

7

Revised

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ENGLISH

Teaching Guide

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## 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.

**Sample lesson plan**

<b>Class/Level:</b>	7
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Expressing a viewpoint
<b>Aim:</b>	To study a text or situation and develop and express an opinion
<b>Resources:</b>	<i>Oxford Progressive English</i> , Book 7; Worksheet 1

**Worksheet for Unit 1**

After reading the article on elephant refugees in Zimbabwe and Zambia in South Africa, you wrote about the viewpoints of the various people whose views were represented in the text (page 18 of the textbook).

A piece of writing may represent the viewpoint of various people or groups. For example, it may be the viewpoint of the writer, of a character who the writer is creating, or of a community or a group whose views the writer is reporting on.

A report or an account may be:

<b>partial</b>	<b>impartial</b>
<b>biased</b>	<b>unbiased</b>
<b>fictional</b>	<b>factual</b>
<b>unbalanced</b>	<b>balanced</b>
<b>inaccurate</b>	<b>accurate</b>
<b>personal</b>	<b>impersonal</b>

**Task 1**

With a partner, choose one or more of the adjectives above to describe the following reports or accounts:

1. A newspaper report about a traffic accident.
2. An account of a traffic accident by the driver of the car involved.
3. Your diary entry about a quarrel with your friend.
4. Your grandmother's account of an event which happened thirty years ago.
5. A journal article about problems in today's society.
6. A financial report from a multinational company.
7. An account of an attack on a city by monsters.
8. An account of an enemy attack on a city.

Compare your answers and reasons with the rest of your group.

- Which of 1–8 would you believe the most? Why?
- Which of 1–8 would you enjoy reading the most? Why?

**Task 2**

With a partner, make a list of words, phrases and expressions which you could use to indicate that a viewpoint is a) personal and b) impersonal.

Write your words under the two headings. The lists have been started for you:

a) personal  
*in my opinion*

b) impersonal  
*it is thought that*

Compare your lists with those of others in your group. Add any words and phrases which you had not thought of.

**Task 3**

Your school is going to start its own annual magazine. You have been elected the representative for your year group, and are going to attend the meeting. You have been asking other students in your year group for their opinions about the proposal.

There are many topics to discuss. On the agenda for the meeting are the following questions:

- Should there be one magazine for the whole school, or should each year group have its own magazine?
- What kind of articles and reports should be included? Will students be encouraged to send in their own stories, poems and artwork for the magazine?
- Are there any ways in which the magazine or magazine could be self-financing?
- Should the readership be just other students or parents as well?
- Who should edit the magazine: should it be senior students, staff or a mixture of both?

After the meeting you have to write a report which includes the main points of what was discussed and decided.

1. Write down two facts that were established about the magazine, for example, when it is to be produced.
2. Write down opinions about any of the issues raised by the bullet points above expressed by: a) a senior student b) a member of staff c) a parent d) a student from the year group below yours. Write two opinions for each of these people a)–d).
3. What is your opinion? Write the conclusion to your report in which you give your own views about the proposal.

**Homework**

- a) Write a personal account of your day. It does not have to be true! Use the first person pronoun (I).
- b) Write a factual impersonal account of a day somewhere. For example, you could describe the daily routine at home, at your school, or a day's sports training. The choice is yours. Do not use the first person pronoun.
- c) After each of your accounts write a short paragraph explaining why you have written the way you have. For example, you may have used phrases for special effect, particular verb forms, or punctuation.



## Extension text 1

The following text, *Unanana and the Elephant*, is a Zulu tale from South Africa, retold by Kathleen Arnott. It is an example of a complete tale from another country, and can be used in a variety of ways as suggested in the Introduction.

There is a difference between a 'story' and a 'tale'. The short story is a complete work of fiction, and is a literary genre, like the novel or the biography. A 'tale' also tells a story, but it is usually a retelling of an old story handed down from generation to generation in communities or countries. Such tales were originally part of the old tradition of oral story-telling, and they keep alive old traditions and cultures.

A 'tale' is usually qualified, for example as a fairy tale, a folk tale, or a tale from Africa, or from Hunza.

### Expressions

The expression in modern English *to tell tales* means to tell untruths about someone.

For example: *I don't believe you about Anna. You're just telling tales about her – and she's supposed to be your friend. A fine friend you make!*

*Yarn* is the word for woollen thread, which is used for knitting, weaving, or embroidery. A yarn is made by spinning the wool from an animal, usually a sheep.

It is also used metaphorically to mean a 'story' or a 'tale'. *To spin a yarn* is an expression which means 'making up a fabricated story, usually as an excuse.

For example: *The order was not delivered on time. He spun me some yarn about having been off work with flu, and his driver walking out on him, but basically, he just hadn't delivered on time.*



## *Unanana and the Elephant*

### Paragraph 1

\*the bush  
= the wild,  
uncultivated part  
of the African  
(also Australian)  
landscape

Many, many years ago there was a woman called Unanana who had two beautiful children. They lived in a hut near the roadside and people passing by would often stop when they saw the children, exclaiming at the roundness of their limbs, the smoothness of their skin, and the brightness of their eyes. Early one morning Unanana went into the bush\* to collect firewood and left her children playing with a little cousin who was living with them. The children shouted happily, seeing who could jump the furthest, and when they were tired they sat on the dusty ground outside the hut, playing a game with pebbles.

### Paragraph 2

Suddenly they heard a rustle in the nearby grasses, and seated on a rock they saw a puzzled-looking baboon.

'Whose children are those?' he asked the little cousin.

'They belong to Unanana,' she replied.

'Well, well, well!' exclaimed the baboon in his deep voice. 'Never have I seen such beautiful children before.'

Then he disappeared and the children went on with their game. A little later they heard the faint crack of a twig and looking up they saw the big, brown eyes of a gazelle staring at them from beside a bush.

'Whose children are those?' she asked the cousin.

'They belong to Unanana,' she replied.

'Well, well, well,' exclaimed the gazelle in her soft, smooth voice. 'Never have I seen such beautiful children before,' and with a graceful bound she disappeared into the bush.

### Paragraph 3

The children grew tired of their game, and taking a small gourd they dipped it in turn into the big pot full of water which stood at the door of their hut, and drank their fill. A sharp bark made the cousin drop her gourd in fear. She looked up and saw the spotted body and treacherous eyes of a leopard that had crept silently out of the bush.

'Whose children are those?' he demanded.



'They belong to Unanana,' she replied in a shaky voice, slowly backing towards the door of the hut, in case the leopard should spring at her. But he was not interested in a meal just then.

'Never have I seen such beautiful children before,' he exclaimed, and with a flick of his tail he melted away into the bush.

The children were afraid of all these animals, which kept asking questions and they called loudly to Unanana to return, but instead of their mother, a huge elephant with only one tusk lumbered out of the bush and stood staring at the three children, who were too frightened to move.

'Whose children are those?' he bellowed at the little cousin, waving his trunk in the direction of the two beautiful children who were trying to hide behind a large urn.

'They . . . they belong to Una . . . Unanana,' faltered the little girl.

The elephant took a step forward.

'Never have I seen such beautiful children before,' he boomed. 'I will take them away with me,' and opening wide his mouth he swallowed both children in a gulp. The little cousin screamed in terror and dashed into the hut, and from the gloom and safety inside, she heard the elephant's heavy footsteps growing fainter and fainter as he went back into the bush.

**Paragraph 4** It was not until much later that Unanana returned carrying a large bundle of wood on her head. The little girl rushed out of the house in a dreadful state and it was some time before Unanana could get the whole story from her.

'Alas! Alas!' said the mother. 'Did he swallow them whole? Do you think they might still be alive inside the elephant's stomach?'

'I cannot tell,' said the child, and she began to cry even louder than before.

'Well,' said Unanana sensibly, 'there's only one thing to do. I must go into the bush and ask all the animals whether they have seen an elephant with only one tusk. But first of all I must make preparations.'

She took a pot and cooked a lot of beans in it until they were soft and ready to eat.

Then, seizing her large knife and putting the pot of food on her head, she told her little niece to look after the hut until she returned, and set off into the bush to search for the elephant.

**Paragraph 5** Unanana soon found the tracks of the huge beast and followed them for some distance, but the elephant himself was nowhere to be seen. Presently, as she passed through some tall, shady trees, she met the baboon.

'O baboon! Do help me!' she begged. 'Have you seen an elephant with only one tusk? He has eaten both my children and I must find him.'

'Go straight along this track until you come to a place where there are high trees and white stones. There you will find the elephant,' said the baboon.

So the woman went on along the dusty track for a very long time but she saw no sign of the elephant. Suddenly she noticed a gazelle leaping across her path.

'O gazelle! Do help me! Have you seen an elephant with only one tusk?' she asked. 'He has eaten both my children and I must find him.'

'Go straight along this track until you come to a place where there are high trees and white stones. There you will find the elephant,' said the gazelle, as she bounded away.

'Oh dear!' sighed Unanana. 'It seems a very long way and I am so tired and hungry.'

But she did not eat the food she carried, since that was for her children when she found them. On and on she went, until rounding a bend in the track she saw a leopard sitting outside his cave-home, washing himself with his tongue.

'O leopard!' she exclaimed in a tired voice. 'Do help me! Have you seen an elephant with only one tusk? He has eaten both my children and I must find him.'

'Go straight along this track until you come to a place where there are high trees and white stones. There you will find the elephant,' replied the leopard, as he bent his head and continued his grooming.

'Alas!' gasped Unanana to herself. 'If I do not find this place soon, my legs will carry me no further.'

**Paragraph 6** She staggered on a little further until suddenly, ahead of her, she saw some high trees with large white stones spread about on the ground below them.

'At last!' she exclaimed, and hurrying forward she found a huge elephant lying contentedly in the shade of the trees. One glance was enough to show her that he had only one tusk, so going up as close as she dared, she shouted angrily:

'Elephant! Elephant! Are you the one that has eaten my children?'

'Oh no!' he replied lazily. 'Go straight along this track until you come to a place where there are high trees and white stones. There you will find the elephant.'

But the woman was sure this was the elephant she sought, and stamping her foot, she screamed at him again:

'Elephant! Elephant! Are you the one that has eaten my children?'

'Oh, no! Go straight along this track...' began the elephant again, but he was cut short by Unanana who rushed up to him waving her knife and yelling:

'Where are my children? Where are they?'

**Paragraph 7** Then the elephant opened his mouth and without even troubling to stand up, he swallowed Unanana with the cooking-pot and her knife at one gulp. And this was just what Unanana had hoped for. Down, down, down she went in the darkness, until she reached the elephant's stomach. What a sight met her eyes! The walls of the elephant's stomach were like a range of hills, and camped among these hills were little groups of people, many dogs and goats and cows, and her own two beautiful children.

'Mother! Mother!' they cried when they saw her. 'How did you get here? Oh, we are so hungry.'

Unanana took the cooking-pot off her head and began to feed her children with the beans, which they ate ravenously. All the other people crowded round, begging for just a small portion of the food, so Unanana said to them scornfully:

'Why do you not roast meat for yourselves, seeing that you are surrounded by it?'

She took her knife and cut large pieces of flesh from the elephant and roasted them over a fire she built in the middle of the elephant's stomach, and soon everyone, including the dogs and goats and cattle, was feasting on elephant-meat very happily.

**Paragraph 8** But the groans of the poor elephant could be heard all over the bush, and he said to those animals, who came along to find out the cause of his unhappiness: 'I don't know why it is, but ever since I swallowed that woman called Unanana, I have felt most uncomfortable and unsettled inside.'

The pain got worse and worse, until with a final grunt the elephant dropped dead.

Then Unanana seized her knife again and hacked a doorway between the elephant's ribs through which soon streamed a line of dogs, goats, cows, men, women, and children, all blinking their eyes in the strong sunlight and shouting for joy at being free once more! The animals barked, bleated or mooed their thanks, while the human beings gave Unanana all kinds of presents in gratitude for setting them free, so that when she reached home with her two children, they were no longer poor.

The little cousin was delighted to see them, for she had thought they were all dead, and that night they had a feast. Can you guess what they ate? Yes, roasted elephant-meat!



### Reading for understanding

1. How did the children amuse themselves whilst Unanana went off to collect firewood? (Paragraph 1)
2. How did the children provide themselves with water to drink? (Paragraph 3)
3. In what way was the elephant distinctive? (Paragraph 3)
4. How did the reactions of the little cousin and Unanana differ? (Paragraph 4)
5. Explain in detail how Unanana retrieved her children from the elephant's stomach.
6. In Paragraph 7, explain the simile used in describing the insides of the elephant's stomach. How effective do you think this simile is in making you imagine what it was like in there?
7. In Paragraph 3, the elephant *lumbered* and in Paragraph 5, the gazelle *bounded away*. Explain the difference between the movements involved in these words.  
Choose two more pairs of verbs, from the text which convey different kinds of movement. Explain the difference between them.
8. In Paragraph 3, the elephant swallowed the children *at a gulp*. What does this phrase mean?
9. The voices of the human and animal characters in this story are varied all the way through the story. Choose six different words which illustrate this variety. Write them down and explain how they are different from one another.
10. Write down the names of all the animals in this story. What are the characteristics of each animal?
11. Which words in the story tell you that the elephant was a very big animal?



### Speaking and listening

#### Discussion

1. There is a great deal of repetition in this story, as there often is in folk tales. Why do you think this is so, and what is the effect of the repetition?
2. Discuss how you could present this story as a mime in your class room (that is, actions with no words). Consider the props, body movements, and facial expressions which you could use.

#### Task

Perform the mime of *Unanana and the Elephant*.



### Extension text 2

(Photocopiable text)

Michael Palin is a well-known writer, humorist and broadcaster, who has made many long journeys all over the world. His travels have been made into stunning television programmes and books. Here, in his most recent book, *Himalaya*, Michael Palin describes his first experience of helping to wash an elephant. At first, he was extremely apprehensive, but it proved a great experience.



### Washing an Elephant

I have once in my life, in Africa, seen the terrifying power that can be unleashed when an elephant takes a dislike to you, and I approach very warily, stepping gingerly into the ankle-deep mud. As I do so, one of the elephants, a 55-year-old bull called Joiraj decides to stand up. Like a small island coming to life, he rears up above me, stretching up to his full 14 feet and proceeds to fling water from his trunk over his back.

He's a magnificent animal with a proud set of long, curved tusks, and is not someone I'd mess, with. The keeper, however, has no such qualms.

'Boit! (sit!) Tere! (Lie on side!)' he shouts and within a matter of seconds he has several tons of bull elephant crumpling down into the water and rolling over like a dog waiting to be scratched.

The mahout beckons me forward and indicates where Joiraj most likes to be rubbed. So it is that at the age of 60 that I find myself rubbing an elephant of 55 behind his ears and particularly at the point where the tusk disappears into the folds of his cheek. His eyes roll towards me, registering languid approval. I'm told that he likes nothing better than to be slapped quite hard on the bridge of his nose. Tentatively at first, then, at the mahout's urging, rather more powerfully, I strike the top of his trunk. But it's only when I give him a really good whack that he appears to enter elephant's heaven, rolling his eyes, stretching out his legs and emitting an infinitely appreciative rumble. The sound of a contented elephant is a wonderful thing, and I'm amazed that this battleship-grey hide, and these hard flanks can be as sensitive as a cat's chin.



### Vocabulary

1. Give the meanings of these words:

a. unleashed	(Key) (let loose; a dog is exercised on a leash or a lead)
b. warily	(cautiously; guardedly)
c. qualms ([kwarms] to rhyme with 'arms')	(doubts; reservations)
d. languid	(languorous; lazy)
e. tentatively	(cautiously; timidly)
f. emitting	(giving out)
g. appreciative	(grateful)
h. whack	(hard hit or strike)
i. battleship-grey	(the grey colour of a warship)
j. hide	(hard skin)

2. From the words a–j above:

a. Which could be said to be synonyms?	(warily; tentatively)
b. Which has a negative prefix?	(unleashed)
c. Which is a hyphenated adjective?	(battleship-grey)
d. Which is onomatopoeic?	(whack)
e. Which is a homonym?	(hide = a) skin; b) conceal)
f. Which has a silent consonant?	(qualms)

3. Describe Palin's various feelings during the experience he describes in *Washing an Elephant*.



## Extended work on Unit 1

### The past perfective, page 8

Fill in the gaps in the following sentences with verbs in the past perfective. The past perfective is used when an action or an event was completed in the past. It is formed with the auxiliary verb 'have' + the past participle of the given verb.

The first one has been done as an example. (The correct answers are in italics in brackets at the end of each sentence.)

- Michael Palin remembered how the mahout (shout) the order to sit at the elephant, and it (crumple) down obediently into the water.  
Michael Palin remembered how the mahout *had shouted* the order to sit at the elephant, and it *had crumpled* down obediently into the water.
- The writer (be) wary of the elephant, but he soon felt more confident. (*had been*)
- In Africa, he (see) the power of an unfriendly elephant. (*had seen*)
- Michael Palin (live) for sixty years before he helped to wash an elephant! (*had lived*)
- After he (give) the elephant a whack across its nose, he watched the elephant roll its eyes with pleasure. (*had given*)
- Michael Palin later remembered how the elephant (emit) an appreciative rumble. (*had emitted*)

### Writing a Report, page 11

Imagine that Ma Kyaw can both think and write!

Write her account of the day she saw Elephant Bill again and persuaded him to treat her.



### Active and passive voice

When any action is described as being done by the subject to or upon an object, it is expressed in the active voice. For example: *The cats* (subject) *chased* (action/verb) *the mice* (object).

But when the same event is described as the object being acted upon, it is expressed in the passive voice. For example: *The mice* (object) *were chased* (action/verb) *by the cats* (subject).

Note that in the active voice, the word order is subject—verb—object, whereas in the passive voice it is object—verb—subject.

In the passive voice the verb also takes a helping verb in the same tense. For example: *chased—were chased*. But when the verb is in the present tense in the active voice, it changes to helping verb+ past participle. For example: Cows eat grass (active voice). Grass is *eaten* by cows (passive voice).

- Change these statements from active to passive voice.
  - The other animals asked many questions about Unanana's children.
  - The elephant swallowed her children in one big gulp.
  - Farmers use large machines to harvest the wheat crops.
  - Unanana built a fire inside the elephant's stomach.
  - She cut large chunks of meat and roasted them.
- Change these statements from passive to active voice.
  - Animals in the zoo are fed by the zookeeper.
  - The fantasy novel 'Lord of The Rings' was written by J. R. Tolkien.
  - The Suez Canal was built by the French in the 1860s.
  - These beautiful pictures have been painted by my brother.
  - Mrs. Khan's valuable library was destroyed by a fire.

**The passive voice, pages 11–12**

Write ten sentences on whichever topic you like using at least one verb in the active voice.

Write the sentences again, putting at least one verb into the passive voice, and rearranging your sentence as necessary.

Underline the active and passive verbs.

For example: *In elephant football, the huge animals kick the ball with great skill and obvious pleasure. (active voice)*

*In elephant football, the ball is kicked by the huge animals with great skill and obvious pleasure. (passive voice)*

**Speaking and listening, page 18**

To develop the skills of expressing opinions and appreciating different viewpoints, different situations and scenarios could be used with students taking on different roles. Controversial issues arising from school events or local events are good for arousing student involvement.

For example: *Should pupils be allowed to use their first language in school, or should English only be allowed, even for conversation between pupils?*

A pupil, a teacher, a parent and the head teacher could put forward their views, and discuss the issue.

**Writing a description of a celebration, page 26**

To accompany their description, students should design a web page, or a magazine advertisement, about the celebration which they have chosen to write about. They should decide how best to present their material in an eye-catching way on a single side of paper.

**Test Paper on Unit 1****Reading for information and content:****Revenge**

1. Why was McKay unpopular with the Burmese men who worked for him?
2. Why do you think is the story called 'Revenge'?

**Ma Kyaw**

3. How does this story support the view that animals can communicate with human beings?

**The elephants' flight**

4. Describe the dangers being faced by wildlife in Zimbabwe.
5. Explain the problems caused by the fleeing elephants.

**The Orphan Elephant**

6. Describe the contrast in the condition of the orphan elephant between when he was brought in to the orphanage, and ten months later.

**Kandy Perahera**

7. Why is the celebration important to Buddhists, and why is it so exciting to watch?

**Writing:**

8. Rewrite the following phrases, changing the verbs in the simple present to verbs in the past perfective.  
(The correct answers are in brackets in italics).
- is active (*had been active*)
  - feels revengeful (*had felt revengeful*)
  - makes the footprint (*had made the footprint*)
  - launches an attack (*had launched an attack*)
  - hears the bell (*had heard the bell*)
9. Rewrite the following verbs in the simple past tense, changing them to verbs in the passive voice in the simple past tense.
- he drowned (*was drowned*)
  - he attacked (*was attacked*)
  - they caught (*were caught*)
  - they bought (*they were bought*)
  - she punished (*she was punished*)

**Vocabulary:**

10. Use each of the following words in sentences of your own:  
a) succulent b) plod c) devastation d) creak e) cull f) cannon
11. Give two meanings for each of the following words:  
a) bolt b) treat c) trunk d) train e) tender
12. Explain what the following words mean:  
a) lavishly b) exodus c) poacher d) fertility e) hoarse

**Answer key to tasks in Unit 1****Page 6:** Matching meanings

i = e; ii = a; iii = b; iv = f; v = g; vi) = h; vii) = c; viii) = d

**Page 6:** Completing sentences with words from the text

a) vicinity b) peeling c) tremor d) demolition e) vulnerable

**Page 9:** Animals' names

a) mare b) ram c) stag d) vixen e) she-wolf

**Pages 12–13:** Gapped text *Moghul Elephants*

1) were used 2) were brought 3) were seen 4) were provided 5) was protected 6) was hung 7) was mounted 8) were decided 9) was killed 10) were wounded 11) was lost 12) were drowned 13) were armoured 14) was fired 15) were trodden

**Page 14:** Matching definitions

*devastation* = catastrophe

*foliage* = green leaves

*lawlessness* = absence of law and order

*cagey* = reluctant to

*repercussions* = ill effects

*implementing* = using

*hemmed in* = surrounded by

*resorting to* = falling back on

**Sample lesson plan**

<b>Class/Level:</b>	7
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Phrasal verbs
<b>Aim:</b>	To help students know how phrasal verbs are formed and used; vocabulary improvement
<b>Resources:</b>	<i>Oxford Progressive English</i> , Book 7; Worksheet 2

**Worksheet for Unit 2**

The English language is full of phrasal verbs which may be difficult for those who are learning English but they certainly add to your vocabulary and make your speech and writing more effective and interesting.

A **phrasal verb** is one where the base form is followed by a preposition such as:

- |     |         |                      |  |
|-----|---------|----------------------|--|
| 1.  | away    | e.g. to put away     | <i>We put all the toys away after the children left.</i>                     |
| 2.  | after   | e.g. look after      | <i>Milly looked after her elderly father for ten years.</i>                  |
| 3.  | through | e.g. to pull through | <i>Pull the rope through the ring and tie it tight.</i>                      |
| 4.  | back    | e.g. to stand back   | <i>Stand back! Stand back! The procession is coming!</i>                     |
| 5.  | down    | e.g. to break down   | <i>Jem broke down in tears when she heard the news.</i>                      |
| 6.  | in      | e.g. to check in     | <i>We have to check in three hours before the flight.</i>                    |
| 7.  | off     | e.g. to turn off     | <i>Don't forget to turn off the light when you go.</i>                       |
| 8.  | out     | e.g. to back out     | <i>Rosie backed out of the race just an hour before the start.</i>           |
| 9.  | over    | e.g. to fall over    | <i>The horse fell over the edge of the cliff during the storm.</i>           |
| 10. | up      | e.g. to blow up      | <i>The old block of flats was blown up so that a new one could be built.</i> |

**Task 1**

For each of the ten prepositions 1–10 above write down a phrasal verb different from the example given. Write a sentence using each phrasal verb.

Example: away—*throw away*

*He threw away Jessie's broken doll.*



## Task 2

**To fall over:** the sentences below use the phrasal verb *fall over* correctly. Read them carefully:

- a) If you don't watch your step on the uneven pavement, you will *fall over*.
  - b) I help my elderly neighbour who keeps *falling over*.
  - c) The antique vase *fell over* and broke into many pieces.
- A Which of the following are grammatically possible?
- i) He fell over on the ski slope.
  - ii) She fell over the road.
  - iii) The car fell over.
  - iv) The car fell over the cliff.
  - v) He fell over it.
  - vi) The motorbike fell over the bridge.
  - vii) The dead bird fell over out of the sky.
  - viii) The loose bricks fell over.
- B Which of the following would be logical or plausible answers to the question *Why did you fall over?*
- I *fell over* because:
- i) I was lying down.
  - ii) I slipped on a patch of oil.
  - iii) I was running too fast.
  - iv) I felt very dizzy all of a sudden.
  - v) I was using my walking stick.
  - vi) I tripped over a stone.
- C Which of the following are likely to fall over? Why?
- i) a pile of plates on the edge of a table
  - ii) a motorcyclist on a long straight road
  - iii) a wall in a hurricane
  - iv) the wheel of an old bicycle
  - v) someone learning to ice skate
  - vi) a full bookcase not secured to the wall

**To get out; to get out of**

The sentences below use the phrasal verb *to get out* correctly. Read them carefully:

1. The cage door was left open and the tiger got out.
2. The door locked behind them and they couldn't get out.
3. He's such a lazy young man. He doesn't get out of bed until mid-day.
4. The train stopped at the station but nobody got out.
5. The block of flats was on fire but all the residents got out safely.
6. 'Let's get out, it's creepy in here!'
7. Sixty people got out of the thirty-seater bus.
8. My brother is supposed to do the washing up but he always gets out of it.

