it beneath the cliffs and set off. Soon they reached the Danish coast and were given safe passage to Heorot by the watchmen guarding the shores, leaving their ship riding at anchor. Their corselets clinked and gleamed as they travelled the stony road until they arrived at Heorot. There they propped their shields and ash-spears against the walls of the building and rested, as Hrothgar questioned and welcomed their leader, whom he had seen only once before when he was a child. Beowulf spoke of his victories; he told how he had destroyed sea monsters and giants, and asked to be allowed to take on Grendel without weapons, relying on the strength of his arm alone. He and his men would sleep in the hall that night, as no one had done for several years since the terror began. There was some jealous opposition to Beowulf's plan. But the king was glad enough to agree to it, and later that evening Beowulf and his men settled down for the night inside the walls of Heorot, waiting and listening.
- Paragraph 6** Far off in the fen, Grendel knew that someone had dared to return at night to Heorot. He sensed the new presence and fury welled up in his brain like a foul mist. In the dark night, as wolves howled and the creatures of day hid themselves, Grendel came gliding across the land. God's curse sat heavily on him and he ached to kill. Once again the door sprang open at his touch and he stepped inside. An awful light shone from his eyes like a flame and he was aware of the company of men—all asleep except one. It made him ravenous and at once he seized and ate the nearest man. Then it happened: the next man was Beowulf.
- Paragraph 7** As Grendel groped in the dark, he found his hand seized and locked by a grip such as he had never known. Terror flooded into him and he tried to break away, but it was no use. Beowulf sprang up and hung on with all his strength. The two of them swayed and staggered across the hall, well matched for strength. Benches, tables, and mead cups crashed to the floor; tapestries were ripped down. Alarmed by the hideous howling of the monster and the crashing of furniture, Beowulf's men sprang up to help him, seizing swords and spears wherever they could. But weapons were useless: they broke like matchsticks. It was a battle of strength and willpower. With a last desperate effort, Grendel tore himself away. As he did so, his arm was wrenched from its socket at the shoulder, the joints burst and with the shriek of a soul in hell he bolted across the moors mortally wounded, dripping blood and in terror of death. He dragged himself back to his retreat, where the water surged red as he returned to die beneath the marsh.
- Beowulf meanwhile, exhausted but triumphant, hung up the huge bloody arm and hand as a trophy from the roof beam, and people came from miles around next day to see it. There was great rejoicing in Heorot. Warriors came to praise Beowulf and to gaze on the monstrous limb, hanging from the rafters. Hrothgar organized a huge feast and precious gifts were showered upon Beowulf and his men as light and laughter returned after nightfall for the first time for many years.

**Vocabulary**

*ached to* = longed to

*ash-spears* = spears made of ash, a kind of wood

*calloused* = hardened (a *callous* is a hard patch of skin caused by hard manual work)

*corselets* = chain-link chest armour

*fens* = marshlands

*given safe passage* = allowed to pass without attack

*interludes* = intervals

*loosened their tongues* = made them talk easily

*mead cups* = mead was a drink made from fermented honey which was drunk from large ornamental cups.

*mortally wounded* = so badly hurt that he will die

*rafters* = cross beams of the ceiling

*rush-strewn* (*strewn* is the past participle of *to strew*) = reeds and straw thrown across the floor

*surged* = gushed

*Thanes* (archaic) = warriors

*unheeded* = taken no notice of

*yellow manes of hair* = the Geats (like today's Scandinavians) had blond hair

**Reading for comprehension**

1. Describe the activities of the warriors' lives. (Paragraph 1)
2. In which way was this 'a time of change'? (Paragraph 2)
3. Why was the monster Grendel 'suffering'? (Paragraph 3)
4. What happened over the following months which left the men helpless? (Paragraph 4)
5. Who was Beowulf and why did he sail to the kingdom of the Geats? (Paragraph 5)
6. Describe the battle between Beowulf and Grendel. (Paragraph 7)
7. How did Beowulf and the King celebrate the victory over Grendel? (Paragraph 8)

**Speaking and listening**

*Beowulf* is part of the oral tradition when poems and stories were recited for entertainment and instruction.

Take part in the oral tradition yourselves.

In groups of three, retell the story, making it as exciting and dramatic as you can. You may add details from your imagination to improve the story.

Speaker 1: Explain about the great hall of Heorot, the pride of the King and Queen, and what was done inside the hall.

Speaker 2: Describe Grendel's jealousy and the attacks he made on the hall.

Speaker 3: Describe Beowulf receiving news of the attacks, his journey to Heorot and his settling down for the night in the great hall with his men.

Speaker 1: Describe Grendel's return visit, his attack on the man nearest to the great doors, and his hand being fatally grabbed by Beowulf.

Speaker 2: Describe the battle between Grendel and Beowulf.