D 1. Which of the following is closest in meaning to *They got out of the burning building*?

- a) They had to leave the burning building
- b) They managed to leave the burning building.
- c) They tried to leave the building.

Rewrite the sentence closest in meaning using an alternative verb.

2. Which of the following is closest in meaning to *He always gets out of the jobs around the house*?

- a) He always escapes the housework.
- b) He always goes out when there is housework.
- c) He always makes someone else do the housework.

Rewrite the sentence closest in meaning using an alternative verb.

### Homework

*To get out* or *to get out of* literally means *to leave* or *to go out*. Figuratively, *to get out of* means to escape from an undesirable situation, as shown in statement # 8 on the previous page.

1. Write six sentences using *to get out* and *to get out of*. Two of these should show the figurative use of *to get out of*.
2. Write five sentences showing the grammatically correct use of the phrasal verb *to fall over*.



## Extension text

The text, *Previously Unreported*, comes from *Unofficial Dispatches* (1901) by Edgar Wallace (1875–1932). These dispatches are the reports which he sent back from the Boer War (1899–1902).

Wallace was brought up in the slums of south-east London; he worked in a variety of jobs including as a worker in a rubber factory, and as a milk delivery boy before he served as a war correspondent for Reuters and *The Daily Mail* during the Boer War (1889–1902). For the rest of his life he combined newspaper work with a vast amount of extremely popular writing: his publications included over one hundred thrillers and over fifty volumes of short stories.

The Boer War was fought in South Africa between the British and the Boers, who were descended from the Dutch settlers in South Africa. The British were fighting to protect their interests in the gold-rich province of Transvaal. It was clear from Wallace's *Unofficial Dispatches* that his sympathies were with the ordinary soldier, and when they were published in England, they aroused both interest and controversy. Readers were more used to reports of generals and victories, not of the hideous reality of war as experienced by the ordinary soldier.

In the text below, Jim Burton represents the young soldiers who went out to South Africa full of pride and confidence, only to be killed.



## *Previously Unreported*

### Paragraph 1

Because there are so many Jim Burtons, and have been, I tell you this.

It explains better than most ways one of many things which people cannot understand. You cannot understand why we don't catch and smash the Dutch generals, or what we are doing with the thousands of troops in South Africa, or why there are a hundred Spion Kops out here, and Heaven knows how many Kalkfonteins; and you don't know why, on May 14th, appears on page 2 of the *Daily Mail* under 'Casualties in South Africa', the announcement: 'Previously unreported — Private T. Atkins, killed in engagement at Warm Baths, December 4th, 1900'.

### Paragraph 2

Jim Burton—his name wasn't Jim Burton at all, but I just call him that—was a case you would also find difficult to understand. So I make a little story of it because, being true, not only of his case but of hundreds of others, you would find it dreary, since truth is duller than fiction. Or you would refuse to believe it at all. First of all, Jim Burton's home. The straggling street in a village between Maidstone and Rochester is made up of many such houses as Jim Burton's. Here in the broad street or on the unkempt common land, Jim Burton played, and in the half-acre allotment near to Widow Burton's cottage Jim Burton, as a boy, worked in the evenings—wearisome, back-aching half hours stolen from his play-time, and resented as such. Here, in this well-ordered patch of ripening green and mellowing gold, Jim planted and hoed and dug and cut. Widow Burton's cottage stands back from the road, and is reached by a cobble-covered pathway flanked in due season by tall hollyhocks, and the door and windows of the thatch-roofed dwelling are half-hidden behind the climbing roses that droop from the covered wall. Inside the cottage, there is no dust, no disorder, no tarnish: the furniture shines, the brasses glow, and the tin canisters on the mantelshelf over the high, deep fireplace positively glare.

### Paragraph 3

Jim knew those tins. They were a grievance in the same category as gardening: the injustice of being forced to polish them daily, so that they won approval from a critical mother—and he used to brood darkly. Perhaps it was those tins that suggested in his youthful heart the possibilities of soldiering as a profession, as an alternative to this domestic slavery, for Jim was at the age when boys do not wash their necks, but dream of Great Glory. In the parlour with its grim horse-hair suite—the gift of Grandmother Burton, long gone to rest and buried—the hundred-year-old clock stands sentry over the alcove in which her old china is displayed. On the cloth-covered table, set around with books at painfully regular intervals, is Jim's portrait in the uniform of the 50th Queen's Own Royal West Kent Regiment. Not an unpleasing face—hair parted in the middle, with a huge curl plastered flat on the forehead.

### Paragraph 4

Jim spent two hours over that curl the afternoon his picture was taken. It was a very serious afternoon, and lightened only by the comment addressed to the Maidstone

photographer, 'Mind my face don't break your camera'. I could tell you of Widow Burton, but you have seen hundreds of such women, wrapped in the winter shawl by their firesides, dozing back into the long dead years, conjuring back faces that do not bear the seams of age, and bringing back to life people who are so many names on moss-covered stones; or in the summer, sitting by the porch with folded arms, content and placid, taking in new life with the warm young air and the sweet faint scents. There among the flowers she sits: rare, old gold. I could tell you of many things that would weary you. Of Jim's girl, of Jim's dog, lurching disconsolately around familiar haunts; of Jim's old gun rusting on the wall; of the schemes that flit through Widow Burton's mind for Jim's welfare for that time when he leaves the Army. Home, hopes, mother, garden, girl and dog—they were all Jim's.

**Paragraph 5** Ten miles from Enslin, on the road to Klip Drift, we English fought a running fight with a small detached commando of the invaders. That was three months ago. Widow Burton doesn't know that, for she does not read the newspapers, and nobody has told her, not even the War Office, for Jim had been detached from his regiment, and his CO wasn't quite certain whether Jim was acting as orderly to a general at the base, or signaller to a flying column. As a matter of fact, he had joined a column—the column that had the fight—the morning it moved out, and in consequence was not inscribed on the list of names. It is a wild, weird place, this Rooilaagte, where the fight was, and there are several rude crosses bearing the names of the men who fell, and the names of their regiments.

**Paragraph 6** Jim's name is not on one of these. Three miles to the right of the Boers' central position is a narrow opening overgrown with bush between two hills falling sheer. In such a place a man might be easily sniped, and no one be any the wiser; here, where the grasses are thickest and the bushes more entangled, lies a man. His face is to the ground and cannot be seen. A little lizard basking on one sun-bathed patch of rock, twisting its head, looks curiously; a herd of buck, pattering timorously past, stops and gazes fearfully. Be curious, little lizard, this boy will throw no more stones; fear nothing, you round-eyed, graceful creatures, the hunter's gun is resting in Kent, and that which he holds in shrunken, grey fingers he cannot use.

### Expressions

*Private T. Atkins* = Private is the lowest army rank and 'Tommy Atkins', or just 'Tommy' was the name given to an ordinary soldier, as in *The Christmas Story*.

*Maidstone and Rochester* = towns in Kent, Jim Burton's home county in south-east England.

*half-acre* = a good size for a garden and vegetable plot; an acre is a measurement of land

*brood darkly* = sulk; be in a bad mood

*Great Glory* = the idealistic image of war which many young soldiers went out to fight

*horse-hair suite* = a suite is a sofa and two armchairs stuffed with the stiff hairs from horses' tails; furniture used to be stuffed with horse-hair, making it long-lasting, but also very hard to sit on!

*don't break* = this grammatical error reflects the humble origins of the ordinary soldier.

*seams of age* = lines and marks of aging



### Vocabulary

CO = Commanding Officer

*conjuring* = bringing to life; making real

*hoed* = to hoe is to scrape away the weeds with a hoe

*hollyhocks* = tall, brightly-coloured bell flowers traditionally grown in cottage gardens

*rude* = rough; basic; crude

*sniped* = shot at

*timorously* = nervously; fearfully

*unkempt* = untidy ('unkempt' is an archaic form of the word 'uncombed')



### Reading for understanding

1. Why did the 'Previously unreported' notice in the *Daily Mail* in 1900 move the writer to write about the ordinary soldier, Jim Burton? (Paragraph 1)
2. Describe Jim's home where he grew up. (Paragraph 2)
3. How can you tell that Jim's mother, Widow Burton, was proud of her home? (Paragraphs 2 and 3)
4. Why did joining the army seem attractive to Jim? (Paragraph 3)
5. What did Jim's mother think about whilst he was away at war? (Paragraph 4)
6. Why had she not heard about her son's situation? (Paragraph 5)
7. Why was Jim's name not listed for the column which he joined? (Paragraph 5)
8. What is the significance of the 'rude crosses' at Rooilaagte? (Paragraph 5)
9. How was it possible for Jim Burton's body to lie unnoticed and unmissed for so long? (Paragraph 6)
10. Why did the animals have nothing to fear from Jim? (Paragraph 6)



### Speaking and listening

1. The writer, Edgar Wallace, clearly thinks that war is not worth the enormous suffering it inflicts on ordinary and innocent people, but he does not state his thoughts explicitly.  
Consider how he uses the following to make his message clear:
  - narrative
  - human interest
  - nature
  - direct address to his reader
  - emotive or sentimental words, phrases and images
2. Wallace says that the 'dream of Great Glory' encouraged Jim to join the army. That was in 1900. What do you think encourages men and women to join the army today? Are there any comparisons with Jim's motives in 1900?



### Writing

#### 1. Letter writing:

Write Jim's last letter home to his mother.

#### 2. Comparison:

Compare *Previously Unreported* with Rupert Brookes' poem 'The Soldier', given below.

- In what ways are they similar?
- Which do you prefer and why?
- Do they influence the way you feel about war?

Rupert Brooke was an English poet who made a mark for himself very early in life. He was educated at Rugby, where he distinguished himself as a student, an athlete, and a poet. He entered Cambridge in 1906, and graduated in 1909; in 1911 he published his *Poems*. Brooke joined the Royal Navy in 1914, at the outbreak of World War I and served in the Antwerp expedition. He died of blood poisoning on 23 April, 1915, in Skyros, an island off the Greek coast. A second volume of Brooke's verse and an anthology of collected poems were published posthumously. *The Soldier* is Brooke's most famous sonnet.

**The Soldier**

*If I should die, think only this of me:*

*That there's some corner of a foreign field  
That is forever England. There shall be  
In that rich earth a richer dust concealed;  
A dust whom England bore, shaped, made aware,  
Gave, once, her flowers to love, her ways to roam,  
A body of England's breathing English air,  
Washed by the rivers, blest by suns of home.  
And think, this heart, all evil shed away,  
A pulse in the eternal mind, no less  
Gives somewhere back the thoughts by England given;  
Her sights and sounds; dreams happy as her day;  
And laughter, learnt of friends; and gentleness,  
In hearts at peace, under an English heaven.*

Rupert Brooke (1887–1915)

**Extended work on Unit 2**

(Photocopiable exercise on participles)

This text can also be used for:

- comprehension
- vocabulary extension
- additional material to help with ideas for the Speaking and Listening activity on World Peace.

Fill in the gaps in the following text with appropriate participles of the verbs in bold type. Twelve gaps require *-ed* (past) participles, and three gaps require *-ing* (present continuous) participles.

The text below is from an account of an Indian lady who visits Pakistan for the first time, since Partition in August 1947, to trace her uncle who had stayed back in Lahore.

It was around 10 o'clock on a warm summer night in 1987 that I 1) **find**... myself 2) **stand**... in the porch of a rather decrepit old house in a suburb in Lahore. A dusty bulb, 3) **hang**... from a plaited wire, cast a pale light on the 4) **crack**... pistachio green walls. I was nervous, somewhat frightened, and also curious. The enormity of what I was about to do had only just 5) **begin**... to dawn on me: and predictably, I was tempted to turn around and run. So I 6) **do**... what I had come to do—I 7) **ring**... the bell. A short while later, three women 8) **come**... to the barred window. I 9) **ask**... if this was the house of the person I was in search of. 'Yes,' they 10) **say**..., but he was not home. He was away and would return later that night. 11) **Gather**... my courage, I 12) **tell**... them I was looking for him because I 13) **be**... his niece, his younger sister's daughter from Delhi. Silence. Then the door bolts were 14) **draw**... and I was invited in, warmly 15) **welcome**..., by my uncle's wife and his daughters—my cousins.

(Key: 1 = found; 2 = standing; 3 = hanging; 4 = cracked; 5 = begun; 6 = did; 7 = rang; 8 = came; 9 = asked; 10 = said; 11 = Gathering; 12 = told; 13 = was; 14 = drawn; 15 = welcomed)

**Writing task on A Christmas Story, page 36**

Write two letters home:

- from Connie in England to Jim at the warfront
- from Hans Wolf to his wife in Germany

**Phrasal verbs, page 41**

Note that some multi-word verbs are phrasal verbs, and some are prepositional verbs. Later in the course, students will learn the difference between them. Meanwhile, we will call them multi-word verbs, or phrasal verbs.

Consider the verb *to put*. Read the following advice from a young man to his friend who is planning to marry soon:

I don't know how you *put up* with her. If I were you I'd *put back* the wedding date. She should *put away* all plans of marriage until she behaves better towards you. She is always *putting you down*. Can't you see it? I should *put in* for a transfer at work and get right away for a while, if I were you. Otherwise she will *put you through* years of misery!

Now match 1–6 to its definition a)–f).

There are many different definitions for these verbs, but these are some of them.

- |                     |                         |
|---------------------|-------------------------|
| 1. put up with..... | a) delay                |
| 2. put back .....   | b) apply for            |
| 3. put away.....    | c) tolerate             |
| 4. put down.....    | d) subject to suffering |
| 5. put in for.....  | e) belittle             |
| 6. put through..... | f) to store             |

(Key: 1:c 2:a 3:f 4:e 5:b 6:d)

**Metaphorical and literal, page 50**

Complete the following similes in an interesting way:

- Spears fell on the enemy like.....
- The child's mother folded her in her arms like.....
- The tinned meat tasted like .....to the hungry soldiers.
- The crowds rushed in like.....
- The trees fell with a crash like .....

**Speaking and listening**

From all that you have read in this unit, discuss:

- what causes wars
- whether the wars are worth the destruction and suffering which they cause
- what and who are the victims of war
- whether wars can be prevented.

**Writing**

The Speaking and listening activity on page 55 (Unit 2, *Oxford Progressive English 7*) asks students to act out a discussion about war with two students taking opposing views.

This activity could be extended into a Writing Exercise. Write out the discussion as a dialogue with the names of the two speakers down the left hand side of the margin.

Make the argument lively!



## Test Paper on Unit 2

### Reading for information and content:

#### *The Paper Cranes of Peace*

1. What is origami?
2. Why did all Sadako's friends and supporters make the paper cranes?

#### *A Christmas Story*

3. What do you think Hans and Jim learned on the Christmas Day?

#### *The Battle of Panipat*

4. Describe the various weapons and strategies used in the Battle of Panipat.

#### Poem: *The Field Mouse*

5. In what ways does the death of the field mouse make the poet think about war?

#### Poem: *Don't Believe in War*

6. Summarize the poet's advice in the poem.

### Writing:

7. Give the *-ing* and the *-ed* participles of the following base verbs:  
a) speak b) do c) be d) see e) shut f) stand g) begin h) go i) pull j) wear  
(Key: a) speaking; spoken b) doing; done c) being; been d) seeing; seen e) shutting; shut  
f) standing; stood g) beginning; begun h) going; gone i) pulling; pulled j) wearing; worn)
  8. Write two sentences in which you use *stand up* so that the meaning is different in each sentence.
  9. Fill in the gaps in the following phrases with an appropriate *-ing* participle used as an adjective:  
a) a .....panther b) a .....feast c) an .....prisoner d) an.....game  
e) a .....father
- \*Note that an adjective beginning with a vowel follows the indefinite article *an*.
10. Following are six adjectival phrases using *-ed* participles:
    - a) sickened by what he had seen
    - b) worn out after so much exercise
    - c) excited by the day's events
    - d) encouraged by her teacher's words
    - e) amazed by what he had heard
    - f) discovered in 1433

Write three sentences of your own in which you place phrases a) b) and c) before the noun or noun phrase it qualifies.

For example: *Sickened by what he had seen, the war reporter went home.*

Write three sentences of your own in which you place phrases d), e) and f) after the noun or noun phrase it qualifies.

For example: *Kate, encouraged by her teacher's words, worked hard to finish her work.*



**Vocabulary:**

11. Use the following words in sentences of your own:  
 a) talented b) eliminated c) contamination d) tranquility e) harmony
12. Write two sentences for each of these pairs of words to show the difference in meaning between them:  
 a) peace / piece b) pain / pane c) right / write d) two / too
13. Explain the meaning of the following words:  
 a) serenity b) trench c) pillage d) exhausted e) vulnerable

**Answer key to tasks in Unit 2**

**Page 32:** Vocabulary: *The Paper Cranes of Peace*

- a) poignant                      b) conventional                      c) contamination                      d) atrocity  
 e) inspiration                      f) unveiled                      g) extinguished                      h) eliminated

**Page 41:** Grammar: Phrasal verb with *stand*

1. stand up      2. back                      3. to                      4. down                      5. by                      6. in

**Page 43:** Writing: participles as pre-modifiers

1. deserted; approaching      2. surprised; shouting                      3. amazing; commanding  
 4. shared                      5. dumped                      6. joking; preferred  
 7. mingling; found                      8. stamping; clapping; cheering  
 9. sung                      10. treasured

**Page 45:** Vocabulary: *The Battle of Panipat*

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

**Answer keys to worksheet tasks**

- Task 2 A:** Possible: i) iv) v) vi)  
**B:** Plausible answers are: ii) iii) iv) vi)  
**C:** Most likely to fall are: i) iii) v) vi)  
**D:** 1) b) 2) a)

## Sample lesson plan

<b>Class/level:</b>	7
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Noun phrases as subjects
<b>Aim:</b>	To expand and improve students' writing skills using a range of expressions
<b>Resources:</b>	<i>Oxford Progressive English</i> Book 7; Worksheet 3

## Worksheet for Unit 3

Begin with revision of pages 78–81 of the textbook. Revision example:

- Children huddled in the doorways. = head noun *children* is the subject of verb *huddled*.
- Many children huddled in the doorways. = noun phrase *many children* (made up of head noun and determiner) is the subject of verb *huddled*.
- Many ragged children huddled in the doorways. = noun phrase *many ragged children* (made up of head noun, determiner and adjective) is the subject of verb *huddled*.
- Many ragged children, hungry from lack of food, huddled in the doorways. = noun phrase (made up of head noun, determiner, adjective and post-modification) is the subject of the verb *huddled*.

### Task 1

(The example sentence above and the following sentences come from *Dr. Jekyll and Mr. Hyde*, Extension Text 2 in this Teaching Guide.)

Extend the following sentences 1–5 below:

- Underline the determiner in each sentence as in b) in the example above
- Extend the noun into a noun phrase as in c) and then as in d) the example above.
- Write explanations of each one as in c) and d) in the example above.
- Use as wide a vocabulary as you possibly can so as to create an atmosphere in your sentences.
  1. The fog lowered over the city.
  2. A woman opened the door.
  3. The victim lay on the road.
  4. One of the maids told her story.
  5. The lawyer recognized the walking stick.

### Adjectival phrases

In d) above *hungry from lack of food* is part of the noun phrase, but it is also an adjectival phrase, that is a group of words qualifying the noun *children*.

### Task 2

Look back at the sentences 1–5 you have written above and underline any adjectival phrases you may have used.

For example:

*The yellow fog, thick and stinking, lowered over the city.*

**-ing and -ed participles in adjectival phrases**

Revise page 47 of the textbook. The *-ing* participle is often used as an adjectival phrase: For example: *Stinking and swirling in the air, the fog lowered over the city.*

In this example the adjectival phrase *stinking and swirling in the air* modifies the noun *fog*. Because it is placed before the noun, it *pre-modifies* it and is therefore a *pre-modifier*.

The adjectival phrase can also be placed after the noun it modifies. It then *post-modifies* it and is a *post-modifier*.

Example: *The fog, stinking and swirling in the air, lowered over the city.*

- Note how the essential commas are used to mark off the adjectival phrase in each example!

The *-ed* participle is used in the same way:

Examples: *Filled with foul smells, the fog lowered over the city.* (*-ed* adjectival phrase as *pre-modifier*)

*The fog, filled with foul smells, lowered over the city.* (*-ed* adjectival phrase as *post-modifier*)

**Task 3**

Part 1: Rewrite the following sentences inserting

- an adjectival phrase with an *-ing* participle as a pre-modifier
- an adjectival phrase with an *-ing* participle as a post-modifier
- an adjectival phrase with an *-ed* participle as a pre-modifier
- an adjectival phrase with an *-ed* participle as a post-modifier

Example: The farmer lay down to rest.

- Your answers:
- Sweating after his hard work, the farmer lay down to rest*
  - The farmer, sweating after his hard work, lay down to rest.*
  - Exhausted after a day's work, the farmer lay down to rest.*
  - The farmer, exhausted after a day's work, lay down to rest.*

Remember to use commas correctly!

- The student fell asleep.
- Mrs. Williams ran as fast as she could.
- I lost hope.
- He looked around him.
- They decided to move house.

Part 2: Write your own examples of sentences using adjectival phrases.

Write eight sentences using a)–d) twice.

**Task 4****Writing / Homework**

Cut out a piece of writing from a newspaper, a magazine, or a brochure.

Make two columns headed:

- Adjectival phrases with participles modifying a noun
- Noun-phrases modifying a verb

List as many examples of 1) and 2) as you can from your chosen piece of writing.

For each of your examples:

- Write down the phrase.
- Write down the noun or verb which it is modifying.



### Extension Text 1

These are the opening paragraphs of *Bleak House* by Charles Dickens, published in 1852. London fogs were a feature of nineteenth-century London life, enveloping the city, obliterating everything, creeping into every corner of London homes, and killing many people. Dickens referred to the fog as 'London's ivy' and the great French artist, Monet, actually travelled to London in 1889, especially to paint its 'mysterious cloak' of fog. Many writers, and later, film-makers, used London fog as a powerful element in their work.

Throughout the 1930s and 1940s, London was plagued by lethal fogs called 'pea-soupers' (because they were as thick as pea soup), which would suddenly descend on the city, reducing visibility to a few feet. In the 1950s, thousands of people were killed by fog; in the theatres, the actors could not be seen on the stage. In the late 1950s, the first Clean Air Act was passed, but it was not until 1968 that London fogs were brought to an end.

*Bleak House* is one of Dickens' longest novels and concerns the slow-grinding progress of a lawsuit through Chancery, which is one of England's most important law courts. Dickens hated the hypocrisy of everyone and everything associated with the law, and the fog swirling around the London court symbolizes the way that in its workings, as Dickens sees it, the Law spreads a veil over truth and justice.

The Lord Chancellor is the highest judge in Chancery, and the Courts, including Temple Bar, are in Lincoln Inn's Hall, in the area of Holborn in London.



### London Fog

LONDON. Michaelmas Term lately over and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets, as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas, in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if this day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green islets and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes. Fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards, and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by their firesides: fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his closed cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds.

Gas looming through the fog in divers places in the streets, much as the sun may, from the spongy fields be seen to loom by husbandman and ploughboy. Most of the shops lighted two hours before their time—as the gas seems to know, for it has a haggard and unwilling look.

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest near that leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation: Temple Bar. And hard by Temple Bar, in Lincoln's Inn Hall, at the very heart of the fog, sits the Lord High Chancellor in his High Court of Chancery.



### Vocabulary

*blinkers* = leather shades at the sides of horses' heads worn so that they can see only straight ahead.

*caboose* (archaic) = cabin

*collier-brigs* = coal ships

*defiled* = dirty; filthy

*divers* (diverse) = various

*gunwale* = upper edge of a ship's side

*haggard* = exhausted; worn-out

*husbandman* = worker on the land

*implacable* = pitiless; merciless

*islet* = small island

*mire* = dirt; mud; filth

*'prentice boy* = apprentice boy; boy learning a trade

*tenaciously* = obstinately; steadfastly

*wrathful skipper* = angry captain of the ship



### Reading for understanding

1. The London streets are extremely muddy. Explain why Dickens uses a reference to a dinosaur to make his point about how muddy it is.
2. What is the effect of the mud on the dogs and horses?
3. Explain why conditions in the street are difficult for the pedestrians.
4. Dickens writes that the mud 'accumulated at compound interest'. This is a metaphor taken from money. Can you explain it?
5. How does Dickens tell you that the fog creeps into every corner of people's lives?
6. What effect does the fog have on the gaslight? (Street lights were run on gas at this time.)
7. Dickens makes it clear that the highest judge in the land sits at the centre of this terrible fog. What do you think this tells you about Dickens' view of judges and the law?



### Extension Text 2

This second extension text comes from *The Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, first published in 1885. Since that time, the story has been retold many times in film and in versions for children, and the characters' names have become a proverbial expression in English.

The story concerns some vicious murders committed in London, which turn out to have been committed by a particularly nasty man called Mr. Hyde. But Mr. Hyde is no ordinary man: he has been created by an experimenting scientist, Dr. Jekyll, who finds that he can change himself into another man by drinking a mix of chemicals. The whole scheme turns into a living nightmare, when Dr. Jekyll finds that when he is in the form of Mr. Hyde, he cannot control his vicious nature, and he commits terrible murders.

The following starts after a maidservant has witnessed the vicious murder of a respectable man, Sir Danvers Carew, in a London street. The lawyer, Mr. Utterson, is a friend of Dr. Jekyll, and he has been worried for some time by his strange behaviour, and by his association with an unpleasant man called Mr. Hyde. He does not know that the two men are one and the same.

The London fog is an important 'character' in this extract, as it symbolizes the murky, frightening world which Dr. Jekyll has created.



### *Dr. Jekyll and Mr. Hyde*

It was two o'clock when the maid came to herself and called for the police. The murderer was gone long ago; but there lay his victim in the middle of the lane, incredibly mangled. The stick with which the deed had been done, although it was of some rare and very tough and heavy wood, had broken in the middle under the stress of this insensate cruelty; and one splintered half had rolled in the neighbouring gutter—the other, without doubt, had been carried away by the murderer. A purse and a gold watch were found upon the victim; but no cards or papers, except a sealed and stamped envelope, which he had been probably carrying to the post, and which bore the name and address of Mr. Utterson.

This was brought to Mr. Utterson, the lawyer, the next morning, before he was out of bed; and he had no sooner seen it, and been told the circumstances, than he shot out a solemn lip. 'I shall say nothing till I have seen the body,' said he. 'This may be very serious. Have the kindness to wait while I dress.' And with the same grave countenance he hurried through his break-fast and drove to the police station, whither the body had been carried. As soon as he came into the cell, he nodded.

'Yes,' said he, 'I recognize him. I am sorry to say that this is Sir Danvers Carew.'

'Good God, sir!' exclaimed the officer. 'Is it possible?'

And the next moment his eye lighted up with professional ambition. 'This will make a deal of noise,' he said. 'And perhaps you can help us to the man.' And he briefly narrated what the maid had seen, and showed the broken stick.

Mr. Utterson had already quailed at the name of the suspect, Hyde; but when the stick was laid before him, he could doubt no longer: broken and battered as it was, he recognized it for one that he had himself presented many years before to Henry Jekyll.

'Is this Mr. Hyde a person of small stature?' he inquired.

'Particularly small and particularly wicked-looking, is what the maid calls him,' said the officer.

Mr. Utterson reflected; and then, raising his head, 'If you will come with me in my cab,' he said, 'I think I can take you to his house.'

It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr. Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slovenly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare. His thoughts besides, were of the gloomiest dye; and when he glanced at his companion, he was conscious of some touch of that terror of the law and its officers, which may at times assail the most honest.

As the cab drew up before the address indicated, the fog lifted a little and showed him a dingy street, a low French eating house, a shop for the retail of penny numbers, many ragged children and women huddled in the doorways; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Dr. Jekyll's friend, Mr. Hyde.

An ivory-faced and silvery-haired old woman opened the door. She had an evil face, but her manners were excellent. Yes, she said, this was Mr. Hyde's, but he was not at home; he had been in that night very late, but had gone away again in less than an hour: there was nothing strange in that; his habits were very irregular, and he was often absent; for instance, it was nearly two months since she had seen him, until yesterday.

'Very well then, we wish to see his rooms,' said the lawyer; and when the woman began to declare it was impossible, 'I had better tell you who this person is,' he added. 'This is Inspector Newcomen, of Scotland Yard.'



### Vocabulary

*assail* = attack; overwhelm

*cab* = horse-drawn carriage with driver for hire

*conflagration* = fire

*grave countenance* = serious face; expression

*hues* = shades; colours

*insensate* = insensitive to the cruelty inflicted

*lurid* = bright; striking

*make a great deal of noise* = attract a great deal of interest; publicity

*mangled* = broken; distorted

*pall* = dark covering

*penny numbers* = cheaply printed stories which cost one penny

*quailed* = shuddered

*Scotland Yard* = London's police headquarters

*umber* = shades of dark brown

*whither* = to where

### Expression

*A Jekyll and Hyde character* is someone who has two contrasting sides to his or her personality. Such a person would be usually pleasant and kind, but could suddenly change and be unpleasant, nasty or vicious.

The titles 'Dr.' and 'Mr.' are not used in the expression.

For example: *He's a real Jekyll and Hyde. The first time he changed liked that, I was really alarmed – he'd always seemed such a mild man.*



### Reading for information

1. Describe the weapon which the murderer had used.
2. How do you know that the murderer did not kill his victim in order to rob him?
3. Why had the murder victim been walking in the street at the time of his murder?
4. Why was Mr. Utterson consulted about the murder?
5. Why did the broken stick alarm Mr. Utterson?
6. Describe Mr. Utterson's cab journey to Mr. Hyde's home.



### Writing for comparison

Compare the descriptions of the London fog in these two texts.

In your comparison, write about:

- the range of colours and shadows in the fog
- the movement of the fog
- the effects of the fog
- what can be seen through the fog
- how the fog adds atmosphere to the story



### Writing a description

Create a character and an incident, which would be effective against the background of a thick fog. Make the incident simple, such as a boy losing his way, or someone being followed.

Write a description of your incident, in which the fog is the main 'character'.



### Speaking and listening

#### Discussion

If you were Dr. Jekyll, and could change yourself into someone else for a while, who would you choose to be, and why?



### Extension text 3

(Photocopiable extension unit: Diary Writing)

The following is an extract from the diary of John Evelyn, a diarist who was writing at much the same time as Samuel Pepys.

This is his diary entry for January 24<sup>th</sup> 1684, when the River Thames in London froze solid and The Great Frost Fair was held.

#### *January 24, 1684*

The frost still continuing more & more severe, the Thames before London was planted with *bothes\** in formal **1) streetes** in a City, all sorts of Trades and shops furnished, and full of commodities, even to a Printing **2) presse**, where the People & **3) Ladys took a fancy** to have their names Printed & the day & **4) yeare** set **5) downe**, when printed on the Thames. This humour **6) tooke** so universally that **7) 'twas** estimated the Printer gained five pound a day, for printing a line **8) onely** at six-pence a Name, besides what he **9) gott** by Ballads\*.

Coaches now *plied\** from Westminster to the Temple, and from several other *staires\** **10) too and froo**, as in the streetes; also on sleds, and sliding with **11) skeetes**. There was likewise Bull-baiting, Horse and Coach races, Puppet-plays and **12) Cooke**s. Carnival on the Water, whilst it was a severe judgement upon the Land: the trees not onely splitting as if **13) lightning-strock**, but Men and **14) Cattell** perishing in *divers\** places, and the very seas so locked up with **15) yce**, that no *vessels\** could **16) stirr** out, or come in. The fish and birds, and all our **17) exotique** Plants universally perishing: many Parks of **18) deere** were destroyed, and all sorts of *fuell\** so **19) deare** that there were **20) greate** Contributions to preserve the **21) poore** alive.

#### Glossary

*bothes* = booths; kiosks; stalls selling 'commodities', or goods

*ballads* = songs (printed songs were very popular)

*plied* = made their way (the coaches were horses and carriages on the ice)

*staires* = stairs; stages; (these are landing stages on the river for boats, now used by the horses and carriages)

*divers* (diverse) = various

*vessells* = vessels; ships

*fuell* = fuel; what is burned in a stove or fireplace for warmth and cooking (the severe frost would have destroyed the supply of wood)



As we saw with Samuel Pepys in the Student's Book, old English spelling was different from modern English spelling!

Write out the 21 words in bold print and write the modern English spelling for each one. The first one has been done for you.

1) streetes = streets

(Key: 2) **press** 3) **ladies took a fancy** 4) **year** 5) **down** 6) **took** 7) **it was** 8) **only** 9) **got**  
10) **to and fro** 11) **skates** 12) **cooks** 13) **lightning-struck** 14) **cattle** 15) **ice** 16) **stir** 17) **exotic**  
18) **deer** 19) **dear** 20) **great** 21) **poor**)



### Reading for understanding

1. In what way did the frozen river look like 'formal streetes as in a City'?
2. What trade did the man with the printing press carry out?
3. What else did he sell?
4. At this time, a worker would have earned less than a shilling a day. (There were twenty shillings in one pound). How can you tell that the printing press man was doing well?
5. How did people get about on the ice, apart from walking?
6. Name some of the entertainments offered to the people at the Frost Fair.
7. Everyone was enjoying the 'carnival on the water', but what was happening to the trees, plants and animals?
8. What was happening to the ships in harbours and at sea?
9. What was the effect of the rising price of fuel on the poor?
10. How were the poor kept alive during this time?



### Writing

Think of an important and dramatic event which happened at some time in the past. It could be something which happened to you, someone you know, or something which happened in your community, or in another country, recently or a long time ago.

Write a diary entry for the day of the event.

You can write as yourself, or as another person.

### Illustrating a point, page 62

When a writer illustrates a point, an example is given, or an incident related which makes the point more memorable, vivid or persuasive.

For example: *Young people are not as respectful towards their parents as they should be.*  
(=point)

*Yesterday I was shocked to hear a ten-year-old girl answering her mother back.* (=illustration)

Below are five sentences which make a point.

Add your own sentence to each one which illustrates the point.

1. Giving a mobile phone to a young child is not a good idea.
2. Fire is very destructive.
3. The roads in our town are becoming more dangerous for drivers and pedestrians.
4. There are many advantages to educating boys and girls together in the same school.
5. For many people these days, money seems to be the most important thing in their lives.

**Metaphorical language, page 73**

In the following sentences:

- identify the metaphorical word or phrase (that is, the words which are used non-literally);
- write your own sentence on any topic you choose using the same metaphorical word or phrase.
  1. 'You great sack of potatoes! Get off that sofa and help me carry this box upstairs.'
  2. She is blooming! What a lovely complexion and beautiful smile she has!
  3. Poor little Daud, his bubble has burst. He was so looking forward to going on his birthday outing, and now he's ill and can't go.
  4. Hallam had mountains of homework to do, so he settled down to study straightaway.
  5. I'm drowning in work today. I've just got too much to do to without bothering about you and your troubles!

**Test Paper on Unit 3****Reading for information and content:*****Samuel Pepys' Diary***

1. What did Samuel Pepys see when he went down to the waterside on September 2<sup>nd</sup> 1666?

***The Burning of St Paul's Cathedral***

2. How does the writer illustrate the strength of the fire?

***The Great Fire of London***

3. How did people think that the fire had started?

***Guy Fawkes and the Gunpowder Plot***

4. What part did Guy Fawkes play in the Gunpowder Plot?

***Island Man***

5. What does Island Man hear in his imagination as he wakes up in the morning?

**Writing:**

6. Rewrite the following text

- putting in the missing pronouns and possessive adjectives;
- connecting the sentences as you think appropriate.

*Flew into London Airport. Arrived at 11 a.m. Luggage didn't arrive. Asked airport attendant what had happened to luggage. Said all luggage was delayed. Really angry. Important meeting at midday. Waited 40 minutes for luggage. Traffic from airport heavy. Finally arrived hour late for meeting.*

7. 'You won't have this opportunity again. If I were you, I'd make the most of it whilst you can. Remember the proverb...'

Which of the following two proverbs would be appropriate in the gap above?

- a) *Every cloud has a silver lining*
- b) *Make hay whilst the sun shines*

8. For each of the following verbs write three sentences with the verb in a different tense in each one.
- a) fall b) love c) begin d) talk e) do
- Your sentences can be about any topic you choose.
- a) simple present  
b) simple past  
c) past with auxiliary *have* and *-ed* participle
- For example: Verb '*meet*'
- a) He *meets* his cousin every Wednesday. (simple present)  
b) They *met* at the wedding. (simple past)  
c) She *had met* once in 1980. (past with *-ed* participle)
9. *Schoolchildren work hard at school.*
- Rewrite the above sentence three times:
1. Add a determiner to the head noun
  2. Add a pre-modifying adjective to the head noun
  3. Add a post-modifying adjectival phrase to the head noun

**Vocabulary:**

10. Use the following words in sentences of your own:  
a) melted b) goal c) target d) culprit e) emerald f) valuables g) crumbling
11. Explain the meaning of the following words:  
a) anonymous b) thatcher c) intonation d) hatch e) incompetent  
f) gunpowder g) brochure
12. Write two sentences for each of the following words. Use the word with a different meaning in each of your sentences.  
a) boring b) watch c) cataract

**Answer key to tasks in Unit 3****Pages 61–62: *The Burning of St Paul's Cathedral***

Find the word

- 1) conspicuous 2) livelihoods 3) brands 4) cauldron 5) massive / gigantic 6) hurled

**Page 65: *The Great Fire of London***

Fill in the gaps

- a) houses b) pitiless c) jostled d) updraught e) billeting

**Page 74: *The Gunpowder Plot***

Matching the words

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

# Sugar and Spice

## Sample lesson plan

- Class/Level:** 7  
**Duration:** 40–45 minutes (one period)  
**Topic:** Writing a letter to the editor  
**Aim:** To enable students to understand and learn the requirements of i) formal correspondence and ii) expressing opinion  
**Resources:** *Oxford Progressive English Book 7; Worksheet 4*

## Worksheet for Unit 4

You have been asked to write two letters to the editor of a newspaper to express your opinions about Krispy Kreme opening up shops in cities and towns in Pakistan.

In one letter you must express your approval, and in the other your disapproval. Some of the opinions you express will be your own, but others you need to imagine. In other words, you need to *empathize* with other people’s opinions and imagine how they would think and feel.

### Group discussion (10 minutes)

In preparation for writing your letters, discuss the topic with your group.

- ‘What are the arguments for and against opening Krispy Kreme’s shops?’
- ‘What sort of people may approve and disapprove of the shops?’

As you discuss and listen, jot down notes of the points which your group members make.

### Task 1 (5 minutes)

- When you have finished your discussion, organize your notes under two headings. Complete the following lists:

- | <u>For</u>  | <u>Against</u>  |
|---|---|
| 1. Employment: unemployment is high in our town; Krispy Kreme provides jobs                 | 1) it will encourage junk food eating and obesity                         |
| 2. Custom: people coming in to our town for the Krispy Kremes might shop at other shops too | 2) they are expensive and children will pester their parents to buy them. |
| 3. ....   | 3) .....  |
| 4. ....   | 4) .....  |

- Make two lists of the sort of people who may approve and disapprove of the shops. Complete the lists below:

- | <u>Approve</u>                    | <u>Disapprove</u>          |
|-----------------------------------|----------------------------|
| a) Young people looking for a job | Doctors and health workers |
| b) .....                          | .....                      |
| c) .....                          | .....                      |
| d) .....                          | .....                      |

**Using figures and statistics to persuade**

In both your letters of approval and disapproval, you may use figures and statistics to add impact to your point.

Example: Approval: *Unemployment in our town is 68% and life is hard.....*

Disapproval: *59% of 5-year-olds starting school in our town are overweight.....*

- List more figures and statistics like these which you could use in your letters.

**Task 2: Writing your letter of approval**

1. When you are writing to the editor of a newspaper you are writing a *formal* letter. Your letter will be respectful and follow certain rules, such as how you begin and end it.

You may begin your letter with *Dear Sir* and end it with *Yours faithfully*,

OR you begin with *Dear Editor* and you end it with *Yours sincerely*,

Remember the comma!

In the first paragraph, state who you are and why you are writing.

- Do not start your letter with *I am writing this letter!*

Example: *Dear Sir,*

*I am the parent of a grown-up son who has been unemployed for a year. I would like to explain why I welcome the opening of a Krispy Kreme shop in our town.*

- Decide who you are to be.
  - Write your first paragraph.
2. In your second and third paragraphs you are going to express the four strong points which you listed above.

Example:

*We have very high unemployment in our town as you know. My son has tried very hard to find work but has been unsuccessful. It is difficult for us to manage as a family with an extra mouth to feed and with him not earning any money.....*

- Write your second and third paragraphs.
  - Express your points clearly and simply.
  - Be respectful.
3. Your final and fourth paragraph should be brief. In it you summarize very briefly your main argument.

You may add a final *salutary* (or signing off) sentence, such as *I hope your readers will agree with me* or *I hope that you print my letter in your newspaper*.

The salutary sentence must be realistic. For example, *I hope to see you soon* or *I look forward to your reply* are unrealistic and therefore inappropriate.

Example:

*For these reasons, establishing Krispy Kreme shops in our town is fortunate for many families. I hope that you print my letter and show readers my support for Krsipy Kreme.*

*Yours faithfully,*

- Write your final paragraph.
- Briefly repeat or summarize you main point.
- Add a salutary comment or sentence.
- Add your salutation (or sign off).
- Punctuate your salutation correctly.

**Homework****A Write your letter of disapproval**

Following the plan in Task 2, write your letter of disapproval.

**B Further work**

Your local council has to save money. One way it is proposing to do this is to close down the local youth club.

Write a letter to the editor of your local newspaper.

- You may write as yourself, or as somebody else.
- You may approve or disapprove of the proposal.



## Extension text

The following text, *The Boys' Breakfast*, comes from *Nicholas Nickleby* by Charles Dickens and was published in 1838. Around that time, there were many cheap schools in England, particularly in Yorkshire, often run by scoundrels who took money from the guardians or parents of unwanted children to give them an 'education'. In fact, the education was negligible, and the children were harshly treated, ill-fed, and forced to work. Dickens felt passionately about injustice, particularly towards children, and he wrote *Nicholas Nickleby* to expose the barbarity of these schools (which ceased to exist not long after the publication of Dickens' novel). In the preface to *Nicholas Nickleby*, he called these scoundrel-schoolmasters 'traders in the avarice, indifference, or imbecility of parents, and the helplessness of children; ignorant, sordid, brutal men, to whom few considerate persons would have entrusted the board and lodging of a horse or a dog'.

Nicholas Nickleby is a good young man in London whose family has fallen on hard times. He is forced to take a teaching post in the school of Mr. Wackford Squeers in Yorkshire, in order to earn money to support his mother and sister. He does not know that Squeers is one of these scoundrel-schoolmasters determined only to make money out of his pathetic and defenceless boy pupils. When Nicholas joins the schoolmaster in London before travelling by coach to his school in Yorkshire, Squeers is having a hearty breakfast watched by five hungry boys who are to be his pupils at his school, Dotheboys Hall.



### *The Boys' Breakfast*

#### Paragraph 1

\*Saracen's Head  
= name of the  
inn

Nicholas speedily arrived at the Saracen's Head\*, Snow Hill. Having dismissed his attendant, and seen his box safely deposited in the coach-office, he looked into the coffee-room in search of Mr. Squeers. He found that learned gentleman sitting at breakfast, with the three little boys before noticed, and two others who had turned up by some lucky chance since the interview of the previous day, ranged in a row on the opposite seat. Mr. Squeers had before him a small measure of coffee, a plate of hot toast, and a cold round of beef; but he was at that moment intent on preparing breakfast for the little boys.

#### Paragraph 2

\*Twopenn'orth  
= two penny  
worth (milk  
cost twopence  
[tuppence]/ two  
pennies)

'This is twopenn'orth\* of milk, is it, waiter?' said Mr. Squeers, looking down into a large blue mug, and slanting it gently, so as to get an accurate view of the quantity of liquid contained in it.

'That's twopenn'orth, sir,' replied the waiter.

'What a rare thing milk is, to be sure, in London!' said Mr. Squeers with a sigh. 'Just fill that mug up with lukewarm water, William, will you?'

'To the very top, sir?' inquired the waiter. 'Why, the milk will be drowned.'

'Never you mind that,' replied Mr. Squeers. 'Serve it right for being so dear. You ordered that thick bread and butter for three, did you?'

'Coming directly, sir.'

'You needn't hurry yourself,' said Squeers. 'There's plenty of time. Conquer your passions, boys, and don't be eager after vittles.' As he uttered this moral precept, Mr. Squeers took a large bite out of the cold beef, and recognized Nicholas.

'Sit down, Mr. Nickleby,' said Squeers. 'Here we are, breakfasting you see!'

Nicholas did *not* see that anybody was breakfasting, except Mr. Squeers; but he bowed with all becoming reverence, and looked as cheerful as he could.

'Oh! That's the milk and water, is it, William?' said Squeers. 'Very good; don't forget the bread and butter presently.'

#### Paragraph 3

At this fresh mention of the bread and butter, the five little boys looked very eager, and followed the waiter out, with their eyes; meanwhile Mr. Squeers tasted the milk and water.

'Ah!' said that gentleman, smacking his lips. 'Here's richness! Think of the many beggars and orphans in the streets that would be glad of this, little boys. A shocking thing hunger is, isn't it, Mr. Nickleby?'

'Very shocking, sir,' said Nicholas.

'When I say number one,' pursued Mr. Squeers, putting the mug before the children, 'the boy on the left hand nearest the window may take a drink; and when I say number two, the boy next him will go in, and so till we come to number five, which is the last boy. Are you ready?'

'Yes, sir,' cried all the little boys with great eagerness.

'That's right,' said Squeers, calmly getting on with his breakfast, 'keep ready till I tell you to begin. Subdue your appetites, my dears, and you've conquered human nature. This is the way we build strength of mind, Mr. Nickleby,' said the schoolmaster, turning to Nicholas, and speaking with his mouth very full of beef and toast.

Nicholas murmured something—he knew not what—in reply, and the little boys, dividing their gaze between the mug, the bread and butter (which had by this time arrived), and every morsel which Mr. Squeers took into his mouth, remained with strained eyes in torments of expectation.

'Thank God for a good breakfast,' said Squeers when he had finished. 'Number one may take a drink.'

**Paragraph 4** Number one seized the mug ravenously, and had just drunk enough to make him wish for more, when Mr. Squeers gave the signal for number two, who gave up at the same interesting moment to number three; and the process was repeated until the milk and water terminated with number five.

'And now,' said the schoolmaster, dividing the bread and butter for three into as many portions as there were children, 'you had better look sharp with your breakfast, for the horn will blow in a minute or two, and then every boy leaves off.'

Permission being thus given to fall to, the boys began to eat voraciously, and in desperate haste while the schoolmaster (who was in high good humour after his meal) picked his teeth with a fork, and looked smilingly on. In a very short time the horn was heard.

'I thought it wouldn't be long,' said Squeers, jumping up and producing a little basket from under the seat. 'Put what you haven't had time to eat in here, boys! You'll want it on the road!'

Stage = resting posts where horses could be changed and passengers get some refreshment and, in some places, spend the night

Nicholas was considerably startled by these very economical arrangements; but he had no time to reflect upon them, for the little boys had to be got up to the top of the coach and their boxes had to be brought out and put in, and Mr. Squeers' luggage was to be seen carefully deposited in the boot. At last the horses gave the last impatient rattle to their harness, and the coach set off. The little boys were in imminent hazard of being jerked off the coach, and Nicholas had enough to do, over the stones, to hold them on.

**Paragraph 5** The weather was intensely and bitterly cold; a great deal of snow fell from time to time; and the wind was intolerably keen. Mr. Squeers got down at almost every stage\*. The little pupils having been stimulated with the remains of their breakfast, and further invigorated by sundry small cups of a curious cordial carried by Mr. Squeers, went to sleep, woke, shivered, and cried, as their feelings prompted. So the day wore on. At Eton Slocomb there was a good coach dinner, of which the box, the four front outsides, the one inside, Nicholas and Mr. Squeers, partook; while the five little boys were put to thaw by the fire and given sandwiches. A stage or two further on, the lamps were lighted.

**Paragraph 6** The night and more snow came on together, and dismal enough they were. There was no sound to be heard but the howling of the wind; for the noise of the wheels and the tread of the horses' feet, were rendered inaudible by the heavy snow on the ground. The streets of Stamford were deserted as they passed through the town; and its old churches rose, frowning and dark, from the whitened ground. Twenty miles further on, two of the front outside passengers wisely availing themselves of their arrival at Grantham, turned in for the night. The remainder wrapped themselves more closely in their coats and cloaks, pillowed themselves against the luggage, and prepared, with many half-suppressed moans, again to encounter the piercing blast which swept across the open country.

**Paragraph 7** They were little more than a stage out of Grantham when Nicholas, who had been asleep for a short time, was suddenly roused by a violent jerk which nearly threw him from his



seat. Grasping the rail, he found that the coach had sunk greatly on one side, though it was still being dragged forward by the horses. As he hesitated for an instant, confused by the plunging of the horses, whether to jump off or not, the vehicle turned easily over, and relieved him from all further uncertainty by flinging him into the road.