Speaker 3: Describe Beowulf's triumph.

**Language quiz**

How many languages can you think of are spoken in the world today? With a class partner, make a list of as many as you can.

Can you match the list of languages spoken in a school in Tottenham, North London where the 1135 pupils come from 50 countries? Between them they speak 58 languages.



**Who speaks what...**

The 58 languages spoken by pupils...

1 Amharic (Ethiopia)	15 French Creole	30 Mauritian	44 Swahili (East Africa)
2 Arabic	16 German	31 Norwegian	45 Sylheti Bangladesh
3 Albanian	17 Greek	32 Oromo (East Africa)	46 Tagalog (Philippines)
4 Baluchi (Pakistan, Iran, Afghanistan)	18 Gujrati (India)	33 Pashto (Afghanistan)	47 Tamil (India Sri Lanka)
5 Bengali	19 Hindi (India)	34 Polish	48 Thai
6 Berber (North Africa)	20 Igbo (Nigeria)	35 Portuguese	49 Trigrinya (Entrea)
7 Bravanese (Somalia)	21 Italian	36 Punjabi (India, Pakistan)	50 Turkish
8 Bulgarian	22 Knrio (Sierra Leone)	37 Romanian	51 Twi (West Africa)
9 Cantonese (China)	23 Kurdish	38 Romany	52 Ugandan
10 Czech	24 Latvian	39 Russian	53 Ukrainian
11 Dari (Afghanistan)	25 Lingala (Congo)	40 Sinhala (Sri Lanka)	54 Urdu (Pakistan)
12 Dutch	26 Lithuanian	41 Stovak	55 Vietnamese
13 Farsi (Iran)	27 Luganda (Uganda)	42 Somali	56 Walloon (Belgium)
14 French	28 Malay	43 Spanish	57 Yoruba (Nigeria)
	29 Mandarin (China)		58 English

And can you match the achievement of one of its pupils? One Albanian boy arrived in England speaking not a single word of English. Two years later, he achieved seven As and A\*s in his GCSEs (equivalent to O Levels), including being awarded one of the top five marks in England for his GCSE Italian!

**Extended work on Unit 9****Translating Middle English, page 219: Further text for translation**

The following is the description of 'The Merchant' from *The Prologue* to the *Canterbury Tales*. Chaucer's Prologue, which comes before the Tales themselves, describes all the pilgrims on the journey. The merchant probably had business reasons for going on the pilgrimage, rather than religious ones!

Each line has been translated from the Middle English into Modern English in bold type.

A Marchant was ther with a forked berd,

**There was a Merchant with a forked beard**

In mottelee, and hye on horse he sat;

**In two-coloured cloth; he sat high on his horse**

Upon his heed Flaundrissh bever hat,

**On his head he wore a beaver skin hat\* from Flanders**

His bootes clasped faire and fetisly.

**His boots buckled neatly and elegantly**

Sowninge alwey th'encrees of his winning.

**He was constantly proclaiming the profit of his winnings**

He wolde the see were kept for any thing

**He wanted the sea-lanes to be kept open for trade**

Bitwixe Middelburgh and Orwelle.

**Between Middelburgh and Orwell\*2**

Wel koude he in eschaunge sheeldes\*3 selle.

**He was skilled in dealing in foreign currency**

This worthy man ful wel his wit bisette:

**This worthy man used his wit well**

Ther wiste no wight that he was in dette,  
**No man knew that he was in debt**  
 So estatly was he of his governaunce  
**So stately was he in his negotiations**  
 With his bargaines and with his chevissaunce.  
**His bargains and his money dealings.**  
 For sothe he was a worthy man with alle,  
**In truth, he was nevertheless a worthy man**  
 But, sooth to seyn, I noot how men him calle.  
**But, truth to tell, I do not know what his name is.**

#### Glossary

1. Middelburgh is in Holland and Orwell is near Ipswich in eastern England. This was the trade route between Holland and England at this time.
2. The Merchant's beaver skin hat would have been very expensive.
3. *Sheeldes* were units of exchange used in trading, which were considered to be unethical, or even illegal.

Find the Middle English word for:

- a) beard b) high c) head d) boots e) proclaiming f) wanted g) knew  
 h) money dealings i) truth j) don't know

(Key: a) *berd* b) *hye* c) *heed* d) *bootes* e) *sowninge* f) *wolde* g) *wiste* h) *chevissaunce*  
 i) *soothe / sooth* j) *noot*)

Chaucer was frequently ironic in his descriptions of the pilgrims, some of whom were deceitful, boasting, and hypocritical. The adjective 'worthy' was frequently used ironically, as it is here. The merchant was not really a worthy man, but a trader who in modern colloquial English would be called a 'wheeler-dealer', someone who makes questionable profits from his business.