### Vocabulary

*a great to-do* = a great commotion or fuss

*availing themselves* = making use of

*his box* (paragraph 1) = his luggage

*the box* (paragraph 5) = the box the coachman sits on; the name for the coachman himself

*drowned* = grammatically incorrect form of 'drowned' (the London waiter speaks in ungrammatical English)

*fall to* = set upon a task

*the four front outsides* = the passengers who are traveling outside at the front of the coach

*the horn will blow* = a horn sounded when the coach was ready to depart

*partook* = took part; i.e. they had the dinner

*ravenously* = hungrily

*rendered inaudible* = made unable to be heard

*sundry* = various

*vittles* = victuals; food

*voraciously* = with a tremendous appetite, the result of famished hunger



### Reading for understanding and information

1. What is Mr. Squeers having for his breakfast? What is he ordering for the boys' breakfast? What do these breakfasts tell you about Mr. Squeers' attitude to his pupils? (Paragraphs 1 and 2)
2. In Paragraph 2, Mr. Squeers utters a 'moral precept', which is a rule or guideline about how to behave. What is his 'moral precept', and how does he show immediately that he does not follow it himself?
3. How does he organize the boys' drinking of the milk? (Paragraph 3 and 4)
4. Why does Mr. Squeers bring out a little basket from under his seat? (Paragraph 4)
5. How are the boys treated during the coach journey? (Paragraph 5)
6. Describe some of the discomforts of the journey. (Paragraph 6)
7. Why are the two front outside passengers better off than Nicholas, Squeers, and the boys? (Paragraph 6)
8. What wakes Nicholas, and what happens to the coach? (Paragraph 7)



### Vocabulary and language study

1. In Paragraph 1, Mr. Squeers is described as 'that learned [lern-id] gentleman'. This is a term of respect. Why do you think Dickens used this phrase?
2. In Paragraph 3, Mr. Squeers calls the boys 'my dears'. This is usually a term of endearment and affection. Why do you think Mr. Squeers uses it?
3. Which words and phrases in Paragraphs 3 and 4 tell you that the boys are extremely hungry?
4. What made the most noise on the journey? (Paragraph 6)
5. What does the phrase 'frowning and dark' (Paragraph 6) add to the atmosphere of the description of the places they passed through on their journey?
6. Explain the movements involved in: a) violent jerk b) threw c) dragged d) plunging e) jump off f) flinging (Paragraph 7)



### Speaking and listening

#### Discussion

1. With whom does Dickens want you, the reader, to sympathize?
2. How do you think Nicholas felt about his experience? Look carefully at the text for clues as well as using your own interpretations.
3. Mr. Squeers is, amongst other unpleasant things, a hypocrite.
  - What are hypocrisy and a hypocrite? (Spell these words, too!)
  - Select from the text all the many illustrations of Mr. Squeers' hypocrisy.
4. Mr. Squeers' full name is Mr. Wackford Squeers, and his so-called school is Dotheboys Hall. Dickens always gave his characters inventive names, some of which you have met before. He often had fun with his names, and criticized various people and professions by his choice of name.
  - Why do you think he chose 'Wackford Squeers' and 'Dotheboys Hall'?
 (Break 'Wackford' and 'Dotheboys' down into separate words.)



### Writing

Write Nicholas' account of his experience from the time he joined Mr. Squeers in the Saracen's Head, up until the coach toppled over.



### Extended work on Unit 4

#### *Krispy Kreme*, page 86

Make a list of as many opinions expressed in the article as you can.  
Write down who holds the opinion as well as the opinion itself.

#### Specialist use of single inverted commas, page 94

Explain why the words in the following sentences are in single inverted commas:

1. Some nineteenth-century schools offered boys an 'education', but they were more like prisons than schools.
2. We were given 'breakfast' before setting off on our long coach journey, but it was such a mean meal that it could hardly be called breakfast.
3. The 'woman' who came into the bank turned out to be an armed man in disguise.

4. Kate did not go to school because she was 'ill'.
5. The elephant 'spoke' to his keeper and asked for treatment for his wound,
6. The beggar woman asked passers-by for money for the 'baby' in her arms, which was in fact just a bundle of rags.

### Presenting information, pages 96–97

In previous columns, I have reported that the intake of soft drinks by children is strongly linked with the risks of being overweight and obesity. I have also stated that I am not a fan of undiluted fruit juices, mainly on account of the fact that they have a sugar concentration that is about the same as that of sugar-sweetened soft drinks.

In a study published this month in the journal *Pediatrics*\*, American researchers assessed the association between soft-drink and fruit-juice consumption in a group of children, who were aged from two to three years old. Over the course of a year, the researchers found that the drinking of sweet drinks in normal-weight children was associated with an increased risk of being overweight, but this was not statistically significant. In heavier children, however, drinking one or more sweet drinks a day (compared to drinking less than one sweet drink per day) was found to roughly double the risk of becoming or remaining overweight during the course of the study.

This study adds further weight to the opinion that sweet drinks, including fruit juice, should be limited in children's diets.

\*A *paediatrician* is a doctor who specializes in treating children; *paediatrics* is the study of children's illnesses.

*Paediatrics* is the spelling most common in UK; *pediatrics* is used in American English.

The words in the text above are those of a doctor who believes that children should limit their intake of sweet drinks, including fruit juice. He uses some scientific research to back up his statement.

Write your own paragraph beginning, 'Children should limit their intake of sweet drinks because...'

- Explain how the doctor uses the research to back up his statement.
- Use the information in the box and state facts only.
- Do not use the personal pronoun 'I', that is do not write *I think* or *I believe*.

### Design a poster

Using the various techniques you learned from studying the pages on *Sugar*, design your own poster to be put up on your classroom which warns pupils of the dangers of drinking too many sweet drinks.

### 'Taste' words to complement 'smell' words, page 108

Consider these 'taste' words.

1. Give examples of the food or drink which you could describe with the following adjectives:
  - a) sweet
  - b) sour
  - c) bitter
  - d) salty
  - e) spicy
  - f) contaminated (= spoiled by being in contact with something else, or by having something nasty or poisonous added to it)

- g) rancid (= gone off; gone bad)
  - h) stale
  - i) fresh
  - j) rich
  - k) oily
2. Write your own sentences in which you use the above adjectives, which show that you understand their meanings.
- For example: *The meat we were given for supper was rancid and we were very sick later that evening.*

### Sweet: multiple meanings

*Sweet* means more than 'sweet-tasting'.

3. After each of the following explanations, write your own sentence using the given word in the given sense.
- a) *a sweet* is a candy, as in 'a bag of sweets'
  - b) *a sweet* is a pudding, or desert, or 'sweet course'
  - c) *sweetie* or *sweetie pie* are terms of endearment, particularly for children
  - d) *sweet* is used to describe a pretty, lovable baby, or baby animal
  - e) *sweet* is used to describe a kind, thoughtful, good-natured person
  - f) *sweet-smelling* is used to describe something, such as a fragrant flower, with a pleasing smell
  - g) *a sweet tooth*: to have a sweet tooth means to have a strong liking for sweet, sugary foods
  - h) *to sweeten* is to add sugar to make something, such as tea, sweet or sweeter
  - i) *to sweeten the pill*: an expression used metaphorically to mean to make something easier to bear

### Writing a poem

Write a six-line poem which warns children not to consume too much sugar and fizzy drinks.

Use some rhyme in your poem.



### Test Paper on Unit 4

#### Reading for information and content:

#### *Krispy Kreme doughnuts*

1. Why are health experts worried about the planned expansion of Krispy Kreme outlets in Britain?

#### *'Serial killer'*

2. Explain exactly who this 'serial killer' in the supermarket is.

#### *The Trap: the facts*

3. What do you think is the most important message of these pages? Give your reasons.

**Lahori's Notebook**

4. Explain the ways in which your diet is similar to, and different from, the diet of the writer as a young boy.

**Poem: *Cooking from my father's country***

5. In what ways is the cooking described in the poem like painting a picture?

**Writing:**

6. When you are writing a formal letter, such as to the editor of a newspaper, how should you begin and end it? (the salutation and sign off)
7. For what reasons would you put single inverted commas round a word or words?
8. What is the effect of writing something in capital letters?
9. Write six sentences in which you use the prepositions *for*, *as*, and *from* as many times as you can. Underline your prepositions, and add up your total.
10. Name three spices and three words for different kinds of smell
11. Give the simple past first person and the *-ed* participle of the following verbs. The base / infinitive form is given.  
1. use b) dry c) grind d) say e) make f) think g) apply

**Vocabulary:**

12. In a recipe, what do the following abbreviations stand for?  
i) g ii) ml iii) tsp
13. Use the following in sentences of your own:  
1. superstition b) clove c) exploitation d) expedition e) irresistible
14. Explain the meaning of the following words in a word or phrase:  
1. ruthless b) aroma c) nutritional d) dietitian e) soothe
15. Write two sentences for each of the following pairs of words, showing the difference in meaning between them:  
a) serial and cereal b) flour and flower c) chilli and chilly

**Answer key to tasks in Unit 4****Page 89: *Contemporary idioms***

Fill in the gaps

i:h; ii:g; iii:e; iv:b; v:a; vi:c; vii:f; viii:d

**Page 90: *Vocabulary***

- a) branded            b) predicts            c) disposable            d) erases itself            e) condemned  
f) impact            g) notorious            h) accelerate            i) aesthetically

**Page 106: *The Spice Islands***

Filling gaps with prepositions

- 1) as 2) as 3) from 4) for 5) as 6) from 7) for 8) for 9) for *or* as (If you think the spices were medicines in themselves, then the preposition is 'as'. If you think the spices were used for making medicines, the preposition is 'for'.) 10) as 11) from 12) for 13) from 14) for 15) for

**Page 107:** Vocabulary *The Spice Islands*

- |                       |                    |                |
|-----------------------|--------------------|----------------|
| a) archipelago        | b) teem            | c) globe       |
| d) investment         | e) (highly) prized | f) palatable   |
| g) yields             | h) condiments      | i) indigenous  |
| j) aromas or perfumes | k) powdered        | l) alleviation |
| m) induce             |                    |                |

**Page 109:** Vocabulary 'smell' words

- |    |                         |    |                                  |
|----|-------------------------|----|----------------------------------|
| 1  | aroma, smell, fragrance | 2  | reek, smell, stench, stink       |
| 3  | stench, stink, reek     | 4  | aroma, smell                     |
| 5  | scent                   | 6  | aroma, smell                     |
| 7  | stink, reek, stench     | 8  | fragrance, scent                 |
| 9  | smell                   | 10 | fragrance                        |
| 11 | odour, smell, reek      | 12 | aroma, fragrance, perfume, scent |

**Sample lesson plan**

<b>Class/level:</b>	7
<b>Duration:</b>	80–90 minutes (two periods)
<b>Topic:</b>	Writing a story
<b>Aim:</b>	To polish writing skills—planning, vocabulary, grammar
<b>Resources:</b>	<i>Oxford Progressive English</i> Book 7; Worksheet 5

**Worksheet for Unit 5**

You are often asked to write a story either in class or for homework. Sometimes it is hard to know how to start and what to write! On page 139 of your textbook you are asked to write a story about a dangerous situation.

On page 114 you read *Fire*, a really exciting story about a fire which gets seriously out of control in Australia. You also examined the way in which the writer created atmosphere in that story.

The steps below are aimed at helping you understand what makes a good story and how to go about it.

**Speaking and listening**

In groups, spend ten minutes discussing

- what you think are the ‘ingredients’ of a gripping story
- what makes a story dull.

At the end of your discussion, make a list of the ingredients of a gripping story.

**Planning your story**

- 1. Deciding on what the story is going to be about:** What sort of dangerous situation are you going to choose?

You may never have been in a dangerous situation, but you can use your imagination. The situation does not have to be a shattering event on a national or international scale, such as an earthquake or an act of war. You may, of course, choose such a topic, but you could choose something much simpler, such as you or a character you have created getting caught in a river current whilst swimming in hot weather.

News items may give you ideas and you could imagine the story behind them.

For example: *12-year-old cyclist, James Peterson, was badly injured yesterday when the lorry he was hanging onto suddenly picked up speed. Residents said young cyclists frequently hang on to the backs of lorries to pull them up the hill.*

Imagine the background to this news item. Did James’s mother know that her son and his friends regularly hung on to lorries? Had she forbidden him to do so? What were James’s feeling of panic when he realized he would have to let go?

- 2. Characters:** Having decided on your topic, think about your characters.

It is easiest to have two main characters at the most, as your story is not going to be a complete novel. It is best to have one or two clearly created characters who are interesting to read about than a range of vague characters.

**First person or third person?** You need to choose between writing your story using the first pronoun 'I', or tell the story about someone else, a third person 'he' or 'she'. The choice is yours, but remember that if you write in the first person, do not end the story with your death! If you write as 'I', remember that it does not have to be true.

Whoever you choose as your characters, give them feelings and thoughts as well as actions. You want your readers to sympathize with your characters and get inside them, and this will help.

**3. Plot:** What is going to happen in your story? The best plot for this kind of story is a simple one. You probably all agreed that *Fire* was a really good story, but the plot was very simple. You could summarize the plot in a few words: *Three boys camping in Australia accidentally start a fire which gets terrifyingly out of control. They escape.*

Forget about films with complex plots which you may have seen — do not be over-ambitious!

**The first sentence** is important. You want to grab your reader's attention straightaway and make them want to know more.

You could start with direct speech. For example, "*Oh no! I can't believe it!*" cried Hassan.

Or you could start with a short sentence which creates an atmosphere. For example, *The walls towered above us.*

**The conclusion** is probably even more important. Are you going to tie everything up neatly? Or are you going to end with a 'cliff-hanger' where you do not tell your readers what happens at the end? For example, you leave your character wandering in a desert as night falls.

**4. Language:** When you had your discussion about what made a story dull, you probably used the word 'boring'. A 'boring' story is probably written in dull, unexciting language. It may well be accurate, but the vocabulary is unadventurous.

Examples:

- a) *They had been travelling for a long time when they came to a cave. The cave was big. They went in the cave which was cold. They realized they were lost.*
- b) *They were exhausted and lost. Artie was trying to hide his tears from Frank, but Frank knew that his friend was terrified. Ahead was the dark mouth of a cave. 'We'll rest in there!' said Frank.*

The second example uses language, including a metaphor and direct speech, and detail to make a much more interesting story-telling style.

Revise the Writing task on pages 119–120 on Alliteration, Simile, Listing, Vivid Words and Repetition.

### Working in pairs

In pairs work on the following idea for a story:

*A tiger has escaped from a local zoo and residents have been advised to stay indoors until it has been recaptured. But a brother and sister have become tired of staying inside. They creep out of their houses whilst their mother is busy and go off into the woods to gather berries. The tiger is in the woods.*

- What is going to happen?
- Write your opening and concluding sentences.
- Write two exciting and interesting sentences under each of the headings: Alliteration, Simile, Listing, Repetition, and Direct Speech.
- Make a list of really vivid words you could use to create a tense and dramatic atmosphere.
- Think of a good title for your story which will intrigue your readers.

**Now write your own story about a dangerous situation.**





## Extension text

The following extract, an accessible introduction to an important classic work of English literature, is from *The Mill on the Floss* by George Eliot (1819–90), which was published in 1860. George Eliot was the pseudonym (the name under which she wrote) for Mary Anne Evans, an important nineteenth-century novelist and thinker.

*The Mill on the Floss* is the story of the Tullivers, an English family who live in Dorlcote Mill on the River Ripple, a tributary of the bigger River Floss. Mr. Tulliver operates the mill which has been in his family for generations. Maggie Tulliver and her brother Tom are very close as children, but in later life, although Maggie still loves her brother ardently, they quarrel and Maggie is deeply distressed at their estrangement. This extract comes from the very end of the novel, where the rivers flood. Maggie is living in a cottage with Bob and Prissy Jakin, and it is from their cottage that she takes a rowing boat in search of her brother who is still living at the family mill.



## The Flood

### Paragraph 1

At that moment Maggie felt a startling sensation of sudden cold about her knees and feet: it was water flowing under her. She started up: the stream was flowing under the door that led into the passage. She was not bewildered for an instant—she knew it was the flood! Without screaming, she hurried with the candle upstairs to Bob Jakin's bedroom. The door was ajar; she went in and shook him by the shoulder.

'Bob, the flood is come! It is in the house! Let us see if we can make the boats safe.' She lighted his candle, while his poor wife, snatching up her baby, burst into screams; and then she hurried down again to see if the waters were rising fast. There was a step down into the room at the door leading from the staircase; she saw that the water was already on a level with the step. While she was looking, something came with a tremendous crash against the window, smashing it and its old wooden framework inwards, with the water pouring in after it.

'It's the boat!' cried Maggie. 'Bob, come down to get the boats!'

### Paragraph 2

And without a moment of fear, she plunged through the water, which was rising fast to her knees, and by the glimmering light of the candle she had left on the stairs, she climbed on to the window-sill, and crept into the boat, which was left with the prow protruding through the window. Bob was not long after her, hurrying without shoes or stockings, but with the lantern in his hand.

'Why, they're both here—both the boats!' said Bob, as he got into the other boat.

She took hold of an oar, and pushed off, so as to release her boat from the overhanging window-frame.

'The water's rising so fast,' said Bob. 'It'll be in through the upper windows before long—the house is so low. I must go back to get Prissy and the baby into the boat, if I can, for the old house is none too safe. What about you?'

Maggie stood in the rain with the oar in her hand and her black hair streaming. She had no time to answer, for a new tidal current swept along the line of the houses, and drove both boats out on to the wide water, with a force that carried them far past the current of the river.

### Paragraph 3

She was driven out upon the flood—that awful flood which her father used to talk of and which had been the nightmare of her childish dreams. And with that thought there rushed in the vision of the old home—and Tom and her mother—as they had all once been.

'O God, where am I? Which is the way home?' she cried out, in the lonely darkness.

What was happening to them at the mill, her old home? The flood had once nearly destroyed it before. They will be in danger: her mother and her brother, alone there, beyond reach of help! And she imagined the long-loved faces of Tom and her mother looking for help in the darkness—and finding none. She was floating in smooth water now—perhaps far on the flooded fields, straining her eyes against the curtain of gloom that she might catch the first sight of the Mill.

- Paragraph 4** Oh, how welcome was the gradual uplifting of the clouds, objects slowly defining themselves out of the blackness! Yes, she must be out on the fields—those were the tops of hedgerow trees. She knew now that the river lay before her. She seized an oar and began to paddle the boat forward with the energy of hope. Dawn advanced more swiftly: she could soon see the poor cattle crowding on a mound where they had taken refuge. Onward she rowed, driven by the determination to save her brother and mother, her wet clothes clinging round her, and her streaming hair dashed about by the wind. Maggie was filled also with the strong love towards her brother that swept away all the recent quarrels and misunderstandings, and left only the deep, unshakable childhood love. ‘Tom! I’m coming—we will never be separated again!’ she cried out to the shapes of the trees.
- Paragraph 5** Now she recognized a large dark mass in the distance. Ah, now she knew which way to look for the first glimpse of the well-known trees—the grey willows, the now yellowing chestnuts—and above them the old roof of the mill. She must get her boat into the current of the Floss, else she would never be able to approach the house: this was the thought that occurred to her, as she imagined with more and more vividness the danger which Tom and her mother were in. But if she flowed into the current, then she might be carried too far down, and be unable to guide her boat out of the current again. Distinct ideas of danger began to press upon her; but there was no choice of courses, no room for hesitation, and she floated into the current. Swiftly she went now, without effort; she began to make out the objects that she knew more and more clearly in the growing light. These must be the well-known trees and roofs; she was now not far off a rushing muddy current that must be the strangely altered gentle River Ripple on which the old mill stood. Great God! There were dark objects in it, which might dash against her boat as she passed, and drown her. What were those masses? Maggie’s heart began to beat in an agony of dread. She passed the mouth of the Ripple; *now*, she must use all her skill to manage the boat and get it, if possible, out of the current.
- Paragraph 6** She could see now that the bridge was broken down. Colour was beginning to awake now, and as she approached the fields, she could see the tints of the trees, but oh, how deep they lay in the water! And the roof of the mill—where was it? But the house stood firm; drowned up to the first story, but still firm—or was it broken in at the end towards the mill? With joy that overcame all distress, Maggie neared the front of the house. At first she heard no sound and saw no object moving. Her boat was on a level with the upstairs window. She called out in a loud piercing voice:  
‘Tom, where are you? Mother, where are you? It’s Maggie!’  
Soon, from the window of the attic in the central gable, she heard Tom’s voice:  
‘Who is it? Have you brought a boat?’  
‘Tom, it’s Maggie! Where is Mother?’  
‘She is not here: she’s safe with our aunts. I’ll come down to the lower window.’  
‘Are you all alone, Maggie?’ said Tom, in a voice of deep astonishment, as he opened the middle window on a level with the boat.  
‘Yes, Tom: God has taken care of me, to bring me to you. Get in quickly. Is there no one else here?’  
‘No, I fear our man is drowned: he was carried down the Ripple, I think, when part of the mill fell with the crash of trees and stones against it. I’ve shouted again and again, and there has been no answer. Give me the oar, Magsie,’ said Tom, using the old childhood name as he climbed into the boat.  
Maggie could make no answer, feeling only a great happiness. Tom rowed with more vigour than poor Maggie; the boat was soon in the current of the river again, and soon they would be at the village.
- Paragraph 7** Nothing else was said when suddenly a new danger was being carried towards them by the river. Some wooden machinery had just given way on one of the wharves, and huge pieces were being floated along. The sun was rising now, and the wide area of desolation

was spread out in dreadful clarity around them—and in dreadful clarity floated onwards the threatening masses of broken wooden machinery. Tom, looking before him, saw death rushing on them. Huge fragments, locked together made one wide mass across the stream.

'It is coming, Maggie!' Tom cried in a deep hoarse voice, letting go the oars, and clasping his sister.

The next instant the boat was no longer seen upon the water—and the huge mass was hurrying on in hideous triumph. Soon the boat reappeared, a black speck on the golden water—but brother and sister had gone down in an embrace never to be parted, living through again the days when they had clasped their little hands in love, and roamed the daisied fields together.



### Vocabulary

*ajar* = open a little; not quite closed

*clarity* = clearness; clear vision

*daisied* = George Eliot made up this adjective meaning 'covered with daisies'; daisies are symbolic of innocence and freshness

*gable* = the end section of a building

*gloom* = darkness; dimness

*our man* = the man who helped with the mill

*protruding* = sticking out

*prow* = the front of the boat

*wharves* (plural of 'wharf') = the wooden structures built along the river bank to enable boats to moor, load and unload.



### Reading for understanding and information

1. How did Maggie know that the flood had arrived? (Paragraph 1)
2. How did Maggie's reaction to the coming of the flood compare with the reactions of Bob Jakin's wife? (Paragraph 1)
3. What crashed through the window panes? (Paragraph 1)
4. How did Maggie release the boat from the window frame? (Paragraph 2)
5. What happened to Bob Jakin? (Paragraph 2)
6. What did Maggie recall from her childhood when she is in the boat? (Paragraph 3)
7. Why did Maggie want to get to the Mill? (Paragraph 3)
8. What could Maggie see as the clouds gradually lifted? (Paragraph 4)
9. How did Maggie feel about her brother as she rows on the flood, even though she and her brother, Tom, had quarrelled recently? (Paragraph 4)
10. Maggie's boat was being carried along by the current. Why did this worry her? (Paragraph 5)
11. Why do you think Tom's voice showed 'deep astonishment'? (Paragraph 6)
12. What exactly happened to Tom and Maggie's boat after they had left the Mill, and started to row to safety? (Paragraph 7)



### Vocabulary and language study

1. Write down words and phrases in paragraph 1 which convey movement and sound.
2. How does the writer use words to tell you about the power of the water in Paragraph 2?
3. Why was the flood 'awful'? (Paragraph 3)
4. What does 'objects slowly defining themselves out of the blackness' mean? (Paragraph 4)
5. How had the cows saved themselves from drowning? (Paragraph 4)
6. What does the word 'unshakable' in paragraph 4 tell you about Maggie's love for Tom?
7. Name two different kinds of trees mentioned in Paragraph 5.
8. In what way was the River Ripple 'strangely altered'? (Paragraph 5)
9. How was Maggie feeling when her 'heart began to beat in an agony of dread'? (Paragraph 5)
10. Why did Tom call Maggie 'Magsie'? (Paragraph 6)
11. What did the 'dreadful clarity' reveal to Maggie and Tom? (Paragraph 7)
12. What was the 'hideous triumph' of the mass of wood which carried on down the flood water after Maggie and Tom's boat disappeared? (Paragraph 7)



### Grammar

#### Direct and indirect speech

Direct speech is when the words spoken by someone are quoted in quotation marks in a text; the speaker's identity and a saying word are also given. For example:

She called out in a loud piercing voice: 'Tom, where are you? Mother, Where are you? It's Maggie!'