- What do you learn about the merchant which makes you think that he is not a totally upright, or honest, trader?
- What do his clothes tell you about him?
- What was the secret which he kept from other people?
- Why do you think Chaucer does not know his name, or at least *says* that he does not know his name?

#### The sound of the letter 'i' [ai], page 221

Dictation paragraph to test the spelling of the 'i' sound

I must remind you that the flight leaves at ten o'clock tonight. We'll be flying high above the clouds at a height of thirty thousand feet, and will arrive in Dubai during the following day. You must be ready on time, because it will be no use crying your eyes out and sighing when you miss the flight like you did last time. Do you remember? If you miss it, it will cause a crisis at work and this time you'll find yourself not just with no rise, but no job either. Giant businesses like ours will not tolerate such inadequacy in its employees. So, remember, get your ice-skates on. BE ON TIME!

When you have written down the dictated paragraph, write down from it:

- a) all the words (correctly spelt!) which have the [ai] sound in them.
- b) a statement
- c) a question
- d) a command

***The Market Place, page 226*****Devising a Spelling Bee**

Divide the class into two teams. In pairs, the pupils of each team will make a list of ten difficult words from this text, as well as from other texts in the book. Each team then gets alternating chances to ask a member of the other team to spell a word. The teacher should ensure that words are not repeated. Each correct answer gets a point and the scores are marked on the board. The team with the highest score wins.

***Have you ever thought? Page 234*****Making up riddles**

Make up five riddles which test the idiosyncrasies of the English Language.

For example:

Q: What has a tongue but cannot speak?

A: A shoe!

Q: What has a leg but cannot kick?

A: A journey!

Q: What has an eye but cannot see?

A: A storm!

Try them out on the rest of your class.

**Writing*****The Village School, page 242***

Write an entertaining account of your first day at school.

- Think about the words you use and make your account vivid and interesting.
- Try to include a funny incident.
- Include your feelings and impressions.

**Test Paper on Unit 9****Reading for understanding:*****The Market Place***

1. Describe what Milo found at the market place.
2. Why did the Spelling Bee decide to become a spelling bee?

**Poem: *Have you ever thought?***

3. Name five of the parts of the body used for parts of inanimate objects.

**Poem: *The Human Heart***

4. Summarize the message of this poem.

***The Village School***

5. Explain the misunderstanding between his teacher and himself on Laurie Lee's first day at school.
6. Compare Laurie Lee's experience of school on his first day with his experience after a week.

**Writing:**

7. Rewrite the following as commands:
  - a) I'm going home. b) I wish you to tell me the truth. c) Shall I undo it all?
8. Rewrite the following as questions:
  - a) Stop! b) We're having a holiday on Tuesday. c) I'm not sure whether I should tell them.
9. Use the following conjunctive adverbs in sentences of your own:
  - a) meanwhile b) likewise c) undoubtedly
10. Use the following conjunctive adverbs in sentences of your own. Write two sentences for each adverb.
  - a) moreover b) otherwise c) therefore
11. Write down a word which rhymes with each of the following words:
  - a) plough b) thought c) through d) dough e) enough
12. Write a paragraph in which you use five words derived from different languages. Underline the words and say where they come from.

**Vocabulary:**

13. Explain the meanings of the following words:
  - a) magpie b) apiary c) aviary d) text messaging e) code f) rodeo g) typhoon h) haiku i) grove j) florin
14. Use each of the following words in sentences of your own:
  - a) buzz b) brows c) shrapnel d) veteran e) harp f) soprano g) steppe h) flabbergast i) teeny j) rabble
15. Explain the meaning of the following expressions:
  - a) to have a bee in your bonnet b) the heart of the matter c) to box their ears

**Answer key to tasks in Unit 9****Page 225:** Questions, commands and statements

1.
 

a) command	b) question
c) statement	d) command
e) question	f) command
g) statement	h) command
i) question	j) question
2.
  - a) Start the next one now. (!)
  - b) Shall I mark your work now?
  - c) You are going to do this again.
  - d) Give your work in on Monday.
  - e) Shall we check our answers carefully?
  - f) Be ready for the next exercise now!
  - h) Shall we stand up straight?
  - i) I am going to do it again.
  - j) I really do think that's good enough.

**Pages 232–233:** Conjunctive adverbs

1. what is more
2. similarly; in the same way
3. in the intervening time

4. in addition
5. if not
6. for that reason
7. unquestionably

**Page 244:** Reading for detail

1. jumbled list / dreamy image
2. Boo-hoo
3. just three feet tall
4. roared like a rodeo / rabble
5. huge boys
6. smouldering
7. felt like a veteran / ruthless

**Page 251:** Where do they come from?

Aborigine: boomerang; kangaroo

Arabic: alchemist; algebra; zero; sugar

French: casserole; restaurant; coup; disco; vogue; chocolate

German: hamburger; waltz; blitz; kindergarten

Hungarian: biro

Inuit: igloo; kayak

Italian: mafia; soprano; spaghetti; opera; piano

Japanese: tsunami; judo; haiku

Persian: caravan; lilac

Russian: gulag; tsar; steppe; sputnik

Spanish: mosquito; guerilla; salsa; bonanza; guitar

Turkish: divan; yoghurt; kiosk; kebab

Urdu : thug; pukka; shampoo

**Answer key to worksheet tasks**

**Task 2:** 1) formally, bought; 2) quite, quiet; 3) thorough, omitted;  
4) emitted, through; 5) brought; 6) formerly

**Task 3:** 1) Wreath; 2) wringing, knife; 3) knees, knock; 4) knitted, gnarled;  
5) plumber; 6) conscience, knew, wrong; 7) climbed, doubted;  
8) gnawing

## Sample lesson plan

Class/level:	8
Duration:	40–45 minutes (one period)
Topic:	Apostrophes
Aim:	Revision and reinforcement of vocabulary skills and usage
Resources:	<i>Oxford Progressive English</i> Book 8; Worksheet 10

## Worksheet for Unit 10

**Revision:** Apostrophes are used to show **contraction** (when letters are left out) and **possession** (when something belongs to someone or something).

### Apostrophes in contractions

When you are writing formally in an essay or a formal letter, you should not use contractions (or shortened forms), but you may write them in direct speech, and hear and use them in spoken English.

Examples: would've = would have  
 it's = it is  
 two o'clock = two of the clock  
 can't = cannot  
 why's (in a question) = why is

### Task 1

Write down the full form of the following contractions:

- |                   |  |
|-------------------|--|
| 1. They should've | 2. He couldn't                           |
| 3. We won't       | 4. I'm                                   |
| 5. It doesn't     | 6. You're                                |
| 7. Let's          | 8. They'll                               |
| 9. When's         | 10. I would've if I could've but I can't |

### Task 2

Fill in the gaps in the following sentences with appropriate contractions:

- ..... the window wide open when ..... so cold?
- ..... go to the cinema this evening. .... a great new romantic comedy on.
- ..... such an unfriendly newsagent. I ..... like going in his shop. He ..... even says 'good morning'. ..... rather go to another newsagent.
- Mum and Dad are out right now, but ..... be back very soon. .... welcome to come in and wait for them. .... be sorry to miss you.
- ..... torn a page out of my book? I bet it was the dog— ..... always chewing things up.
- ..... her life and I .... stop her, but I think ..... making a big mistake.

**Apostrophes to show possession (in possessives)**

Apostrophes in possessives show that something or someone belongs to, or is owned by something or someone. Example: *Rebecca's business; Fatima's aunt*

There are four simple rules for using the possessive apostrophe:

1. Add **apostrophe 's** to singular nouns: *Monday's lessons; Syria's exports; Joshua's cousin*
2. Add **apostrophe 's** to plural words which do not end in 's': *the children's jigsaws; the men's department; deer's antlers; the people's vote*
3. For plural words which end in *s*, add the **apostrophe s' to the end**: *friends' party; phones' ring-tones; girls' clothes*
4. In proper nouns which end in *s*, it is correct to use **apostrophe 's**, particularly in formal written contexts, e.g. *Charles Dickens's novels*. However, where adding apostrophe 's' could look clumsy or odd, the **final apostrophe** only may be used, particularly in informal contexts: *Ulysses' long journey; the Jones' cat; Achilles' revenge*.

**Don't:**

- **Don't** use an apostrophe in the possessive pronouns: *his; theirs; yours; its*.
- **Don't** use an apostrophe in plural nouns (e.g. *boy's* are playing)—**not ever!**
- **Don't** confuse 'its' and 'it's': *It's a lovely day* = *it is* contracted. *The cat is eating its dinner* = possessive pronoun.

**Task 3**

Put the apostrophe in the correct places in the following sentences:

1. Trudys hamster curls up in its nest in the morning and when its evening it wakes up again.
2. Its no wonder you cant find anything to fit you. Youre looking in the childrens section. Go to the teenagers section—youll find something there.
3. Ill be in Mrs. Noggins class next year. Thatll be good because Idve been disappointed if Id been put in Mrs. Binns class. My friends say shes very strict.
4. Weve been taught that its means it is and its means belonging to it. Thats right, isnt it? We shouldve learned that by now, but were still mixing them up!
5. Im Jo Wild and Im your guide around the Tower of London, one of Londons greatest landmarks. Right, lets go.
6. Dont blame me for the changes in the school uniform. Its the result of the childrens vote after the meeting. Whats wrong with the new uniform, anyway?