When the same words are reported by someone else, they become indirect or reported speech. For example:

Maggie desperately called out to Tom and her mother asking where they were.

Or: 'Go down into the cave,' the genie ordered Aladdin, 'and bring me the jewels.'  
(Direct speech)

And: The genie ordered Aladdin to go down into the cave and bring him the jewels.  
(Indirect speech)

Remember that in reported speech, the verbs change from present to past tense, present continuous to past continuous, past to past perfect, and future to past modal (will to would). Similarly, demonstrative adjectives this and these change to that and those.

A. Change the following sentences to reported speech.

1. 'Are you all alone, Maggie?' said Tom, in a voice of deep astonishment.
2. 'The water's rising so fast,' said Bob. 'It'll be in the through the upper windows before long—the house is so low.'
3. 'Your prices are far too high,' complained the customer to the shop manager.
4. 'I don't think you should eat that stale food,' Aimen advised her sister.
5. 'The doctor's clinic is in the third building to the left,' explained the policeman.

B. Change the following sentences in reported speech to direct speech.

1. Maggie asked her brother if there was anyone else in the mill.
2. The guide warned to tourists not to stray away from the marked path.
3. The students were told by the teacher to submit their assignments on time.
4. My sister wished me good luck for the examination.
5. Rufida wanted to know if someone could help her train her puppy.

**Comparing texts: extension text *The Flood* with *Fire!* in Unit 5**

Compare the dangers faced by Maggie on the water in *The Flood* with the dangers of fire faced by the boys in *Fire!*

With a class partner, and for a fixed length of time, write down as many details about the dangers of flood and fire in the two texts as you can.

When the time is up, compare your lists with other pairs in your class.

**Speaking and listening****Discussion**

1. Which qualities of character does Maggie show in *The Flood*?
2. In general, who or what is to blame for floods and fires?
3. Can you think of any benefits of fires and floods?

**Extended work on Unit 5****Repetition and alliteration, pages 118–119**

Each of the following sentences contains either repetition or alliteration.

After each one, write down the word *repetition* or *alliteration* as appropriate.

Make sure you spell the words correctly!

- a) It was a dark night with no moon. It was indeed a black night.
- b) George broke every rule. He was disobedient. He was a rule-breaker.
- c) The rats ran round and round the rocks.
- d) No one was there; not a single person was there. The place was deserted.
- e) Polly the parrot was Penny's pet.
- f) Simon sat on the bench eating sizzling steak.

**Writing similes, page 119**

Complete the following sentences with a simile introduced with *like* or *as*.

- a) The flame came out of the bottle .....
- b) The flames grew .....
- c) The fire cracked and spat.....
- d) The fire made a roaring sound .....
- e) The boys ran for their lives from the fire .....
- f) The sirens of the fire engines wailed .....

***Great Expectations* play script, page 121**

Write an account of Pip after he ran home after his frightening experience on the marshes with the escaped convict.

Write in the first person (that is using the pronoun 'I') as though you were Pip.

Write about:

- how he feels
- what he fears
- how he plans to get the food for the convict.

**More Danger! Complementary text with more vocabulary work**

A 20-year-old British student wrote a weblog about her family's experience of being caught in the Asian tsunami on Boxing Day 2004. Miraculously, she and her family survived.

She starts here at the moment in her small hotel bathroom when the water hit.

A weblog is a succession of diary entries written on a personal website.

At that second, a torrent of water washed into the bathroom up to my knees. At first I thought maybe a freak tide had come up and flooded the hotel. I had a split second to take in the scene around me.

I could hear a huge roaring sound that was obviously a tidal wave. I looked up and saw a wall of water charging towards me. It was so high that I couldn't see the sky. It sounds as though I had a long time to stand and think about the situation, but it was literally a split second. The wave crashed into the cubicle I was in and I went flying to the back of the bathroom. The next gush of water soared into the cubicle. I didn't make any calculated decision to hold my breath and swim out of the door; I still don't understand how I did it against the torrent of water.

I didn't have time to get to the water's surface, as I was swept away by a current of water (that we've since been told was going at 60-70mph) into a palm tree. I hit the palm tree with such force, I knew I was about to lose consciousness. So when I hit the tree, I just thought, 'At least if I'm unconscious, I won't have to drown from choking on water.'

**Reading for understanding**

1. What were the writer's first thoughts when she felt the water around her knees?
2. What could she see and hear next?
3. How did she get out of the bathroom?
4. What made her lose consciousness?
5. What was her last thought before she lost consciousness?

**Vocabulary**

1. Fill in the gaps to make words from the text which refer to the water:

- a) \_ o \_ r \_ \_ t
- b) \_ \_ e a \_ \_ i \_ e (2 words)
- c) \_ i \_ a \_ \_ a \_ e (2 words)
- d) \_ \_ \_ h
- e) \_ u \_ r \_ \_ t

(Key: a) torrent b) freak tide c) tidal wave d) gush e) current)

2. Write down four verbs of strong or violent movement from the text. Describe briefly the kind of movement suggested by each one.
3. Write down five words which appear more than once in the text.
4. Which qualities of character do you think the student displays?

**Speaking and listening**

Comparing texts: Pauline Richards in *Skysurfing dream* on pages 126–127 and the student in the text above both found themselves in dangerous situations.

In your discussion, compare the:

- dangerous situations
- reasons why the two people came to be in these dangerous situations
- characters of the two people.



## Grammar

**–ed participle, page 133**

Write down the simple past and the –ed participle for the base forms of the following verbs:

- a) think b) sink c) shrink d) drink e) blink f) stink

Key: a) *thought, thought* b) *sank, sunk* c) *shrank, shrunk* d) *drank, drunk*  
e) *blinked, blinked* f) *stank, stunk*

**Ascent of Nanga Parbat, page 130**

This true story complements the article about Reinhold Messner's ascent of Nanga Parbat.

In 1985 two young British climbers, Joe Simpson, aged 25, and Simon Yates, aged 21, set out to climb the previously unclimbed west face of the notorious Siula Grande in the Peruvian Andes in South America. They reached the summit in three days, but on the way down, Simpson fell and broke his leg. For a whole day, with extreme difficulty, Yates lowered his friend down the mountain on a rope.

As darkness fell, Yates realized a terrible truth: he had lowered Simpson over an overhang and he did not have the strength to pull him back up. He waited several hours as the snow fell and he himself started slipping down the mountain. What should he do? If he stayed, he would die. Should he cut the rope and save his own life, but kill his friend? He cut the rope. Simpson fell 180ft into a crevasse. Yates knew his friend could not have survived, and next morning, he made his way down the mountain.

In fact, Simpson was not dead, and in a feat of miraculous strength and determination, he crawled for three nights and days with a broken leg back to the base camp. The first thing he did was to thank Yates for all his efforts to save his life.

Their story has now been made into a very successful film called *Touching the Void*.

**Discuss:**

- Did Simon Yates do the right thing?
- What would you have done in Simon Yates' position?
- Which qualities of character did Joe Simpson show?

**Using *abab* to describe a rhyme scheme, page 138**

1. Write out the rhyme scheme of the following verses using *abab*:

- There was a little turtle,  
He lived in a box.  
He swam in a puddle.  
He climbed on the rocks.
- And when I found the door was locked,  
I pulled and pushed and kicked and knocked  
And when I found the door was shut,  
I tried to turn the handle, but –
- And the muttering grew to a grumbling;  
And the grumbling grew to a mighty rumbling  
And out of the houses, the rats came tumbling.  
Great rats, small rats, lean rats, brawny rats;  
Brown rats, black rats, grey rats, tawny rats;

2. Write down the words which rhyme with each other.  
Add three words of your own to each of these pairs or groups of words which rhyme with them.



## Test Paper on Unit 5

### Reading for information and content:

#### *Fire!*

1. What was the cause of the fire, and how did the boys react to it?

#### *Great Expectations play script*

2. What happens to Pip when he is in the churchyard?  
3. What does the strange man want Pip to do?

#### *Skysurfing dream ends in tragedy*

4. Why was Pauline Richards attracted to the sport of skysurfing?

#### *Messner says bone fragment proves he did not desert brother*

5. Why is Messner famous amongst mountaineers? What was he accused of more than thirty years ago?

#### *Poem: Enslaved*

6. What did the young man in the poem discover when he goes to call on his loved one?

### Writing:

7. Write out the following as a play script:  
'Run! Quickly!' screamed Harry. 'The whole house is on fire!'  
'What do you mean? Fire?' answered Tom, looking up from his homework. 'I can't see any flames.'  
'Just do what I say and RUN!' Harry cried, pulling his brother. 'Run for your life!'
8. Write down an appropriate hyphenated adjective for each of the following nouns:  
a) mountaineer b) skysurfer c) sniper d) firefighter e) convict f) blacksmith
9. Give examples of three words where the stress is on the first syllable, and three words where the stress is on the second syllable.
10. Write down the simple past and the *-ed* participle of the infinitive forms of the following verbs:  
a) talk b) steal c) climb d) spin e) die  
(Key: a) talked b) stolen c) climbed d) spun e) died)

### Vocabulary:

11. Write two sentences of your own in which you use the following pairs of words:  
a) dessert; desert b) weather; whether c) liar; lair d) famous; infamous
12. Name: a) an Australian town or city; b) two European countries, apart from UK; c) the country where you would find Nanga Parbat; d) the country where you would find the River Thames.
13. What is the meaning of the following words:  
a) blacksmith b) vindictive c) skysurfing d) to shrink e) slave



**Answer key to tasks in Unit 5**

Page 128, *Skysurfing dream ends in tragedy*

**Vocabulary**

Task One: 2) high-profile 3) flamboyant 4) experienced 5) easy-going 6) sensible  
7) remarkable 8) thrill-seeking

Page 132, *Ascent of Nanga Parbat*

**Vocabulary**

Task One: 1) notorious or infamous 2) notorious 3) celebrated 4) famous 5) legendary

Task Two: 1) Germany 2) Austria (Tyrol is part of Austria) 3) England 4) Italy

1) a German 2) an Austrian 4) an Englishman or an Englishwoman  
5) an Italian

1) German 2) German and Italian 3) English 5) Italian

Page 133, **Grammar**

*shrink-shrank-shrunk*

1) shrink 2) shrank 3) shrunk 4) shrink 5) shrank

## Sample lesson plan

Class/level:	7
Duration:	40–45 minutes
Topic:	Modal auxiliary verbs, <i>may</i> and <i>might</i>
Aim:	To polish grammar skills—appropriate use of auxiliary verbs
Resources:	<i>Oxford Progressive English</i> Book 7; Worksheet 6

## Worksheet for Unit 6

Revise *Oxford Progressive English*, Book 7, pp.159–161.

### Task 1

Match the sentences 1–5 to the following explanations a)–e).

1. My great grandfather may have been born in France, but it is possible that he may have been born after his family moved to England.
2. 'I might come and join you on the beach this afternoon, but I have to take my car in to the garage first,' said Richard.
3. The children were upset when I told him we might cancel our holiday.
4. Jo may go to Spain this year now that she has finished her Spanish language course.
5. The tiger might have been recaptured straightaway, but the police failed to do so and the animal escaped into the forest.

### Explanations

- a) Things in the present which are not very likely
- b) Things in the past
- c) Things in the past which are no longer possible
- d) Things in the present which are likely
- e) Things in the past for which the possibility still exists.

### Task 2

Fill in the gaps in the following sentences, using one of the following in each sentence 1–8. You will use each one twice.

*might   may   might have   may have*

After each one write a)–e) as appropriate from the definitions below:

- a) Things in the present which are not very likely
- b) Things in the past
- c) Things in the past which are no longer possible
- d) Things in the present which are likely
- e) Things in the past for which the possibility still exists.

Example: They .....go on holiday this year now that Hassan has found another job.

Your answer: *may (d)*

1. The monsoon ..... arrive tomorrow, but I'm not at all sure that it will.
2. She ..... learned her lesson this time, but she is still very disobedient.
3. The doctor thought she .....developed pneumonia, but it turned out to be an infection which was easily treated.
4. That dog ... bite so don't touch it.
5. My appointment ended early so I ..... buy some vegetables on the way home.
6. The child ..... been kidnapped, but the police are not sure.
7. If the research had been successful, a cure ..... been found years earlier.
8. Our sports coach told us we ..... not be good enough for the competition.

### Task 3

Write your own four sentences using:

*might may might have may have*

Make sure that your sentence demonstrates your full understanding of correct use of the auxiliary verbs.

For example: *They might come* does not show you understand.

*They might come but I think they are too busy* does show that you understand.

### Homework: *May be* and *maybe*

*May be* (two words) is a verb form.

Example: *The Simpsons may be coming, they usually do.*

*Maybe* (one word) is an adverb which means perhaps. It is used more often in spoken English rather than in formal written English.

Examples:

- *'Are you coming this evening?' 'Maybe, it depends.'*
- *She maybe feels embarrassed in front of all these strangers.*

### Task 4

Fill in the gaps in the following sentences with either *may be* or *maybe*:

1. .... we should go by bus rather than train.
2. The twins .....here by this five o'clock, it depends on the traffic.
3. .... we'll win tonight, we've got a good team.
4. ....you should invite her round, it ..... that she feels left out.
5. There ..... a simple solution to the problem.
6. 'We're having a party tonight. Do you want to come? There ..... some good food!'  
'..... I'm not sure.'

### Polite requests with 'may'

Revise p.148 of your textbook. Remember that the modal verb 'may' is also used in polite requests:

Example: *May I make a booking?*

*May my little boy play with your scooter?*

When speaking with friends you would probably use 'can' rather than 'may'. In formal situations it would be appropriate to use 'may'.

Examples: To your friend: *Can I have a go on your computer?*

To the school librarian: *May I borrow this book?*

- Note that 'may' cannot be used with 'you' or 'it' in a polite request.

### Task 5

Write the request for each of the following scenarios using 'may'.

Example: someone asks to come in

Your answer: *May I come in?*

1. A child asks for an ice cream
2. Someone asks for a brochure.
3. A man asks if his son is allowed to use the escalator.
4. Someone asks for someone else's name.
5. A child asks if she's allowed to use the gym equipment.
6. A woman asks if her dog is allowed inside the shop.



## Extension Text

The following charts and data on tobacco are useful as an accessible summary of the dangers and problems of the tobacco industry worldwide; they provide practice in 'reading' charts and statistics, and are also useful as debate and discussion material within the class.

### Figure One: Swallow That?!

Cigarettes account for 96% of manufactured tobacco products. Tobacco smoke is a potent mix of over 4000 chemicals.

#### *It includes:*

Acetone  
Ammonia  
Arsenic  
Butane  
Cadmium  
Carbon monoxide  
DDT  
Hydrogen cyanide  
Methanol  
Naphthalene  
Toluene  
Vinyl chloride

#### *as found in:*

paint stripper  
floor cleaner  
insect poison  
lighter fuel  
car batteries  
car exhaust fumes  
insecticide  
gas chambers  
rocket fuel  
moth balls  
industrial solvent  
plastics

#### Expressions

*swallow* = literally, to swallow is to consume, or ingest something into the body, by the throat.

'To swallow' is used metaphorically to mean 'to accept' or 'to believe', such as: *I find it hard to swallow that after all I have done for her, she prefers to spend time with others rather than with me.*

*'You may not like it, but you'll just have to swallow it!' she shouted rudely.*

*potent* = very strong

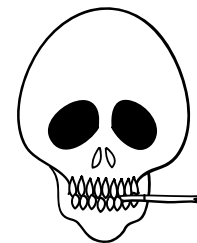


## Reading for information

1. What is tobacco smoke made up of?
2. What would you use the following for?  
a) paint stripper b) insect poison c) moth balls d) car batteries
3. An exclamation mark and a question mark are not usually used together. Why do you think they are used together here?

**Figure Two: Tobacco**

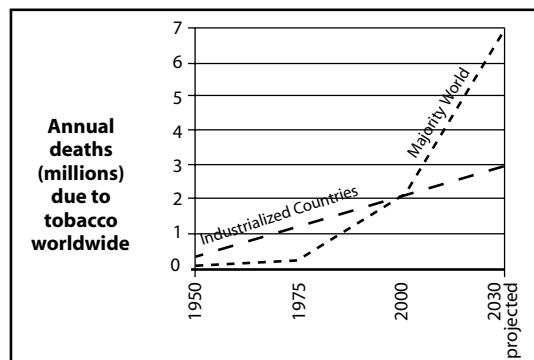
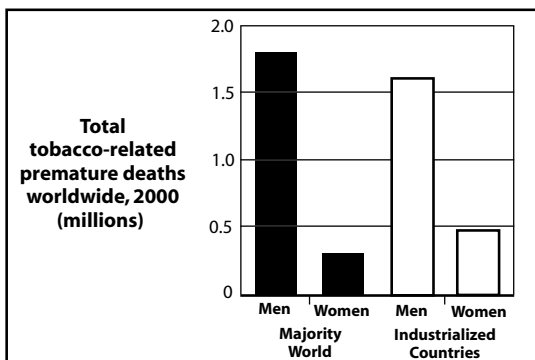
**The Facts:** Tobacco is the deadliest consumer product, illegal drugs included. It causes an estimated 4.2 million premature deaths a year.



4. Describe what is pictured in this image.
5. What does *deadliest* and *premature* mean?
6. Why do you think this image makes an effective title image for this double spread of charts and statistics about the ill effects of tobacco products?
7. How does the image make you feel?
8. Design your own image to introduce this topic.

**Figure Three: Time Bomb**

- Cigarettes kill half of all lifetime users. Each cigarette smoked cuts average life expectancy by 7 minutes.
- Smoking caused 90% of all lung cancers, 75% of chronic bronchitis and emphysema, and 25% of blood-related heart disease.
- Passive smokers have a 20–30% increased risk of lung cancer and a 23% greater risk of heart disease.
- 500 million—that’s the number of people alive today who will eventually be killed by tobacco.



**Expression**

*a time bomb* is a bomb timed to go off at a specific time, usually to maximize death and destruction.

*chronic bronchitis* = severe infection of the bronchial tubes in the lungs

*emphysema* = lung condition which makes breathing difficult

*passive smoker* = a non-smoker who breathes in the harmful effects of a smoker’s cigarettes

9. What percentage of lifetime cigarette smokers will be killed by their smoking?
10. If you smoke 30 cigarettes a day, how much of your life expectancy do you lose in a week?
11. What kinds of diseases are caused by smoking?
12. How many people alive now in the world are going to be killed by smoking?

13. (Right-hand chart) How does the level of annual deaths due to tobacco in the industrialized countries compare with that in the majority world?
14. (Left-hand chart) What do you notice about the number of male deaths in the majority world compared with those in the industrialized world? Can you think of a reason for this?

#### Figure Four: Users

- About a third of all adults in the world use tobacco.
- Almost one billion of these are men—35% of all men in rich countries and 50% in the Majority World.
- Social taboos and limited finances mean fewer women smoke, around 250 million in total—22% of all women in the West and 9% in the global South.  
New Zealand/Aotearoa, Norway, and Sweden are the only countries in which women smoke as much as men.
- Most smokers start early—nearly a quarter had their first cigarette before the age of ten.
- Nearly 100,000 young people join the tobacco club each day.

#### Countries where over 30% of 13 to 15-year-olds use tobacco

Boys—Bolivia, Chile, Ukraine, Russia, Indonesia, Philippines, Palau, Northern Mariana Islands.

Girls—Chile, Argentina, Ukraine.

In China, the male smoking rate is an astonishing 63% but only 3.8% of women indulge. China has over 300 million male smokers – equal to the entire US population.

#### Expression

*Social taboos* = a taboo is something which an unwritten social 'law' says that people must not do or say. To break a taboo is a serious social offence. In some cultures, a social taboo dictates that women should not smoke.

*join the tobacco club* = an expression to mean 'start the smoking habit'

15. Why, generally, are there more male smokers than female?
16. At what age do most smokers start to smoke?
17. Name two countries where over one third of 13 to 15-year-olds use tobacco.
18. What is the difference between male and female smokers in China?



## Extended work on Unit 6

### Abstract nouns, page 144

#### *Pakistan: Glamour and Public Relations*

A tobacco company, a local **subsidiary** of BAT, has had an almost totally free hand to convey **exciting, glamorous** messages for its **lethal** products to young people—such as an advertisement showing a **sophisticated young** man with a Western car, and a packet of cigarettes. In parallel, BAT has also been increasing its self-promotion as a **benefactor**, including an advertisement about a fleet of **mobile** health dispensaries ‘that reach out to patients in **far-flung** places who need medical attention’. In one advertisement a doctor measures the blood pressure of an elderly patient whilst another listens to the chest of a younger patient with an oxygen mask over his face. One can **imagine** what this does to the blood pressure of doctors whose clinics are packed with real patients suffering **life-threatening** diseases caused by smoking.



### Reading for understanding

1. What message does the advertisement with the young man and the Western car give to young people?
2. Do you think the message is a good message?
3. BAT is the world’s largest producer of tobacco products. Why would doctors whose clinics are packed with patients suffering from life-threatening diseases caused by smoking be angered by their advertisements?



### Vocabulary

4. Explain the meaning of the following words (in bold italics in the text):  
a) subsidiary b) lethal c) benefactor d) mobile e) far-flung f) life-threatening
5. Write down three words from the text which are to do with medicine and health care.

### Abstract Nouns

6. Write down the abstract nouns formed from each of the five words in bold type in the above boxed text. (Answers: *excitement; glamour; sophistication; youth; imagination*)
7. Write down five more abstract nouns from the text.

### Adjectives

8. Write down five adjectives from the text with the nouns they qualify. Underline the adjectives in a colour.



### Writing

#### Using *may* and *would*, page 148

Write down the following requests using *may*.

Example: *Ask to borrow your friend’s pencil.*

Answer: *May I borrow your pencil?*

1. Ask to pick apples with your friend.
2. Ask for some more soup.
3. Ask for permission to join the team.
4. Ask if your little brother is allowed to play with the toy train.
5. Ask if you and your friends are allowed to watch the film.



**Using *may* to express a wish, page 152**

Write the following wishes using the optative mood *may*.

Example: *I hope you get better very soon.*

Answer: *May you get better very soon.*

1. We hope that you have learned your lesson from this.
2. I hope you have a long and successful life.
3. I hope that you will have a long and happy career with the company.
4. We hope that you will be blessed with a child very soon.
5. I hope that an earthquake swallows them up!

**Headlines and straplines, page 164**

Write your own headlines and strapline for each of the following texts in this Unit:

1. *How much land does a man need?*

For example: Farmer digs his own grave (headline)

Farmer dies trying to claim land from the Bashkirs (strapline)

2. *The Fishing Baboon*
3. *Cleaning Lady to Leading Lady*
4. *Misery*

**Suffix *-ify*, page 168**

Personification: In Unit 1, *Elephants*, you read about the orphan elephant. When he was first brought into the elephant orphanage, he was deeply miserable. He sat apart from the other elephants staring at the ground; he wasn't eating or moving, and he was thin. He could be described as:

*A personification of misery, or dejection*

or

*like misery personified.*

Write a brief description of how the following would look and behave:

- a) an animal which is the personification of power
- b) a child who is energy personified
- c) a woman who personifies joy

**Test Paper on Unit 6****Reading for information and content:*****How much land does a man need?***

1. In the story, in what ways did Pahom win, and in what ways did he lose?

***Revenge***

2. In what ways is the revenge in the poem different from your idea of 'revenge'? Which do you think is better?

***The Fishing Baboon***

3. How did the behaviour of Laval, the baboon, change when he reached the river?

***Cleaning Lady to Leading Lady***

4. Describe some of the difficulties which Soname experienced on her journey from Tibet to Nepal.

**Misery**

5. How did the poor man get rid of Misery? What happened to Misery after that?

**Writing:**

6. Use the suffixes *-tion*, *-ness*, or *-ment* to change each of the following ten adjectives into abstract nouns:  
 a) content (meaning happy) b) frustrating c) attentive d) happy e) sad f) fair  
 g) starving h) amusing i) entertaining j) lively
7. Write down requests using *would* for each of the following tasks:  
 a) ask someone to follow you to the office  
 b) ask your neighbour at table to pass you the bread  
 c) ask your kind neighbour to buy you some bread
8. Write the answers to the following requests using *may not*:  
 a) May I have a kilo of potatoes, please?  
 b) May I use this door?  
 c) May we watch you play your violin?
9. Fill in the gaps in the following sentences with *may have* or *might have*  
 a) He .....met his great uncle, but now it's too late. His great uncle died last month.  
 b) He .....met his great uncle, but this week he definitely will. His great uncle is travelling five hundred miles to the family wedding this weekend.
10. What does the expression 'to burn your bridges' mean? Give an example of how it could be used.