**Task 4**

Use the following ten words in ten sentences:

- |             |             |            |              |
|-------------|-------------|------------|--------------|
| 1. Can't    | 2. People's | 3. Venus's | 4. Shouldn't |
| 5. Won't    | 6. Cousins' | 7. Jerry's | 8. It's      |
| 9. Could've | 10. It'll   |            |              |

**Homework**

Write an account called either *The girls' best day* or *The boys' best day*.

Include as many apostrophes as you possibly can which indicate either contraction or possession.

Underline your examples of contractions in one colour, and possessions in another. Write the total number of apostrophes for each.



## Extension texts

The following extract comes from *Man-eaters of Kumaon*, first published in 1946, one of the six autobiographical memoirs of Jim Corbett. Over the years, Jim Corbett killed eleven man-eating tigers which had themselves killed more than 1300 Indian people. Before Corbett came to their villages to hunt the man-eaters, the villagers were afraid to venture out of doors for fear of attack.

Corbett was in fact a conservationist (he killed only those tigers which were proven man-eaters), and the Corbett National Park in the foothills of the Himalayas is named after him.

In this text, he recalls his hunting of a man-eating tiger. On this occasion, he spent fifteen hours up a tree, lying in wait for his quarry.



### Text 1: *Man-Eating Tigers*

#### Paragraph 1

I have acquired the habit of sleeping in any position on a tree, and as I was tired, the evening did not pass unpleasantly. As the setting sun was gilding the hilltops above me, I was roused to full consciousness by the alarm call of a *langur*. I soon located the monkey, sitting in a treetop on the far side of the valley, and as it was looking in my direction I concluded it had mistaken me for a leopard. The alarm call was repeated at short intervals, and finally ceased as darkness came on. Hour after hour I strained my eyes and ears, and was suddenly startled by a stone rolling down the hillside and striking my tree. The stone was followed by the stealthy padding of a heavy, soft-footed animal, unmistakably the tiger.

#### Paragraph 2

At first I comforted myself with the thought that his coming in this direction, instead of up the valley, was accidental, but this thought was soon dispelled when he started to emit low deep growls from immediately behind me. Quite evidently he had come into the valley while I was having breakfast, and taking up a position on the hill, where the monkey had later seen him, had watched me climbing into the tree. Here was a situation I had not counted on and one that needed careful handling. The branch, which had provided a comfortable seat while daylight lasted, admitted of little change of position in the dark. I could, of course, have fired off my rifle into the air, but the terrible results I have seen following an attempt to drive away a tiger at very close quarters by discharging a gun dissuaded me from taking this action. Further, even if the tiger had not attacked, the discharge of the rifle near him would probably have made him leave the locality and all my toil would have gone for nothing.

#### Paragraph 3

I knew the tiger would not spring, for that would have carried him straight down a drop of thirty feet on to the rocks below. But there was no need for him to spring, for by standing on his hind legs he could easily reach me. Lifting the rifle off my lap and reversing it, I pushed the barrel between my left arm and side, depressing the muzzle and slipping up the safety-catch as I did so. This movement was greeted by a deeper growl than any that had preceded it. If the tiger now reached up for me he would in all probability come in contact with the rifle, round the trigger of which my fingers were crooked, and even if I failed to kill him the confusion following my shot would give me a sporting chance of climbing higher into the tree. Time dragged by on leaden feet, and, eventually, tiring of prowling about the hillside and growling, the tiger sprang across a little ravine by my left and a few minutes later I heard the welcome sound of a bone being cracked at the kill. At last I was able to relax in my uncomfortable position and the only sounds I heard for the rest of the night came from the direction of the kill.

#### Paragraph 4

The sun had been up but a few minutes and the valley was still in deep shadow when my men coo-eed from the ridge, and almost immediately afterwards I caught sight of the tiger making off at a fast canter up, and across, the hill on my left. In the uncertain light and with my night-long-strained eyes the shot was a very difficult one, but I took it, and had the satisfaction of seeing the bullet going home. Turning with a great roar, he came straight for my tree, and as he was in the act of springing, the second bullet, with great good fortune, crashed into his chest. Diverted in his spring by the impact of the heavy bullet, the tiger struck the tree just short of me and, ricocheting off it, went headlong into the valley below, where his fall was broken by one of the small pools in the vicinity.



He floundered out of the water, leaving it dyed red with his blood, and went lumbering down the valley and out of sight.

**Paragraph 5** Fifteen hours on the hard branch had cramped every muscle of my body, and it was not until I had climbed down the tree, staining my clothes in the great gouts of blood the tiger had left on it, and had massaged my stiff limbs, that I was able to follow him. He had gone but a short distance, and I found him lying dead at the foot of a rock in another pool of water. Contrary to my orders, the men collected on the ridge, hearing my shot and the tiger's roar followed by a second shot, came in a body down the hill. Having arrived at the blood-stained tree, at the foot of which my soft hat was lying, they not unnaturally concluded that I had been carried off by the tiger. Hearing their shouts of alarm, I called out to them, and again they came running down the valley, only to be brought up with a gasp of dismay when they saw my blood-stained clothes.

I reassured them that I was not injured and that the blood on my clothes was not mine, and a moment later they were crowding round the tiger. A stout sapling was soon cut and lashed to it by creepers, and the tiger, with no little difficulty and a great deal of shouting, was carried up the steep hill to the village.

#### Vocabulary

*coo-ee* = called out 'Coo-ee!' which is a way of attracting someone's attention

*crooked* [crookt] = hooked; wrapped around (note the homophone [crooked] = not straight)

*discharging* (in this context) = firing; letting off

*floundered* = struggled ineffectually

*gilding* = edging with gold

*gouts* = clots; coagulated lumps

*langur* = a type of long-tailed monkey common to the subcontinent

*loincloth* = the garment wrapped around the child's waist

*muzzle* (in this context) = the firing end of the rifle

*ricocheting* [rik-o-shaying] = bouncing off



#### Reading for understanding

1. Why was the monkey making alarm calls? (Paragraph 1)
2. Why did Corbett not want to fire his rifle into the air? (Paragraph 2)
3. Why was Corbett sure that the tiger would not spring at him as he sat in the tree? (Paragraph 3)
4. If the tiger had reached up into the tree towards Corbett, what would have happened? (Paragraph 4)
5. What was the 'welcome sound' which Corbett heard? Why was it 'welcome'? (Paragraph 3)
6. Why was the first shot difficult for Corbett? (Paragraph 4)
7. What happened to the tiger following the second shot? (Paragraph 4)
8. Why do you think Corbett had to go and find the tiger after the second shot? (Paragraph 5)
9. What did Corbett's men think had happened to him? What led them to think this way? (Paragraph 5)
10. How did they get the tiger back to the village? (Paragraph 5)



### Vocabulary

Explain in your own words:

1. the *stealthy padding* of the tiger (Paragraph 1)
2. *careful handling* (Paragraph 2)
3. *tiring of prowling* (Paragraph 3)
4. *lashed to it by creepers* (Paragraph 5)



### Writing

1. Imagine that you are one of the men who were up on the ridge and coo-eeed to Jim Corbett as they saw the tiger running across the hill.  
Write down your account of what you saw and thought from that point up until you helped to tie the dead tiger to the sapling.
2. Write a story set in a village which is being plagued by the attacks of a man-eating tiger or another dangerous animal.



### Extended work on Unit 10

#### Extension text 2: *Per ardua ad lunam*

This is a description of walking on the surface of the moon by the American, Buzz Aldrin, the first man to do so.

The surface of the moon was like fine talcum powder. It was very loose at the top. As you begin to get deeper, 1.3 centimetres or so, it becomes much more compact, almost as if it's cemented together, though it isn't.

It just seems that way because there are no air molecules between the molecules of dust. When you put your foot down in the powder, the boot-print preserved itself exquisitely.

When I would take a step, a little semicircle of dust would spray out before me. It was odd, because the dust didn't behave at all the way it behaves here on Earth.

On the moon what you're dealing with is this powdery dust travelling through no air at all, so the dust is kicked up, and then it all falls at the same time in a perfect semicircle.

I'm trying the best I can to put it into words, but being on the moon is just different—different from anything you've ever seen. To use the word 'alien' would mislead people. Surreal is as good a word as I have.

When I looked out the window of the lunar lander as we touched down, the sun was out, the sky was velvety black, the engine was shut down, and everything was silent. That was surreal.

#### Making comparisons: using comparative adjectives and adverbs

1. How does the surface of the moon differ from the surface of Earth?
2. How does the behaviour of dust on the moon differ from that of dust on Earth?
3. How do the colour of the sky, and the surrounding sounds of the moon and Earth compare?

#### American English

4. Can you find one example of an American use of preposition? How would the phrase be expressed in British English?

## Specialist vocabulary

5. Find two examples of specialist vocabulary? To which special fields do these words belong?
6. Find examples of descriptive adjectives. What do they add to this account?
7. Why do you think Buzz Aldrin thinks that *surreal* would be a better word than *alien*?

**Per ardua ad lunam: lunar and moon**

You know what *per ardua ad astra* means, so you could guess the meaning of what could be Buzz Aldrin's motto: *per ardua ad lunam* ..... 'through struggles to the Moon'

*Luna* is the Latin for moon and the French for the moon is 'la lune'.

*Moon* comes from the Old English word for 'month', because measurements of time in past times were made in accordance with the changing shape of the moon.