**Vocabulary:**

12. Add the suffix *-ify* to the stem of each of the following words to make a verb:  
 a) identity b) beauty c) clarity
13. Write four sentences to illustrate the meanings of:  
 a) abridge b) a bridge c) maybe d) may be
14. Explain the meaning of the following words:  
 a) forgive b) apologetic c) ludicrous d) exemplary e) aggressive
15. How would you advise someone to pronounce the following words:  
 a) benign b) plague c) longevity d) refugee

**Answer key to tasks in Unit 6**

**Page 144:** Abstract nouns and their adjectives

sadness: sad;

happiness: happy;

Catholicism: Catholic;

nationalism: nationalistic;

punishment: punishing;

excitement: exciting;

exhaustion: exhausting;

eternity: eternal;

longevity: long-living.

No adjectives for: relationship; leadership; friction.

**Page 152:** Writing wishes using the optative *may*

1. May you have a speedy recovery!
2. May she have success in her examinations!
3. May you be severely punished!
4. May he have many more happy birthdays!
5. May disease wipe out all their cattle!
6. May Pakistan have a prosperous future!

(The exclamation mark is not obligatory, but such wishes usually do end with an exclamation mark.)

**Page 155:** Vocabulary *The Fishing Baboon*

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

**Page 157:** 'Bridge' expressions

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

**Pages 157–158:** Filling the gaps with 'bridge' expressions

1. burn your bridges
2. cross that bridge when we come to it.
3. bridge the gap
4. a bridge too far
5. to build bridges
6. water under the bridge

**Page 159:** Filling in the gaps with *adept; adopt; adapt*

1) adept 2) adopt 3) adept 4) adopt 5) adapt 6) adopt

**Page 168:** Suffix *-ify* verbs

1. mystery – mystify
2. purity – purify
3. simplicity – simplify
4. qualification – qualify
5. example – exemplify



## Answer key to worksheet tasks

**Task 1:** 1. e) 2. a) 3. b) 4. d) 5. c)

**Task 2:** 1. might, a)                      2. may have, e)                      3. might have, c)                      4. may, d)  
5. may, d)                                      6. may have, e)                      7. might have, c)                      8. might, b)

**Task 4:** 1. maybe;                              2. may be;                              3. maybe;  
4. maybe, may be;                              5. may be;                              6. may be, maybe

**Task 5:**

1. Please may I have an ice cream?
2. May I have a brochure?
3. May my son use the escalator?
4. May I ask your name?
5. May I use the gym equipment?
6. May my dog come inside the shop?

**Sample lesson plan**

<b>Class/level:</b>	7
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Words which may confuse: homophones, similar sounding words and phrasal verbs.
<b>Aim:</b>	Learning the difference between homophones, similar vocabulary, use of phrasal verbs
<b>Resources:</b>	<i>Oxford Progressive English</i> Book 7; Worksheet 7

**Worksheet for Unit 7****Homophones**

Revise page 177 of your textbook. Homophones are words which sound the same but have different meanings and spellings, for example, *weather* and *whether* on page 177 of your textbook.

Other examples: *might* (noun meaning strength or the modal verb) and *mite* (a tiny insect); *main* (principal) and *mane* (horse's neck hair); *mist* (haze or slight fog) and *missed* (past tense of 'miss').....

The English language is full of homophones waiting to perplex the student!

**Task 1**

As a group, see how many pairs of homophones you can write down in six minutes. Compare your list with the lists of the other groups. Extend yours with any homophones you had not thought of.

**Task 2**

Perhaps you thought of the following five pairs of homophones. For each pair write your own sentences illustrating their meanings. You may use the nouns in the singular or plural forms in your sentences.

Example: *current* (the strong flow of water) and *currant* (a berry, usually dried grapes)

Your answer: a) The current was so strong that we were afraid we would drown.  
b) The cake was full of juicy currants.

1. flower / flour
2. break / brake
3. waist / waste
4. leek / leak
5. principle / principal

**Similar words with different meanings**

The following pairs of words are frequently confused and used wrongly.

**1) *Forbidding and foreboding***

*Forbidding* is an adjective which describes something like a big dark empty house which is grim, threatening and rather sinister.

*Forbidding* is also the present participle of the verb 'to forbid' which means to disallow.

*Foreboding* is a noun and is a feeling of menace or threat, a feeling that something unpleasant is going to happen.

**2) *Uninterested and disinterested***

The distinction between these two words sometimes merges in American English but in British English the meanings are distinct.

*Uninterested* is an adjective which means not interested. For example, you may be *uninterested* in chemistry.

*Disinterested* is an adjective meaning not having a financial interest in something. For example, you may be *disinterested* in someone's will if you are not a beneficiary (that is someone who is going to benefit financially from it).

**3) *Effect and affect***

*Effect* is a noun which means influence or result. For example, your parent may say that your friend has a bad effect on you.

(*Effect* is also a verb meaning to bring something about. For example, change may be effected by a new government. This is quite sophisticated, so concentrate on the noun.)

*Affect* is a verb which means to have an effect on, or to influence. For example, your late nights may affect your school work.

**4) *Scared and scarred***

*Scared* (pronounced to rhyme with 'dared') is an adjective meaning frightened.

*Scarred* (pronounced to rhyme with 'hard') is an adjective meaning literally with the mark left by a wound, or metaphorically damaged. It is also the participle of the verb 'to scar'.

**Task 2**

Write eight sentences using each of the words 1–4 above. Make your sentences interesting and make sure they show fully that you understand the word and its meaning.

Example: *He had a big scar* does not illustrate the meaning.

*After he was badly burned by boiling water, he had a scar all the way down his arm, however, does illustrate the meaning.*

**Task 3**

Write sentences to illustrate the difference between the following pairs of words:

1. *Gazing* and *grazing*
2. *Drought* (rhymes with 'out') and *draught* (rhymes with 'raft')
3. *Popular* and *populous*
4. *Vegetarian* and *humanitarian*
5. *Peasant* [pezant] and *pheasant* [fezant]

**Homework: Phrasal verbs**

Being able to use phrasal verbs correctly and idiomatically is one of the marks of a very able English language student. Here are some more for you to learn!

**1) Fill in and fill up**

You are often asked to fill in the gaps in a sentence. You can fill in a form with your name and address; you can fill in a hole with concrete.

To fill up is to make a container or a space full. A car park may fill up with vehicles; you fill up a car with petrol; a sinking boat may fill up with water.

**2) To burn up and to burn down**

A fire burns up as it gets going; houses or buildings caught in a fire burn down.

**3) Go off and go on**

An alarm may go off; electricity may go off when the supply is cut; food may go off and turn bad when left too long; someone may go off on a trip or on holiday; a bomb may explode or go off.

Electricity may go on again after a cut; a light may go on when switched on; someone who talks too long may be said to go on (or go on and on!); you may go on, or resume your life, after a set back; you may go on, or continue, along a path or ask someone to 'go on' or continue when he or she is telling you something.

**Task 4**

1. Fill in the gaps in the following sentences with one of the phrasal verbs:

fill in    fill up    burn up    burn down    go off    go on

You may be required to use a different verb form, for example *filled in* or *burning down*.

1. Would you please ..... this form with your details?
  2. I don't think I can ..... any further. I'm exhausted.
  3. St Paul's Cathedral ..... in the Great Fire of London.
  4. Her eyes ..... with tears when she heard the tragic news.
  5. The alarm is set to ..... if an intruder enters the Art Gallery.
  6. It was cold, so he poked the fire to make it ..... and warm the room.
2. Write your own sentences using any verb form of the six phrasal verbs
- fill in    fill up    burn up    burn down    go off    go on



## Extension text

The following text *Water* is a folk story from Canada retold by Michael Harrison and Christopher Stuart-Clark. It is an old story first told long ago by the Native Americans on the north-west coast of Canada. The animal-god of these people was Raven, a great, black bird.



## *Water*

- Paragraph 1** Water: Sila loved water, thirsted after it, could not live without it. All the summer days, she swam in the waves' arms, her hair streaming like seaweed. In the winter gales she stood on the rocks and laughed as the waves lashed towards the shore, the fine spray running off the ends of her hair. Only the sea was vast enough and changeable enough for her. Every moment it was different and every moment it was the same. Sila never seemed to tire of it, could never have enough to satisfy her craving.
- Paragraph 2** She had no mother and no father and her five older brothers needed her to do the work that women did then: to cook, clean, and fetch water in clay pots. It was hard work—a full day's work every day, and it left no time to swim and stare and laugh with the sea. Sila would droop and drag, and then drop whatever she was doing and run barefoot to the shore, and forget everything until a brother came and dragged her back.
- Paragraph 3** Her brothers were not unkind; they needed her to work. They made her promise that she would not go to the shore and, because she loved them, she promised. Then she dreamed and in her dreams the sea called her. Waves reached out their white arms and opened their green hearts and she woke crying like the gulls. She kept her promise, but her liveliness was gone and her life seemed to be ebbing away. But her brothers were not unkind. The people's god in those first days on earth was Raven. They turned to him and he helped them, and brought fish and fire. The brothers in their despair went to Raven and told him of their problem. 'You cannot change what is,' he said. 'If you keep your sister from the sea, she will die.'
- Paragraph 4** So Sila swam in the summer sea, in the waves' arms. In the winter gales, she stood on the rocks with the fine spray running off the ends of her hair. She remembered her brothers, when she could, and cooked and cleaned and fetched the water, when she could. But it was not enough, and the brothers grumbled among themselves and added her work to their own, for they were not unkind.
- Paragraph 5** One day a wave rose up into a man, tall, glistening, with sparkling eyes and water running off his skin. He held his arms out and the sea reflected greenly off his chest. Sila stepped back and her footstep filled with water that shone in the sunlight between them. The man laughed and his laugh was like the winter sea.  
 'You do not remember me, Sila, yet you have met me before.'  
 Sila stared, mouth open, so the salt wind tasted on her tongue.  
 'In my dreams, when you have called to me?' she said.  
 'In the sea,' the man said, 'when you were just a child.'  
 Sila shook her head, not understanding.  
 'Where are your parents?' the man asked.  
 'I do not know,' she whispered. 'No one speaks of them.'  
 'Your parents took you to see your grandmother who lived along the coast. They went in too small a boat on too rough a sea. They went under the waves. I carried you to shore and set you on the sand.'  
 Sila looked down. Her footprint had dissolved.
- Paragraph 6** She looked up. The man stood, his hand held out. They played together in the sea that day and all the summer through. At last, she became his sea-wife and loved him as she loved the sea itself. The cold winter seas drove him away, with many promises to return in spring. Sila stood now in winter gales and cried his name out to the winds. When her child was born it was not as other babies are but looked shaped for the sea, seal-like and furred. Sila loved it dearly but her brothers and the other villagers shied away, fearful.

Now she was often followed to the shore as if she needed to be guarded from harm, or she was kept at home; and she dreamed wild dreams again and cried out, and her son cried with her.

**Paragraph 7** When spring came, her brothers were busier and could watch her less often, and she and her son and his sea-father could play in the rolling waves, hair streaming like seaweed and laughing. They could play, until that day when one of her brothers, passing along the cliff-top path saw them, ran for his bow, and shot the sea-man. Blood flowed mingling with the sea, and the sea-man slipped away as more arrows stung the water. Sila cried out day after day, month after month, as the sea sucked her ankles, but her husband never returned. Her brothers looked uneasily at her son as he grew, for he grew as strange as he had been born. Sila feared for his life too, and one morning she led him by the hand down to the shore. 'Go,' she said. 'Swim out and find your father's kind.' He went and Sila sat on the sand and wept, her salt tears mingling with the sea.

**Paragraph 8** There Raven found her. With one black wing he fetched down the clouds and with the other black wing he raised up the sea so that drops hung in the air, a watery world in which Sila could move and breathe and be unseen. 'This is Fog,' Raven said. 'I have made it so that you can see your son in safety. Call him, and he will come.' Sila called into the silvered stillness, and her son came and they comforted each other until the sun melted the fog away and the men could see to work. Whenever fog came after that, Sila slipped to the shore and called and her son warmed her heart. One day she did not return, but fogs always do when water hangs in the air, like magic.



#### Vocabulary

*gales* = storms

*craving* = an almost uncontrollable longing

*ebbing away* = fading away; draining away

*kind* = sort of people or creatures; family

*shied away* = fell back in fear; feared to approach

*spray* = (noun) a mist of very fine water drops



#### Reading for understanding

1. Why did Sila love the sea so much? (Paragraph 1)
2. What was Sila supposed to be doing, rather than wandering along by the sea? (Paragraph 2)
3. Why were the brothers worried about their sister? (Paragraph 3)
4. What was the Raven's advice to the brothers? (Paragraph 3)
5. Explain the compromise which Sila and her brothers came to. (Paragraph 4)
6. Who was the tall man who rose from the sea, and when had he previously met Sila? (Paragraph 5)
7. Why did the sea-man go away? (Paragraph 6)
8. Explain the ways in which Sila's baby was different from a human baby. (Paragraph 6)
9. Explain what Sila's brother did when he saw Sila playing with her son and his sea-father in the rolling waves. (Paragraph 7)
10. What did Sila do in order to save the life of her son? (Paragraph 7)
11. Where did the Raven find Sila? (Paragraph 8)
12. How did the Raven make Sila less unhappy? (Paragraph 8)





### Vocabulary

1. Which verb in paragraph 1 means 'longed for'?
2. Which noun in paragraph 1 means 'longing'?
3. Which adjective in paragraph 2 means 'without shoes'?
4. Which noun in paragraph 3 means 'helplessness and hopelessness'?
5. Which verb in paragraph 4 means 'complained'?
6. Which verb in paragraph 5 means 'disappeared into the water'?
7. Which adjective in paragraph 6 means 'covered in thick hair'?
8. Which adverbial participle in paragraph 7 means 'mixing with'?
9. Which adverb in paragraph 7 means 'uncomfortably'?



### Folk Tales

1. Folk tales were originally oral tales. This means that they were originally spoken, rather than written down, and for this reason there is usually repetition in these stories because repetition allows the listeners to understand and remember the story easily.  
Make a list of repeated words and phrases in *Water*.  
For example: *Every moment it was different and every moment it was the same.* (Paragraph 1)
2. Folk tales often have elements of magic or the supernatural in them, such as wishes which come true, witches' curses, or half-human and half-animal creatures.  
Make a list of all the magical elements in this story that is those which could not exist in the real world.  
For example: *The Raven which could speak and give advice...*



### Speaking and listening in pairs

3. a) Folk tales are for telling. Take a paragraph each in turn, and retell this tale.

#### Proverbs about water

- a) Don't go near the water until you have learned to swim.
- b) Blood is thicker than water.
- c) You can take a horse to water, but you can't make him drink.
- d) You never miss the water until the well runs dry.
- e) Still waters run deep.
- f) Stolen waters are sweet.
- g) Don't throw the baby away with the bath water.
- h) Don't throw out your dirty water until you get in fresh.

- b) Students could be given these proverbs to discuss initially without any help or support. After they have tried to work out meanings in small groups, they can be asked to match the proverbs a)–h) with the following definitions 1–8.
  1. If you take something for granted, you don't appreciate its value until it's no longer there.
  2. A quiet, peaceful exterior can hide something passionate or dangerous underneath.
  3. Be careful not to throw away something valuable along with what is useless and without value.
  4. Never throw away something old until you have its replacement.
  5. A family relationship outweighs all other considerations.
  6. Never go deep into something unless you are equipped to deal with it.

7. You can give someone the opportunity, but you cannot make him take it.
8. Something which is not rightfully yours is especially enjoyable.

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

When students have matched the proverbs to the definitions, they can then make up a scenario for each proverb.

Example: *Don't throw the baby away with the bath water.*

An artist decided that he was going to tidy up his studio and throw away his old, valueless pictures. Unfortunately, he also threw away his newly finished painting which he had sold for £400 and which was waiting to be delivered.



## Extended work on Unit 7

### Comparing News Reports, page 173

News Report A is about a flood and News Report B is about a drought.

- Make two columns headed 'Flood' and 'Drought'.
- Underneath the headings, list as many words and phrases as you can associated with flood and drought.

### Weather / whether, page 177

Fill in the gaps in the following sentences with *weather* or *whether* as appropriate:

1. I'm not sure ..... the ..... will be fine enough to go sailing.
2. It's a beautiful day today. Let's take advantage of the good .....and go swimming. We can't be sure ..... this good .....will last, or not.
3. I'm not sure .....you're telling the truth or not, so .....you're ill or .....you're not, you're still going to get up.
4. Our .....patterns are changing all over the world.
5. The .....deteriorated as we climbed down the mountain. There was a snow-storm and an icy wind, and we weren't sure .....we'd make it back down. But we managed to .....the conditions and got back down safely.

Key: 1) *whether weather* 2) *weather whether weather* 3) *whether whether whether*  
4) *weather* 5) *weather whether weather*



## Grammar:

### *to lay* and *to lie*, page 180

Fill in the gaps in the following sentences with *lay* or *lie*, as appropriate:

1. You should never .....because telling untruths will always get you into trouble.
  2. Ben was not feeling well after the journey, so he went to .....down.
  3. The workmen are going to .....a new path between the houses.
  4. The ducks are still very young, but they will start to .....eggs soon.
  5. It was to be a great family occasion, and Mother started to .....the table early in the morning.
  6. 'Get up and tidy your room! You're not going to .....around all day, you lazy child!'
- (Key: 1) *lie* 2) *lie* 3) *lay* 4) *lay* 5) *lay* 6) *lie*)



## Vocabulary

### *The Mekong*, pages 182–183

1. Write two sentences of your own which show the difference in meaning between *affect* and *effect*.
2. Write two sentences of your own which show the differences between *dam* and *damn*.
3. Explain *ecological consequences*. (Paragraph 1)
4. What do *murky waters* look like? (Paragraph 2)
5. Explain *devastating consequences downstream*. (Paragraph 3)
6. Explain *remote communities*. (Paragraph 4)
7. Explain *the river's erratic flows*. (Paragraph 5)

### Extracts 1–4 for Speaking and listening, page 186

Expressions from these extracts are explained below.

#### Extract 1

1. *leaky taps* = taps which are not properly fitted and drip (and waste) water
2. *regular access* = a reliable source of water
3. *space probes* = exploratory missions in space

#### Extract 2

4. *makeshift morgue* = a temporary place to store dead human bodies

#### Extract 3

5. *adobe* = a house or shelter built of sun-dried bricks
6. *wiped out* = destroyed

#### Extract 4

7. *dachas* [datchers] = traditionally very simple wooden country houses each with a plot of land; these Russian businessmen are building *lavish* or luxurious ones.
8. *scrupulous* = extremely careful
9. *scrimped* = economized; cut corners

### Poetry, pages 190–193

Use each of words explained below, in sentences of your own, to illustrate their meaning.

#### *Arrival of the Monsoon*

1. *thrust* = force; blowing
2. *coniferous* = covered in conifers, or cone-bearing trees
3. *contours* = shapes; outlines
4. *eddying* = swirling
5. *drenched* = sodden; extremely wet

#### *Blessing*

6. *pod* = seed case of a plant
7. *municipal* = provided by the state or government
8. *congregation* = a collection of people gathered together

**Sometimes when it rains**

9. *dodging* = avoiding
10. *hail* = frozen rain

**Metaphorical expressions using 'water'**

1. Match the expressions 1–10 to their meanings a)–j ):
  1. to pour oil on troubled waters
  2. to keep one's head above water
  3. to take to something like a duck to water
  4. water under the bridge
  5. to be in deep water(s)
  6. to be in hot water
  7. to dip one's toe in the water
  8. to be a fish out of water
  9. come hell or high water
  10. to be in a backwater
  - a) whatever happens; however difficult
  - b) to be good at, enjoy enormously; a new experience
  - c) to just manage to cope with life, or business
  - d) to be involved in a difficult, challenging situation, probably beyond your capabilities
  - e) to test, or experiment cautiously with, something before committing yourself
  - f) to live or work in a quiet, unadventurous place with no prospect of development or advancement
  - g) something that happened long ago and no longer arouses strong feeling
  - h) to be in a situation for which you will be punished
  - i) to not belong
  - j) to pacify, soothe or defuse a potentially violent or fiery situation

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

2. Which 'water' expression 1–10 above would you apply to the following scenarios 1–10?
  1. Jim and Tony were having a furious argument. Mary was becoming frightened, and Helen .....by bringing in some tea. (*Answer: poured oil on troubled waters*)
  2. 'He's taken on an awful lot with that new business. I hope he'll be able to.....' (*Answer: keep his head above water*)
  3. It was extraordinary. Gill had never done diving before but she ..... She has the makings of a brilliant diver. (*Answer: took to it like a duck to water*)
  4. It was extraordinarily painful at the time. He hurt a lot of people, but it's twenty years ago now and it's all.....(*Answer: water under the bridge*)
  5. I'm afraid that he has got involved with undesirable people. I know he owes a lot of money and is now .....(*Answer: in deep water.*)
  6. The boys found themselves .....after they came home with their shirts ripped. (*Answer: in hot water*)
  7. I'm not sure that it's really the career I want to follow. At the moment, I'm just.....and working there one day a week. (*Answer: dipping a toe in the water*)

8. Everyone else there was a middle-aged lawyer, and there was I, just a student. I was like .....(Answer: *a fish out of water*)
9. I'm going to get this work done by the deadline, .....(Answer: *come hell or high water*)
10. She'll never get anywhere living .....She'll have to move to the city if she wants a good job. (Answer: *in a backwater*)



## Test Paper on Unit 7

### Reading for information and content:

#### *News Report A*

1. Explain briefly the experience of the owner of the Riverside Hotel.

#### *News Report B*

2. What has been discovered in the River Rhine since the drought?

#### *At the end of our weather*

3. Describe briefly the problem faced by the inhabitants of Tuvalu.

#### *Six Foolish Fishermen*

4. What was worrying the brothers? Why did they, in fact, have no reason to be worried?

#### *Dammed and Dying: The Mekong*

5. Explain some of the disadvantages of dams.

#### *Poem: Arrival of the Monsoon and Blessing*

6. Both these poems have children in them. What does water mean to these children?

#### *Poem: Sometimes when it rains*

7. What are some of the things which the poet thinks about in this poem?

### Writing:

8. Write two sentences in which you use *weather* and *whether* at least once.
9. Write down four first names for English men or boys.
10. Write eight sentences using the following forms of the verbs *to lie* and *to lay*:  
a) lie b) lay c) laid d) lain e) lying f) lied g) lay down h) lie down
11. Write two sentences, using *lies* as a verb in the first one, and in the second one, using *lies* as a plural noun.
12. What is the difference between 'being poor' and being 'impoverished'?
13. Insert four exclamation marks into the following where you think they are appropriate. You will need to replace the existing punctuation with your exclamation marks.  
'Help,' cried Maria, 'I'm stuck.'  
'What are you doing at the bottom of that hole?' asked Jenny, peering at her friend.  
'You are a fool.'  
'Just help me. I'll never get out on my own.'

(Key: exclamation marks: *Help! I'm stuck! .....fool! ..help me!*)

**Vocabulary:**

14. Write five sentences using one of the following words in each one:  
 a) hazardous    b) melancholy    c) iceberg    d) ocean    e) sieve
15. Write two sentences using *pour* in each one. Use *pour* to do with the weather in one, and with a different meaning in the other.
16. Write down the meanings of the following words:  
 a) with impunity    b) tether    c) dammed

**Answer key to tasks in Unit 7**

**Page 180:** *The Six Foolish Fishermen*

Names and their diminutives:

Alfred = Alf; William = Bill; Clement = Clem; Richard = Dick; Edward = Ed;  
 Frederick = Fred.

**Page 194:** Vocabulary from poems

- |             |                 |             |           |               |
|-------------|-----------------|-------------|-----------|---------------|
| 1. pod      | 2. congregation | 3. butts in | 4. thrust | 5. coniferous |
| 6. contours | 7. squalls      | 8. savour   | 9. jails  | 10. dodging   |

**Answer key to worksheet tasks**

**Task 2:** Brief guidance only—students should write sentences which fully illustrate the meanings.

2. Don't break that vase / Put the brakes on—you're going too fast
3. She has a slim waist / what a waste of time
4. leek and potato soup / the tap leaks, which wastes water
5. My father lives by his strict principles OR the past participle / The new Principal is changing the school rules OR the principal reason for my disagreement is...

**Task 4:** 1) fill in 2) go on 3) burned down 4) filled up 5) go off 6) burn up

**Sample lesson plan**

<b>Class/Level:</b>	7
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Punctuation
<b>Aim:</b>	Appropriate use and reinforcement of single inverted commas (cf p.94); exclamation marks (cf p.189); semicolons (cf p.209)
<b>Resources:</b>	<i>Oxford Progressive English</i> Book 7; Worksheet 8

**Worksheet for Unit 8****Single inverted commas**

Revise page 94 of your textbook.

In handwriting, you know that double inverted commas are speech marks. For example: "Don't forget your speech marks," said our English teacher.

(In printed books, you may see single inverted commas used as speech marks.)

Putting single inverted commas around a word or phrase is a way of telling the readers something about it, without explaining in words what that is. For example:

a) Abigail, our master cook on the expedition, served us our dinner. Abigail is a terrible cook but we called her the master cook. The meal was almost inedible again.

b) Abigail, our 'master cook' on the expedition, served us another almost inedible meal.