In English the noun is *moon* and the adjective is *lunar*.

- *Lunatic*: The changing shape of the moon affects animals and humans, and can be associated with mood change and even madness. 'Lunatic' was the word for an insane person. It used to be used clinically, but now 'lunatic' is used colloquially for someone who behaves in a stupid or apparently mad way. It is not now used for someone who is clinically insane, mentally ill, or disturbed. If it were used in these contexts, it would be offensive and insensitive.
  - *Over the moon* is a contemporary colloquial expression to mean 'absolutely delighted'; 'very excited and pleased'.
8. What are the following:
 

a) lunar module	b) a lunar year
c) lunette	d) moonlight
e) moonshine	f) moonstone
g) moonwalker	

**Writing****The Kite Runner, page 250**

You are Amir, thinking over the day's kite-running events with your friend, Hassan.

- Write an account of the day
- Include details of how you felt. (To do this you will need to interpret the text, and use your imagination.)

**Sporting metaphors: Hitting blindness for six, page 256**

- a) *To hit something for six*. You definitely know the meaning of 'to hit the ball for six' in cricket, but outside cricket, *to hit something for six* means to completely destroy something, either literally or metaphorically.  
For example: *The floor manager raised what he thought was a great idea at the meeting, but the general manager hit it for six.*
- b) *The gloves are off* is taken from bare-knuckle boxing (now banned). It is used when an argument or a metaphorical fight is about to turn really serious or nasty.
- c) *Stumped*, from cricket, means totally beaten or dumbfounded.
- d) *A sticky wicket* means a difficult situation which requires skill to deal with.
- e) *An own goal* is from football when a ball is put through the opponent's net by an opponent. This expression is used when someone inadvertently or mistakenly advantages the person or people whom he does not wish to advantage.

- f) *To kick into touch* (rugby) means that when the ball is kicked into touch, play cannot be resumed without a break when the ball is thrown back in. This expression is used when a subject or topic is 'kicked into touch', that is put aside temporarily.

What do you think the following mean metaphorically?

- level playing field* (any sport played on a pitch)
  - three strikes and you're out* (baseball)
  - playing with a straight bat* (cricket)
  - a punch bag* (boxing)
  - a hole-in-one* (golf)
  - the home straight* (originally horse racing)
  - joining the scrum* (rugby)
- Explain the metaphorical expression.
  - Use it in a sentence of your own.

Can you think of any more from these sports, or any other sports?

***Thomas Coryat: the great leg-stretcher, page 264***

Thomas Coryat was born in Odcombe, near Yeovil in the west of England, a village with a history going back to before the eleventh century. A resident in the village today owns a copy of one of Thomas Coryat's early seventeenth-century travel books—a very precious possession indeed!

Imagine now that you are one of the English factors who welcomed the weary Thomas Coryat to the English factory in Surat back in the seventeenth century. Before he became ill, Coryat told you and the other factors all about his long travels.

Write a letter to the rector of the church in Odcombe in England:

- Explain how you came to know Coryat.
- Inform him of Coryat's death.
- Tell him about Coryat's great achievements and travels.

The rector (or the vicar) is the name of the man (or in modern times, woman) who carries out all church duties.

***A Country Childhood, page 268***

Write a composition in which you compare your memories of your early childhood with those of Nelson Mandela.



**Test Paper on Unit 10**

**Reading for understanding:**

***The Kite Runner***

1. Why was kite running such an important part of the children's lives?
2. Explain the differences in ability between Amir and Hassan.

***Amir Khan: The Bolton Boy***

3. Describe the importance of the Sports Club to the young people who use it.
4. How has the success of Amir Khan influenced the success of the Sports Club in his hometown of Bolton?

***Thomas Coryat: the great leg-stretcher***

5. Describe what you think were the greatest feats of Thomas Coryat.

**A Country Childhood**

6. Describe the simple life of the villagers in Nelson Mandela's home village of Qunu.
7. Explain the lesson for life, which Mandela learned from the unruly donkey.

**The Tree of Life**

8. What is the purpose of *The Transforming Arms into Tools Project* in Mozambique?
9. Why is the sculpture, *The Tree of Life*, symbolic?

**Writing:**

10. Why would *per ardua ad astra* be an appropriate motto for a school?
11. Use the following adjectives in pairs of sentences of your own.  
In the first sentence, use *most* as a superlative.  
In the second sentence, use *most* so that it means 'very' and does not involve a comparison.  
For example: beautiful  
Your answer:
  - i) The prince married the most beautiful girl in the empire.
  - ii) The princess was a most beautiful girl.
    - a) sensible
    - b) artistic
    - c) infuriating
    - d) trustworthy
    - e) athletic
12. Use the following verbs in sentences of your own:
  - a) bring down
  - b) bring back
  - c) bring in
  - d) bring up
13. Fill in each of the gaps in the following sentences with an appropriate preposition:
  - a) The doorway was so low one had to stoop to walk .....
  - b) The land was treeless ..... for a clump of poplars.
  - c) After being thrown ..... the ground a few times, I learned how to ride a calf.
  - d) I defeated my opponents ..... dishonouring them.
  - e) Perhaps it was something to do ..... the great British sea captain Lord Nelson.  
(Key: a) through; b) except; c) to; d) without; e) with)
14. Use the following verbs in sentences of your own:
  - a) break up
  - b) break in
  - c) break away
  - d) break off
15. Write down three words which end in the sound [eek]. (Do not repeat the words given below under 'Vocabulary'.)

**Vocabulary:**

16. Explain the meanings of the following words:
  - a) plummeting
  - b) rutted
  - c) a tearaway
  - d) venture
  - e) fate
  - f) sculptor
  - g) de-commissioned
  - h) civility
  - i) scenario
  - j) pique
17. Use the following words in sentences of your own:
  - a) contender
  - b) hyperactive
  - c) sedentary
  - d) hospitality
  - e) feat
  - f) humiliate
  - g) calves
  - h) physique
  - i) antique
  - j) unimaginable
18. Explain the meanings of the following phrases and expressions:
  - a) snooze you lose
  - b) to lose face
  - c) to get the hang of it
  - d) civil war



## Answer key to tasks in Unit 10

**Page 254:** Matching words to their meanings

1:b; 2:d; 3:f; 4:a; 5:c; 6:e

**Page 255:** Most and the superlative

1. the most
2. a most
3. the fastest
4. more painful
5. more skilful
6. the most wonderful

**Page 261:** Vocabulary

- |              |              |
|--------------|--------------|
| 1. tearaway  | 2. winners   |
| 3. pressing  | 4. unruly    |
| 5. array     | 6. donated   |
| 7. sedentary | 8. inspired  |
| 9. punch-bag | 10. outreach |

**Page 263:** Multi-word verbs with *bring*

- |                |                 |
|----------------|-----------------|
| 1. bring out   | 2. bring down   |
| 3. bring back  | 4. brought up   |
| 5. brought out | 6. brought up   |
| 7. brought on  | 8. brought down |

**Pages 264–266:** Thomas Coryat: gapped text

1. called
2. around /across /through
3. about / from
4. decided / determined
5. from
6. behind
7. spent / needed / required
8. for
9. deteriorated / suffered
10. hospitality
11. badly / severely / seriously / fatally /already
12. returned

**Page 266:** Odd Man Out

1. holiday: is for fun; the others are serious undertakings
2. uncomfortable: without comfort; all the rest mean cannot be imagined
3. unexcited: means not exciting; all the others means 'not put off by'
4. preceding: means coming before; all the others mean coming after
5. stories: are accounts or tales; all the others are something accomplished

Page 276: *-ique* spellings

1. unique
2. antique
3. technique



## Answer key to worksheet tasks

### Task 1

- 1) They should have 2) He could not 3) we will not 4) I am 5) It does not  
6) You are 7) Let us 8) They will 9) when is 10) I would have ...could have... cannot

### Task 2:

- 1) Why's it's 2) Let's there's 3) He's don't doesn't I'd  
4) they'll You're They'd/they'll 5) Who's he's/she's/it's 6) It's can't she's

### Task 3:

1. Trudy's hamster curls up in its nest in the morning and when it's evening it wakes up again.
2. It's no wonder you can't find anything to fit you. You're looking in the children's section. Go to the teenagers' section—you'll find something there.
3. I'll be in Mrs. Noggin's class next year. That'll be good because I'd've been disappointed if I'd been put in Mrs. Binn's class. My friends say she's very strict.
4. We've been taught that it's means it is and its means belonging to it. That's right, isn't it? We should've learned that by now, but we're still mixing them up!
5. I'm Jo Wild and I'm your guide around the Tower of London, one of London's greatest landmarks. Right, let's go.
6. Don't blame me for the changes in the school uniform. It's the result of the children's vote after the meeting. What's wrong with the new uniform, anyway?

# Acknowledgements

*Black Beauty* by Anna Sewell. *Horses Aboard* by Thomas Hardy. *The Defence of Plevna 1877* by William Herbert. *Jane Eyre* by Charlotte Bronte. *The If Game* by Catherine Storr; OUP, 2001. *Sahara* by Michael Palin; Weidenfeld & Nicolson, 2003. *The Wishing Skin* by Rhoda Power; A Time to Laugh; Faber & Faber, 1972. *Beowulf: Tales of gods and men* retold by John Bailey, Kenneth Mcleish, David Spearman; OUP, 1981. *Man-eaters of Kumaon* by Jim Corbett; OUP, 1946.