The first example (a) explains the *irony* of Abigail's role as 'master cook', that in fact she is a terrible cook. But it is a wordy way of explaining it and not at all humorous. In example (b) the single inverted commas tell you what had to be explained in words in (a). There is an element of humour in (b).

The use of single inverted commas is a subtle way of making a joke, making an ironic comment or showing you the reader that someone or something is not as it seems.

**Task 1**

1. Explain why the words in the following sentences are in single inverted commas:
  1. We found out that the 'master sailor' on our yacht was not qualified to sail.
  2. Our little cousin served us a 'delicious' cake she had made herself.
  3. The 'tourist' was taken off the aircraft by police before take-off.
  4. The 'sea views' from our holiday hotel were of the local refuse dump.
  5. The 'high-speed' train took an extra five hours to reach its destination.
2. Write two paragraphs in which you use a word or phrase in single inverted commas in each.

**Task 2: Exclamation marks**

You have studied the use of exclamation marks on page 189 of your textbook. In the following sentences, exclamation marks have been used to indicate:

- a) a cry or an exclamation to indicate relief or celebration
- b) a command uttered with some force
- c) to indicate humour

1. Indicate which of a) b) or c) are used in each.

Example: Stop, thief!

Your answer: a)

1. At last! I've been waiting *hours* for you!
  2. Get up this minute! You've been sitting in front of that television far too long.
  3. Feeling very nervous, he sat down in front of the interview panel. It was a few minutes into the interview that he realized he was in the wrong office!
  4. Take your feet off the seats!
  5. Patricia is the most conceited girl in the class. She came rushing in to show off her brand new expensive dress and fell flat on her face. How we all laughed!
  6. Yes! It's a goal!
2. Write three sentences of your own using exclamation marks to indicate a) b) and c).

### Task 3: Semi-colons

You have studied the use of semi-colons on page 209 of your textbook.

- 1) Rewrite the following pairs of sentences: i) use a semi-colon to link the two sentences and ii) use a conjunction or connective to link the sentences.

Example: His mother was becoming very angry. He decided it was time to leave the room.

Your answer: a) *His mother was becoming very angry; he decided it was time to leave the room.*

b) *His mother was becoming very angry, so he decided it was time to leave the room.*

1. The mushrooms had to be gathered at sunrise. Oliver was a very demanding cook.
2. This term Geraldine has been late for school thirteen times. Her homework has been late on six occasions.
3. My grandmother's cats did not get on well together. On several occasions they fought one another.
4. The rope tying the rowing boat to the pier broke. The fisherman had used an old, worn out rope.
5. She gave her mother a beautiful bouquet of flowers. It was so big that she could hardly carry it.

### Homework

1. Write your own examples of pairs of sentences as in 1–5 above **and** your answers as you have just written for 1–5.
2. Rewrite the following sentence putting in semi-colons to separate things in a list.  
*During her short life Kerry had experienced the death of her father when she was three moving house five times living in three different countries and her mother never having enough money.*
3. Write your own sentences which include a list with items separated with semi-colons.
  1. Explain what you need to make a greeting card.
  2. Write about where you went on a trip abroad with your family.
  3. Explain what would make your best celebration meal.
  4. Explain what qualities you think are essential in a friend.





## Extension text

This text, an example of contemporary fiction for teenagers, comes from *The Rattletrap Trip* by Rachel Anderson, the story of a very unusual family. Sarsaparilla is a big woman with a big, generous heart. She is given to wearing large, flowing, flowery dresses, and she is enormously energetic and affectionate. She has a son of her own, a very bright boy called Daniel, and in addition, she has 'collected' five other girls, all with different problems and needs, but all united by their love for Sarsaparilla. The eldest is Elizabeth, a sweet-natured girl of sixteen, who has a mental age of a very young child. Jewells, who is the narrator of the story, is particularly fond of Elizabeth. In fact, although they argue, the whole 'family' is a very loving one. Georgie, whose name is the diminutive of Georgina, is much the same age as Jewells, and the little girls are called Tilly and Edwina. Edwina speaks with a slight speech impediment and puts *s*'s into her words. The final member of the family is Mr. Churchill, a pet hamster in a cage.

Sarsaparilla decides that life would be much better for her family in the country, so she buys an old minibus from a neighbour, and they set off for their new life. The minibus is a 'rattletrap', which means it rattles with age and is falling apart. Sarsaparilla tells the children that living in the country will be wonderful. It will be 'Elysian Fields', like the idyllic home of the Greek gods. When they actually arrive, it is very different!

Sarsaparilla calls her children by many different affectionate names. She calls them *cherubs*; *darlings*; *my petal*; *buttercup*; *chickadees*; *sweetings* and *honeybun*.



## *The Rattletrap Trip*

### Paragraph 1

Sarsaparilla pulled off the road by a lonely farm in a bleak and threatening landscape. 'Lovely sunset, isn't it? Now stay tight, my little cherubs. I'll just pop in here and ask for directions.'

I didn't see any sunset. But twilight was definitely gathering round us like a shroud. We could hear Mr. Churchill, for whom dusk was dawn, get up and begin running around his cage and playing on his little plastic circus toys. Despite his grief, he always kept himself active and cheerful. Daniel took out his maths books and worked on his homework by torchlight. He said he was doing algebra. I said I didn't even know what that was.

'Don't you?' he said with surprise as though I'd said I didn't know what pencils were. I said, 'Looks more like you're learning how to write Egyptian.'

'Algebra's a method of working things out by equation. Its foundations were laid down in eight hundred and twenty-five by an Islamic mathematician, Muhammad Ibn Musa al-Khwarizmi.'

'I don't geddit\*', said Edwina.

'Nor do I,' I said.

'I'll explain it to you if you like,' Daniel offered.

He was so annoying, the way he knew so much more than I ever would. He didn't mean to show off but he couldn't ever keep his superior knowledge to himself.

'No thanks,' I said coldly. 'I have no idea why you're bothering to finish your homework when you won't be there to hand it in.'

He grinned. 'Because it's fun.'

### Paragraph 2

Sarsaparilla came billowing out of the murk like a large floral ghost.

'Nearly there! Nearly there!' she trilled, climbing back into the driver's seat. 'Oh, it's so terribly exciting. You're all going to adore it. Absolutely. Did I tell you, darlings, it has its own meadow and orchard, and a barn so we can keep a cow.'

'A cow?'

'Or a goat. Goat milk's said to be wonderful for soothing eczema.'

None of us had eczema. The only spotty skin around was the acne on Daniel's forehead which he tried to keep hidden behind a heavy forelock of slightly greasy brown hair.

\**Geddit* (slang / colloquial) = get it; 'I don't get it' means 'I don't understand'

\*sss-why-sss = this is Edwina saying 'why'; she puts extra 's' sounds into her words

\*Stawb and stawbee = the children's way of saying 'strawberry'

'And you'll never guess what,' Sarsaparilla went on enthusiastically. 'There's a copper in the old laundry, so whoever's on laundry duty can boil up our clothes in wood-ash.'

'Sss-why-sss\* that?' asked Edwina.

'Because, my petal, that's what they used to do in the olden days.'

'So why will we have to do it?' I asked.

'Because you wouldn't want to go on destroying the rivers and waterways with nasty chemical detergents, would you? And you'll find there's a yard at the back where you can hang the washing to dry in the sun. And we'll keep hens and ducks, shan't we, and there's a walled garden where we'll grow radishes and lettuces and strawberries and...'

Elizabeth recognized her favourite word. 'Stawb!\*' she crowed. 'Like 'em I do.'

'Stawbee!\*' echoed Tilly, who also knew the word, and she clapped her hands and gurgled, as merry as a little drain in a big monsoon.

'That's right, buttercup. You shall feast on freshly gathered strawberries every morning, glistening red and ripe upon your porridge.' Sarsaparilla sounded so excited and lovely and warm and motherly that I yearned for everything she told us to be true.

'All hail and glory to the strawberry,' I sang and the others soon joined in with the chorus of one of our sillier songs, all except for Daniel who said in a low voice, 'The successful soft fruit bed requires a large quantity of well-rotted manure and until we acquire that cow we won't have the necessary soil nutrients to hand.'

### Paragraph 3

But sitting in the dark in the back of the van it was easy enough to ignore him. None of us gave a thought to the fact that the only strawberries likely to be fruiting in February would be in Dutch glasshouses across the North Sea. The camper-van lurched down a track, bumpy and overgrown. In the beam of headlights we saw a signboard dangling lopsidedly from a nail on a tree.

BEWAR O  
THE G

Whatever there was to beware of couldn't be confirmed because the bottom half of the board had gone.

'Been nibbled by bunnies,' said Georgie who knew even less of country life than I did.

'Don't be daft!' I said. 'Rabbits are vegetarian.'

'Wood isn't meat.'

'All right. But rabbits don't eat wood. Nothing eats wood.' I had no reason to be aggressive, yet sometimes I couldn't help provoking her into an argument.

'Yes, they do,' said Georgie. 'Some animals love eating wood.'

'Name one,' I said.

'Ants.'

'All right. Ants. But that's all.'

'And beavers.'

'You don't get beavers here. You're thinking of badgers which eat worms but never wood.'

Georgie had taken up the challenge of my provocation. 'And chipmunks definitely.'

'Nor chipmunks.'

'And what about woodlice, then? That's why they're called that.'

I said, 'You don't have to eat what you're called. Butterflies don't eat butter. Swordfish don't eat swords. Chipmunks don't eat chips.'

'Chips!' crowed Elizabeth, hearing her second favourite word after strawberries. 'Like 'em I do.'

'Jewells is right, girls,' said Daniel, unexpectedly taking my side. Here's a curious and wondrous fact about sibling rivalry. Just when you think you've worked out which person is your chief adversary, that's the one who turns out to be your current ally. 'It's a

common misapprehension that beavers consume wood. In fact, they gnaw trees in order to fell them so that they may build dams, within which they make their nests, which are known as lodges and which is where they raise their young.'

Georgie was now the ignorant loser. But I didn't like to see her so easily defeated so I felt for her hand in the dark and gave it a squeeze. She snatched it away.

'Don't touch me, Jewells,' she hissed.

I said, 'OK—I won't ever touch you again. Not even to untangle your hair if you beg me. But I just wanted you to know that we all know Daniel knows too much. But it's not really his fault. He got given the wrong name when he was born. He should've been called Ernest\*.'

Georgie gave me a friendly biff in the ribcage.

Edwina said, 'Ernesst? I don't get it.'

In the front, Daniel shouted a warning to his mother. 'Watch out! Fallen log!'

Too late. She drove into it anyway and the camper-van came to a juddering halt.

We'd arrived.

**Paragraph 4** 'Everybody out, my precious chickadees,' said Sarsaparilla in a voice which I could tell was smiling tenderly through the rural darkness. 'Elysian Fields\*', where we shall dwell henceforth in freedom and tranquillity.'

She slid open the driver's door, letting in a whoosh of damp air which circulated round our legs.

'Where we may create our own *ashram* for the development of mind-body-spirit.'

'*Ashram*?'

'Retreat for spiritual growth.'

None of us had experience of spiritual growth, nor of retreating. Nor had we known, till then, that come the night, the real countryside is quite so black. No street-lamps, no shop-fronts, no flickering advertising screens. Not even the comforting orange glow of a distant motorway.

So we sat tight in the van, nobody budging. Something in the great outdoors squawked. We all jumped and huddled closer.

'Come along, my sweetings.'

Sarsaparilla's encouraging voice came out of the night.

'Too dark,' said Georgie in a tiny croak.

'Then you must learn to make friends with darkness, my honeybun. Live in harmony with it.'

**Paragraph 5** Tilly was first to venture to the open door. She sniffed at the cold air with her pink button nose, and then rolled courageously out into the nothingness like a parachutist falling from a plane. Sarsaparilla picked her up and set her back on her little feet.

So we followed, landed like a nest of writhing snakes in a tangle of brambles, and made it to the door of our new home. Inside, there was no heating, precious little furniture, one bare electric light hanging from the ceiling, and an unpleasant smell. Only Mr. Churchill seemed unperturbed by the unfamiliar precariousness of our new life situation. He went on rummaging round the floor of his cage for lost husks and crusty flakes. I envied him, a hamster with no sibling responsibilities. He didn't even have to clean out his own cage. On our first night of the mind-body-spirit experience, we had baked beans for supper which we ate cold, straight out of the tins. The light flickered off, on and off again, before quivering halfway between on and off. Sarsaparilla lit a candle and stuck it in a bottle.

'Isn't this too deliciously romantic?' she crooned.

Nobody dared reply.

\**Ernest* = old-fashioned boy's name. It sounds the same as 'earnest' meaning keen and serious, which is Jewells' joke.

\**Elysian Fields* = a heavenly place in Greek mythology; from Elysium = paradise)

**Vocabulary**

*acne* = skin spots and blemishes suffered by adolescents  
*adversary* = opponent  
*biff* (colloquial) = bash; knock  
*billowing* = blowing; filling out with air (this refers to the large size of Sarsaparilla's flowing dress)  
*bleak* = empty; gloomy; dreary  
*budging* (colloquial) = moving  
*copper* (in this context) = large (copper) pot for washing clothes  
*crooned* = sang  
*daft* (colloquial) = stupid  
*dusk* = the beginning of nightfall and darkness  
*eczema* = skin complaint which causes constant itching and very sore skin  
*fell* (in this context) = cut down  
*lop-sided* = crooked  
*lurched* = thrown forward  
*misapprehension* = misunderstanding (Daniel uses long words!)  
*murk* = dark; gloom  
*olden days* = the old days; in previous time  
*precariousness* = fragility; insecurity  
*precious little* = very little  
*sibling rivalry* = arguments between brothers and sisters  
*tranquillity* = peace; quiet; calm  
*trilled* = sang out  
*twilight* = similar to 'dusk'; the time between light and dark  
*unperturbed* = not bothered by  
*untangle* = comb out the tangles and knots  
*venture* = dare to go; explore  
*yearned* = longed

**Reading for understanding and inference****Paragraph 1**

1. How can you tell that Sarsaparilla always looks on the bright side, whilst Jewells, the narrator, does not?
2. How can you tell that Daniel is not a show-off, but genuinely enjoys his learning?
3. How do you know that Mr. Churchill, the hamster, is a nocturnal animal?
4. What does the simile 'like a shroud' tell you about how Jewells was feeling?

**Paragraph 2**

5. Why is the simile describing Sarsaparilla as a 'large floral ghost' appropriate?
6. How does Sarsaparilla imagine their life in the country will be like?
7. How do the ways that Sarsaparilla and Jewells view the idea of washing clothes in an old copper differ?
8. How can you tell that Elizabeth and Tilly, unlike Jewells and Daniel, do not understand the reality of the situation?

**Paragraph 3**

9. What do you think was the warning written on the signboard? (You need to fill in the missing letters.)

10. Explain what Georgie and Jewells were arguing about.
11. How can you tell that although they were arguing, Jewells is fond of Georgie?
12. Explain Jewells' joke about Daniel being called 'Ernest'.

#### Paragraph 4

13. What does Sarsaparilla think she and her family will experience in the country?
14. Why do the children find their first experience of country living rather frightening?
15. What does the description of Georgie's voice as a 'tiny croak' tell you about how she was feeling?

#### Paragraph 5

16. The first evening was to be a wonderful experience, according to Sarsaparilla, but what was it really like for the children?
17. Why did Jewells envy the hamster?
18. Why didn't the children dare reply to Sarsaparilla's enthusiastic question?

#### Thinking about similes

Consider the following similes from the text. What do they add to your enjoyment of the text, and to your understanding of the characters and their situation?

- *like a shroud* (Paragraph 1)
- *like a large floral ghost* (Paragraph 2)
- *as merry as a little drain in a big monsoon* (Paragraph 2)
- *like a parachutist falling from a plane* (Paragraph 5)
- *like a nest of writhing snakes in a tangle of brambles* (Paragraph 5)



#### Speaking and listening

- What do you learn about sibling rivalry from this text?  
 What sort of things do the children argue about?  
 Why do they find each other irritating at times?  
 How does their experience compare with yours?  
 Do you think there is always rivalry between siblings?



#### Extended work on Unit 8



#### Speaking and listening

##### 1. *The Christmas Cat*, page 196

Divide into groups of four, and take it in turns to narrate an incident in the past when you were bitterly disappointed.

- You may embroider the truth to make the incident more of a 'story' (this means that you can add bits and change bits to make it more entertaining).

##### 2. *David Copperfield*, page 201

*Corporal punishment* is punishment in schools, which involves hitting or smacking a pupil in some way. (*Corpus* is the Latin word for 'body'.) Caning used to be part of school discipline, but it is illegal in schools in the UK today, and a teacher who disciplines a pupil in a way which involves touching the young person will be suspended from duty, and may go to prison. If, however, the situation reverses, the pupil may not face the same fate!

- In your groups, discuss:  
*Should corporal punishment be allowed in schools?*

### 3. Making up names, page 205

You worked through Charles Dickens' inventive names, writing down what their names suggested to you.

Now, make up your own surnames for the following people:

- a dishonest lawyer (*e.g. Mr. Crookedways*)
- a moneylender who lends money at very high rates of interest
- a very strict teacher
- a very clever boy
- a very generous grandmother
- a kind sister
- a very tall policeman



### Grammar

#### 4. Punctuation including semi-colon and colon, page 209

Punctuate the following opening paragraph to a story.

Number your sentences 1)–8).

Once upon a time there was a handsome young soldier he had fought in the wars for many a long year and was now on his way home he was feeling tired and hungry and was just about to lie down in the woods to rest his weary legs when he saw a wooden house in the distance he dragged himself up to the door and knocked there was no answer so he knocked again there was still no reply so he turned the knob and pushed the door open it all looked so cosy and comfortable inside and there was such a delicious smell of food that he felt tempted to walk in and help himself just then a little old woman appeared.

*Key:*

*1) Once upon a time there was a handsome young soldier. 2) He had fought in the wars for many a long year and was now on his way home. 3) He was feeling tired and hungry and was just about to lie down in the woods to rest his weary legs, when he saw a wooden house in the distance. 4) He dragged himself up to the door and knocked. 5) There was no answer, so he knocked again. 6) There was till no reply, so he turned the knob and pushed the door open. 7) It all looked so cosy and comfortable inside and there was such a delicious smell of food that he felt tempted to walk in and help himself. 8) Just then a little old woman appeared.*

Now you are going to change some of the punctuation and structure of the sentences:

- In sentence 2), take out 'and' and replace it with 'he'. Repunctuate the sentence with either a colon or semi-colon as appropriate.  
*(Answer: He had fought in the wars for many a long year; he was now on his way home.)*
- Link sentences 1) and 2) with a relative pronoun.  
*(Answer: delete full stop and 'He' and put in 'who')*
- Link sentences 4) and 5) with a connective.  
*(Answer: change full stop to comma and add 'but')*
- In sentence 7), replace the comma and the word 'that' with either a colon or a semi-colon.  
*(Answer: colon)*



### Writing a composition

After reading *The Chucky* on page 217, students may well think about how times have changed since their grandparents, or even their great-grandparents, were young.

Make a list of the ways in which times have changed since your grandparents were the age you are now.

Pick the five most dramatic or important ways in which times have changed, and write a composition explaining these changes.

Give your composition an interesting title. (You could use something your grandparents are always saying, such as, *It wasn't like that when I was young!*)



### Vocabulary

#### *Feeling*: page 219

Explain the meaning of the underlined words and phrases in the following sentences:

- He felt really ill after the wedding feast.
- Feel them to make sure they're ripe. I don't like unripe plums.
- People always feel better when the rains come.
- I don't mean to hurt your feelings, but I really don't like your hairstyle.
- 'Please don't do that!' Meena cried with feeling.
- How can you be so unfeeling?
- I felt for poor Richard when he forgot his words on stage.
- Some lucky people have a feel for languages.



### Test Paper on Unit 8

#### Reading for information and content:

##### *The Christmas Cat*

- Describe Felicity's disappointment on Christmas morning.
- What sort of cat did Sheba, the kitten, grow into?

##### *I fall into Disgrace*

- Describe the character of Mr. Murdstone.
- Explain David's 'crime' and his punishment. Do you think he deserved the punishment?

##### *Dear Olly*

- Briefly describe Matt's experiences when he went to Africa.
- Explain how Matt's recovery proceeded on his return to England.

##### Poem: *The Chucky*

- What do you imagine the grandmother was feeling when she was told that her daughter was to live in England with her new husband?

##### Poem: *Family Feeling*

- Why do you think Uncle Alfred would not have been an ideal father?

## Writing:

9. Fill in the gaps in the following sentences with the appropriate word or phrase for 'mother':
- 'Please ....can I have a go?' asked the little girl.
  - Unfortunately, my .....died when I was young.
  - She has very happy memories of her.....
  - 'I'll have to ask .....whether I can go,' the young girl told her friend.
- (Answers: a) Mummy (Mum is usually used by slightly older children, but it is not wrong); b) mother; c) mother; d) Mum or Mummy)
10. Fill in the gaps in the following sentences with an appropriate multi-word verb using *take*.
- Would you ..... the curtains for me, so that I can wash them?
  - I hope he doesn't ..... his mother. She has such a wicked temper!
  - It is a very big business venture to ..... at your age. Are you sure you know what you're doing?
  - I was totally ..... I really did believe his lies.
  - Let me ..... the driving. You look very tired.
- (Answers: a) take down b) take after c) take on d) taken in e) take over)
11. Set out and punctuate the following recipe correctly.  
*You will need 6 ounces butter 6 ounces flour 6 ounces sugar 3 eggs*
12. Link the two following sentences using a semi-colon:  
*The rains had come at last. Everything looked fresh and new.*
13. Replace each of the underlined adjectives in the following sentences with the definite article and a superlative.
- They went on a very good holiday.
  - My parents are generous.
  - My first day of school was a bad experience.
  - Jemma is clever, but Jessica is pretty.

## Vocabulary:

14. What do the following words mean?  
a) philanthropy b) disgrace c) surly d) nightmare
15. What is the difference in meaning between *battle-scarred* and *scared of battle*?
16. Write two sentences for each of the following words, using each word in a different sense in each sentence.  
a) swallow b) check c) smart d) felt d) hide



## Answer key to tasks in Unit 8

Page 198: Vocabulary, *The Christmas Cat*

- |                                       |                                    |
|---------------------------------------|------------------------------------|
| 1. paid poor/ meagre wages            | 5. scratched and wounded in fights |
| 2. in this case, just a symbolic gift | 6. excursion; venture out          |
| 3. longing; yearning                  | 7. disturbed; taken back           |
| 4. beat heavily                       | 8. rude; aggressive                |



**Page 204: Vocabulary**

1. switch = quick, sharp movement
2. executing = carrying out
3. vice = a tight grip, as held in pair of metal jaws
4. smart = hurt; sharp pain
5. stripes = mark of blows made by a cane or whip
6. retired = went back; retreated

**Page 205: Find the word in the text**

- 1) stoical
- 2) parade
- 3) twined
- 4) entreating
- 5) puny
- 6) recollect
- 7) atrocious
- 8) listlessly
- 9) into custody
- 10) outlaw

**Answer key to worksheet tasks**

**Task 2:** 1. a) a) 2. b) 3. c) 4. b) 5. c) 6. a) a)

**Task 3:** During her short life Kerry had experienced the death of her father when she was three; moving house five times; living in three different countries; and her mother never having enough money.

**Sample lesson plan**

<b>Class/level:</b>	7
<b>Duration:</b>	80–90 minutes (two periods)
<b>Topic:</b>	Writing a play script
<b>Aim:</b>	Polishing writing and speech skills, working in groups
<b>Resources:</b>	<i>Oxford Progressive English</i> Book 7; Worksheet 9

**Worksheet for Unit 9**

In Unit 9 of your textbook, you read the play script *Frankenstein* and afterwards you acted it out.

**Conventions for writing a play script:**

- The names of the characters who are speaking appear in the left hand column without a full stop or colon.
- Stage directions such as *he puts his head in his hands* are written on separate lines and are printed in italics so that they stand out from the words spoken by the characters. In a handwritten script, the directions are written in brackets.
- Because the written speech is intended to sound like realistic spoken language, features such as *ellipsis* (or continuation dots) and dashes (–) are used to represent characteristics, such as pauses, which make spoken language different from formal written English.
- The characters engage with one another and have conversations, so there are many questions. Characters may interrupt one another.

**Task 1: Speaking and listening**

*Frankenstein* was written for the stage, but you are going to write a play script for **radio**. Remember, you want your play script to sound like real speech, not like characters reading an essay or a report.

Prepare for writing your script as a group: (*a recorded radio conversation could be used for this task*)

- Select two members of the group who have shared an experience which really interested them. They may have both watched the same exciting film, or been to some event. It does not matter what it is, but they must be enthusiastic about it.
- Listen with your group as the two talk about their experience in a spontaneous and animated way. They must not prepare for their conversation.
- Listen to their conversation, not so much for what they say, but for the way, for example, their sentences may be unfinished; they may use exclamations; they encourage each other to respond. Jot down features like these.
- Discuss your notes with your group. Add any features you had not noticed.
- Remember this conversation when you write your play script.

**Task 2**

With a partner, discuss the differences between these two extracts from play scripts. Jot down the features which you think make one play script more successful than the other.

a)

Dan *(in amazement)*

Wow! I just can't believe it! What've you found?

Hassan It's the most amazing thing EVER! You remember where we were digging yesterday and Mr. Jay told us to stop?

Dan *(very excited and animated)*

Yep, 'course I do! Wasn't he angry? I've never seen anyone explode like that! But what's he got to do with it?

Hassan Everything! HE buried the suitcase there...

Dan *(unable to contain his excitement and curiosity)*

Suitcase? What suitcase?

Hassan The one I've just found buried where we were digging yesterday – and you'll never guess what's in it...

b)

Dan What have you found? I want to know what it is.

Hassan Well, do you remember where we were digging yesterday?

Dan Yes.

Hassan Do you remember that Mr. Jay told us to stop and was very cross with us?

Dan Yes, I do, but what has that to do with it?

Hassan I have found the suitcase which he buried.

Dan What is in it?

**Task 3: Preparing for your play script: the scenario**

Your play script is going to be about a discovery. You may continue with ideas from Unit 9 about discoveries in space or scientific discoveries, either factual or fictional. The choice is yours. The discovery may be something which has enormous significance; for example, your characters could be archaeologists about to make the discovery of a lifetime. Or perhaps your characters are friends who have just found out something they should not have about another friend.

1. Decide on your characters. Keep it simple – three characters maximum.
2. Decide on your scenario – there must be some kind of discovery.

**Writing your play script**

1. Your play script is for radio, not the stage, so your **directions** are to direct the speakers not in their movements, but to speak the words in a certain way in order to convey their emotions and relationships.

Example: Mary *(Shocked, she tries to hold back her tears)*

But how do you know?

Try saying this line as directed!

Your directions are your way of explaining how your characters are feeling, so include plenty of them.

2. Punctuation: make full use of question marks; exclamation marks; ellipsis; continuation dots (three dots only); dashes. This will help to make your written words sound like speech.

3. Use contractions (*can't / isn't*, etc.) if appropriate to your characters. You may use colloquialisms, too.
  - i) You may choose to use capital letters for emphasis.
  - ii) Brief sentences; unfinished sentences; stuttering; exclamations all add drama and interest.

**Reading and recording the class play scripts**

Play scripts may be read in class or recorded and played in class.

Recording gives opportunities for re-recording and practice in idiomatic stress patterns and intonation.

**Homework**

Rewrite your play script as direct speech.



## Extension text

This text comes from *Smile* by Geraldine McCaughrean. In the opening chapter of the book, the photographer, Flash, is flying over the desert when the aeroplane bursts into flame and crashes. Flash remembers nothing more until two children, Sutira and Olu, discover him and lead him back to their isolated village. The only possession Flash has with him is his Polaroid camera.

A Polaroid camera is one which develops the film inside the camera. After a photo has been taken, the camera produces a white card on which a clear photograph gradually develops on contact with the light.



## *Smile*

- Paragraph 1** The village lay at the head of a ravine. There were round huts with grass roofs. There were sheep like goats—or maybe goats like sheep. There were looms and cooking pots and an open-air forge. There were women and children and old men.
- ‘What have you brought us, Sutira?’ asked the girl’s mother, with only mild surprise, as if every day her children brought home such things as Flash. The rest of the village women turned from combing wool, weaving grasses, nursing their babies. Children came to stare. But to Sutira’s mother went the honour of greeting the stranger, since her children had salvaged him.
- Paragraph 2** None of these people had ever been to a city. No TV satellite had ever poured its pictures into their heads. Once, during some distant war, a fleet of armoured cars had driven by on the horizon, but so long before that they were talked of like chariots in a legend. To these people, aeroplanes were of no more concern than noisy birds flying too high to shoot. Now and then, from passing pedlars, they came by fancy goods such as T-shirts and washing-line, a rifle or a plastic flower. But as for cameras.....
- ‘He has a camera? Yes, I have seen these.’ The crowd parted reverently and made way for an old, old man, stooped and sun-shrivelled who had spoken these words. He leaned heavily on a staff, and Flash guessed that he had probably been born with more fingers than he now owned. ‘Sometimes, before the war, there were travellers. *Smile! Tchuck!* Men use these things like honey-traps to catch butterflies.’
- ‘Butterflies, yes, or views or faces or moments . . .!’ They fluttered into the photographer’s aching head, behind his sore eyes: all the wonderful things that cameras could capture.
- ‘And these butterflies,’ the old, old man interrupted. ‘They are loosed again?’
- And Flash realized that it was not *cameras* that were utterly unknown in this remote and lonely place: only the photographs that came out of them.
- ‘Yes, yes! In fact I can show you,’ he said and, without thinking, pointed the camera at Sutira and Olu. ‘Smile!’
- Tchuck.*
- Paragraph 3** An explosion of light. A switch had been knocked in the crash: the flash came on by mistake. Sutira and Olu screwed shut their eyes. They rammed the heels of their hands into their eye sockets. Twenty faces flinched from the brightness.
- Guns flash, and they knew guns. The children’s mother came at Flash, fists over her head. His first thought was for the camera and he turned his back to shield it. (A photographer always thinks of his camera first.)
- ‘No! I...’ he began, but Sutira and Olu had begun to cry loudly that they were blinded. So he took off and ran. And behind him the whole village gave a roar and came after him.
- Paragraph 4** He was burned and battered and bruised. His whole skeleton had been jangled by the crash. Instead of running, he could only hop and hobble lamely. The villagers overtook him like a swarm of bees. He raised his camera high above his head, out of their reach. It had already poked out a tongue of white card.
- ‘Look! Look!’ he shouted. ‘Let me show you!’

And he tugged it free and held it out to them: his harmless, instant photograph of the children. But an instant photo takes time to appear. The villagers were unimpressed. All they could see was a small white square of nothing at all. Those with hoes or sticks raised their weapons to strike. So Flash pointed the fearful camera at them, turning round and round on the spot. Camera in one hand, photo in the other, he kept them at bay.

**Paragraph 5** Meanwhile, second by second, grain by grain, the picture appeared; pale at first, then darker. Growing dizzy, Flash singled out Sutira's mother in the crowd and pushed the photo towards her. She gave a cry of fear and looked around for her children. How could they be here, trapped in this white square, unless they had been captured and shrunk and imprisoned? Finding them, she snatched them close, pressing their heads roughly against her body. Then her eyes fixed again on the photograph, its picture still growing clearer and clearer. And Flash talked as if his life depended on it.

'It's not very good! I'm sorry. I could do better. I don't generally use these trashy cameras. This one was in my hand when the plane . . . With a proper camera—with a good lens and variable focus—I could do you a nice study! Handsome children! Pretty children! Take it. Take it! It's yours! Take it! The flash was a mistake. It took out too many shadows. A good portrait needs shadows. And a smile, of course. A smile is always better.'

**Paragraph 6** Now everyone was trying to see what the mother could see—what had made her eyes so round, what had made her jaw drop. They crowded behind her, peeping over her shoulders, staring at the square of card in Flash's trembling hand. Then Olu's quick brown fingers snatched it and he and his sister stared, too, at faces they had only seen before in polished metal or still pools of water. The silence was unnerving.

'I could take your photo!' Flash offered the mother. 'Or yours! Or yours!' He glanced quickly at the back of the camera. 'I only have nine shots left, but I....'

He was talking to himself. The crowd of villagers had turned back down the path towards the old, old man. During the chase, he had not moved one step. He was too old to chase photographers, or information, or a new and exciting sight. He waited for all three to come to him. Respectfully, Sutira's mother showed him the photograph, and Flash and the old man regarded each other from a distance. Do not run, said the old man's look. There is nowhere to run.

**Paragraph 7** 'Speak,' said the old, old man to Sutira and Olu. Promptly neither child could think of anything to say. They shuffled their feet and remained silent. 'Say a prayer!' commanded the old man. So Sutira and Olu prayed, and while they did so, the old man nodded, satisfied. The children were complete, inside and out—they could still speak and think and had not lost their souls to the camera. (He had not expected any such thing, but it was just as well to check.) Raising one frail hand, hooking one bony finger, he summoned the man who had fallen from the sky. But the sun was hot on Flash's head. The flies were trying to climb into his ears and nose and eyes, as well as his mouth. He sank down to his knees and then, laying his camera carefully aside, lay down on his face in the dirt, too weary to care what Fate held in store for him.

**Paragraph 8** By evening, the photograph of Sutira and Olu had pride of place in their mother's house. Pinned to a strip of cloth, it hung from the roof, safe from insects. The hut was crowded, and neighbours queued at the door to view the photo. They wanted to see the Sutira who would stay ten for ever, the Olu whose face would always be cheeky-bright. They stared, too, at the stranger lying on a mattress on the floor and at the box beside his head. He did not amaze them as much as the photograph did. They all knew that, every so often, God sends a stranger to call. Strangers are a blessing (so long as they don't shoot your children). So they gave him a drink the colour of sprouts that took away his pain and fluffed out his thoughts like newly washed hair. They all hoped to have the honour of sharing a meal with him, if he did not die of his injuries first . . . but then that too lay in God's hands. No, strange as Flash seemed, in his denim trousers and shell-silk flying jacket, it was his photograph that held them spellbound. The forever-children; the instant work-of-art, the mirage that had somehow set hard and been peeled off the air.

**Vocabulary**

*at bay* = to keep an animal at bay is to keep it away

*chariots* = elegant, horse-drawn two-wheeled carts (the gods in mythology rode chariots)

*fancy goods* = small luxuries

*flinched* = gave an involuntary movement to back away from something

*forge* = fire for heating metal, usually iron, in the process of making tools or weapons

*hobble* = walk with great difficulty; when an animal is hobbled to stop it straying, it has a chain or rope between, usually, its two front legs.

*hoes* = tools for tilling the land; for scraping off weeds

*jangled* = (usually used of discordant bells) jostled; thrown around

*jaw dropped* = an expression to mean she was open-mouthed in amazement

*lamely* = with an injured leg or legs

*looms* = for weaving wool

*pedlars* = travelling salesmen who offer an assortment of useful bits and pieces

*salvaged* = saved

*shield* = protect

*shrunk* = past participle of 'to shrink'; made much smaller

*staff* (in this context) = shepherd's stick; shepherd's crook

*sun-shrivelled* = made wrinkled by the sun

*tchuck* = onomatopoeic word for the sound the camera makes when it takes a photograph

*trashy* (colloquial) = rubbishy; poor ('trash' is US English for 'rubbish')

*unnerving* = disturbing; rather frightening

**Reading for information and understanding**

1. Describe the scene in the village to which the children led Flash. (Paragraph 1)
2. What experience did the villagers have of the modern world? (Paragraph 2)
3. What did the old man think happened to the butterflies when the travellers had taken photographs of them? (Paragraph 2)
4. Why did Sutira and Olu rub their eyes? (Paragraph 3)
5. Why did the children's mother 'come at' Flash? (Paragraph 3)
6. Why were the villagers 'unimpressed'? (Paragraph 4)
7. Why did the children's mother hold them close to her after she saw the photograph? (Paragraph 5)
8. Why were the children so fascinated to see their own faces in the photograph? (Paragraph 6)
9. Why had the old man 'not moved one step'? (Paragraph 6)
10. What did he need to check? (Paragraph 7)
11. What do you think Flash thought the old man was going to say or do to him? (Paragraph 7)
12. What did the villagers give Flash to help him recover? (Paragraph 8)
13. What was Flash dressed in? (Paragraph 8)
14. What fascinated the villagers most about Flash and his photographs? (Paragraph 8)

**Vocabulary**

Exploring the effect of words and expressions

How do the following expressions and phrases add to your understanding and enjoyment of the text?

Think about features such as:

- The picture painted in your imagination
- The sound, colours or movement suggested by the words
  - a) *had ever poured its pictures into their heads* (Paragraph 2)
  - b) *stooped and sun-shrivelled* (Paragraph 2)
  - c) *The whole village gave a roar* (Paragraph 3)
  - d) *poked out a tongue of white card* (Paragraph 4)
  - e) *like a swarm of bees* (paragraph 4)
  - f) *captured and shrunk and imprisoned* (Paragraph 5)
  - g) *would always be cheeky-bright* (Paragraph 8)
  - h) *the forever children* (Paragraph 8)



## Grammar

### Verbs

For the following verbs in the text, give the infinitive or base form.

For example: *were* (paragraph 1) infinitive = to be

- a) *lay* (Paragraph 1) (Answer = to lie)
- b) *spoken* (Paragraph 2) (Answer = to speak)
- c) *said* (Paragraph 2) (Answer = to say)
- d) *overtook* (Paragraph 4) (Answer = to overtake)
- e) *shrunk* (Paragraph 5) (Answer = to shrink)
- f) *regarded* (Paragraph 6) (Answer = to regard)
- g) *laying* (Paragraph 7) (Answer = to lay)
- h) *was* (Paragraph 8) (Answer = to be)



## Writing task

This writing task could be preceded by a speaking and listening exercise which would raise plenty of ideas for the writing.

- Choose an item which we in the modern world use every day.
- Describe it as though you were one of the villagers, and did not know what it was.
- Read out your description and see if the rest of the class can guess what your item is.
- Listen to the descriptions of others in your class and try to guess what the items are.



## Extended work on Unit 9

### *Frankenstein*



## Speaking and listening

### Discussion

1. Today, doctors and surgeons are able to perform all kinds of life-saving operations which they were not able to do in the past.

Discuss the following operations, a)–e) considering the questions listed below.

The operations:

- a) a heart transplant where the heart is taken from a young man killed in a road accident and given to a 40-year-old man with a wife and four children.



- b) A nose reduction for a 23-year-old woman unhappy with the size of her nose.
- c) A lung transplant where the lungs of a young woman killed in an accident are given to a 60-year-old ex-footballer who has smoked heavily all his life.
- d) A hole in the heart of a 3-month-old baby is repaired
- e) A 7-year-old boy's brain is operated on to relieve pressure on it, and thus save his life, following a fall from a window

The questions:

- Should it be performed?
- Is there an alternative to the operation?
- How beneficial is the operation?
- How will it improve the life of the patient?
- Is the cost justified?
- Who should pay?

Remember the use of *ought* and *should* in your discussion.

2. If you were going to invent a perfect human being, which 'ingredients' would you put in your 'recipe'?
3. First lines

The following are the first lines of a selection of ghost stories.

- How effective do you think each one is?
- Do the words make you want to read the rest of the story?
- Which do you think is the best? Why?
- Which words and phrases create the atmosphere of each?

- a) Not far from the shore of the Baltic stands a castle. The district is wild and desolate; hardly anything grows, a blade of grass here and there in the bottomless quicksand; and instead of a castle garden, a scanty pine-forest cleaves to the bare walls—a place of eternal gloom in which there echoes only the croaking of ravens and the screams of storm-proclaiming seagulls.

*The Entail* by E.T. A. Hoffmann

- b) Almost two years ago now, I found myself riding on my bicycle along a deserted country lane in the region of Orgeval, when I was greatly surprised by the sudden appearance, quite close to the road, of a large house. I alighted from my bicycle in order that I might see it more clearly. It stood there under the grey November sky, as the cold wind swept the fallen leaves, a brick-built house of no special character. But what made it unusual, what indeed endowed it with a wild strangeness which set one's nerves on edge, was the awful state of abandon in which it had been left.

*Angeline, or the haunted house* by Emile Zola

- c) 'No one is allowed to remain in the building after five p.m.' Mr. Manaby told his new assistant, showing him into the little room that was like the inside of an egg carton. 'Why not?'
- 'Directorial policy,' said Mr. Manaby. But that was not the real reason. Gaunt and sooty, Grimes Buildings lurched up the side of a hill towards Clerkenwell. Darkness infested the building like a flight of bats returning willingly to roost.

*Sonata for Harp and Bicycle* by Joan Aiken

## Surnames, page 248

4. How many words of three letters or more can you make out of the following English surnames?

a) Chapman      b) Fairburn      c) Huntington      d) Woodhouse

For example: *Buckland*: 1) buck; 2) land; 3) and; 4) bulk; 5) can; 6) luck; 7) back; 8) lad; 9) duck; 10) lack; 11) clan; 12) club; 13) bland; 14) band; 15) bad; 16) cad; 17) cud; 18) bud; 19) dun; 20) cub; 21) ban; 22) bank; 23) dank; 24) lank; 25) black; 26) laud; 27) bun; 28) bald; 29) .....



## Writing

5. In 1898, H.G. Wells' story, *The War of the Worlds*, caused a great sensation when it was published. In it, he imagines Earth invaded by space ships full of conquering Martians. The writer of *Some things are better left on Mars* mentions this at the beginning of her article on page 251.

Write an imaginative—really frightening!—account of when space ships, full of Martians, landed where you live.



## Vocabulary

## Specialist terms, page 254

6. You have already found out the specialist meanings of the following words a)-g) in relation to the article *Some Things are Better Left on Mars*.

Now you are going to use them with a different meaning.

For example, you wrote down the specialist meaning of 'salt crystals'.

Now use 'crystal' in a sentence of your own.

*The princess was wearing a beautiful crystal necklace.*

- rain forest: use 'forest' in a sentence of your own.
- high security: use 'security' in a sentence of your own.
- cores: use 'core' in a sentence of your own.
- atmosphere: use 'atmosphere' in a sentence of your own.
- ecosystems: use 'system' in a sentence of your own.
- diversity: use 'diverse' in a sentence of your own.
- nuclear reactor: use 'react' in a sentence of your own.

**Forbidding and foreboding, page 231**

7. In the following sentences, fill in the gaps with:

- forbidding (part of the verb 'to forbid')
- forbidding (adjective)
- foreboding (noun)

- 'It's not fair .....me to go out!' shouted Samantha in a rage.
- I had a sense of .....as soon as I saw the .....house with its dark windows covered by the gloomy trees,
- My .....was right. I always knew there was something not right about him. Now he's been arrested for a terrible crime.
- With his huge dark eyebrows and his hostile glare, he looked very .....
- I went into the examination hall full of .....But I need not have worried, because the exam questions were all on the topics I had revised.

(Key: a) *forbidding*; b) *foreboding* *forbidding*; c) *foreboding*; d) *forbidding*; e) *foreboding*)

The verb: *to forbid*

Simple present: *I forbid; he forbids*

Simple past: *forbade*

-ing participle: *forbidding*

-ed participle: *forbidden*

- Make up four sentences of your own using these four parts of the verb 'to forbid'.



## Test Paper on Unit 9

### Reading for content and information:

#### *Stregoika Manor*

1. What did you learn about the character of Lord Finnesterre?
2. Which qualities of character does Raphah possess?

#### *Frankenstein*

3. What did the scientist, Frankenstein, intend to accomplish in his experiments?
4. In what way did his experiment not go the way he intended?

#### *Shakespeare*

5. What did Caliban like about living on the island?

#### Poem: *We are going to see the rabbit*

6. Briefly describe the journey which is necessary in order to see the rabbit.
7. Why are the people so anxious to see the rabbit?

#### *Some things are better left on Mars*

8. Explain one of the writer's fears about bringing samples from Mars back to Earth.

### Writing:

9. Write two sentences, using 'omen' and 'ominous'.
10. Write the following statements using 'ought' with the appropriate pronoun.

Example: visit his sick mother.

Answer: He ought to visit his sick mother.

- a) behave herself
  - b) be polite when the teacher talks to her
  - c) help other people when they see that help is needed
  - d) control myself
  - e) be kinder to your mother
  - f) stop being so disobedient
11. Add the appropriate tag and punctuation to the following questions.  
Select from: *oughtn't I / you / he/ she/ it/ we / they?*  
Example: That ought to make him think again.  
Answer: That ought to make him think again, oughtn't it?  
a) I ought to be more generous.  
b) He ought to control his bad temper.  
c) They ought to share their good luck with us.

- d) She ought to exercise more.  
 e) We ought to send some money to them.
12. Fill in the gaps in the following sentences with either *should* or *ought to*:
- a) I .....be there by four o'clock.  
 b) I .....help my sister now that she has been widowed.  
 c) He .....clean his shoes before school.  
 d) They .....wash up more carefully.
- Give your reason for selecting either *should* or *ought to*.

**Vocabulary:**

13. Use the following words in sentences of your own:  
 a) eerie b) charred c) snare d) burrowed e) devastating
14. From which language do the following words derive:  
 a) elixir b) terrestrial c) aquarium
15. Write two sentences each to illustrate the difference in these pairs of words:  
 a) lightening and lightning b) feet and feat c) would and wood

**Answer key to tasks in Unit 9****Page 233: Vocabulary – Synonyms**

- 1) shepherded 2) over-elaborate 3) overwhelming 4) burnt  
 5) ceremony 6) ghostly 7) luxuriated 8) moving convulsively

**Pages 246–247: Shakespeare's language**

2. a) art thou b) wilt thou c) I prithee d) bear him e) afeard f) wak'd (for both words) g) methought h) airs i) mine
3. a) water source b) pick; gather c) curse d) bully e) logs; pieces of wood  
 f) wonderful g) trap h) island i) delicate; pretty j) pleasure

**Page 248: Surnames**

1. Plowright – makes ploughs  
 2. Cartwright – makes carts usually used for carrying people  
 3. Wainwright – makes carts (a 'haywain' is a farm cart for collecting up the hay)  
 4. Millwright – makes mills or millstones  
 5. Arkwright – makes boats (from Noah's Ark)  
 6. Wheelwright – makes wheels

## Sample lesson plan

Class/level:	7
Duration:	40–45 minutes (One period)
Topic:	Subordinating conjunctions
Aim:	To understand the use of subordinate conjunctions
Resources:	<i>Oxford Progressive English</i> Book 7; Worksheet 10

## Worksheet for Unit 10

Revise pages 267–268 of your textbook.

**Subordinate conjunctions** go at the beginning of **subordinate clauses**. Their function is to **link clauses together** within a sentence.

You are going to practise using the following subordinating conjunctions:

- |                           |                           |
|---------------------------|---------------------------|
| a) in order to            | g) in the event that      |
| b) so that                | h) as soon as             |
| c) although; even though* | i) as long as             |
| d) unless                 | j) provided that          |
| e) until                  | k) just in case; in case* |
| f) whether or not         | l) however much           |

\*these two pairs of conjunctions are generally interchangeable

Study the following examples:

- In order to* make a good impression on the first day, he carefully ironed his uniform.
- So that* no one would hear her leave, she crept out of the house in the middle of the night.
- Even though / although* you were forbidden to go to there, you went.
- Unless* you achieve good marks in your examinations, you will not be able to study at college.
- Until* my father finds another job, we cannot afford any luxuries.
- Whether or not* I have a lot of homework, I have to help my grandmother every day after school.
- In the event that* the ferry capsizes, the emergency life rafts will be released.
- As soon as* I have finished school, I run home for a game of football with my friends.
- As long as* you promise to keep it a secret, I'll tell you.
- Provided that* the animal is kept warm and watered, he should recover.  
(9 and 10 are similar: *provided that* is a little more formal or serious)
- Just in case / in case* you get hungry on the journey, I've packed you some sandwiches.
- However much* we may want something, it is not always possible to have it.

**Note** that the order of the subordinating clauses can be changed. If the subordinating clause comes **after** the main clause, there is no comma.

Example: *He carefully ironed his uniform in order to make a good impression on the first day.*

### Task 1

Fill in the gaps with one of the subordinating conjunctions a) – l). You may find that more than one conjunction is appropriate.

1. Jason is going to a new school next term ..... he passes the entrance examination.
2. ....you were right, you should not have been rude to your mother.
3. I'm taking seven books on holiday ..... I get bored.
4. .... keep your skin healthy, you should eat plenty of raw food.
5. ....she overcomes her shyness, she will never succeed as a teacher.

### Task 2

Write ten sentences of your own using ten of the conjunctions a) – l).

- In five of your sentences, begin with the subordinating clause.
- In the other five, begin with the main clause.

### Relative pronouns: whom; who; whose; who's

Revise page 276 of your textbook.

Consider the following sentences, all of which are correct:

- a) It is a complex situation; I do not know whom to blame.
- b) It is a complex situation; I do not know who is to blame.
- c) It is a complex situation; I don't know who's to blame.
- d) It is a complex situation; I don't know whose fault it is.

In spoken English, the following is also widely used: *It is a complex situation; I don't know who to blame.*

### Task 3

Which of the following sentences are correct and which are incorrect?

1. Who's left a book behind?
2. Whose book is this?
3. I don't know who's book this is.
4. I don't know who's left this book behind.
5. I don't know whom this book is.
6. I don't know who owns this book.
7. To whom does this book belong?
8. The boy who's book I found has gone home.

### Task 4

In the following sentences gaps a) require a subordinating conjunction from a)–l) above and the gaps b) require relative pronouns from *whom; who; whose* or *who's*. Fill in the gaps.

1. a)..... I know b)..... been chosen, I will tell you.
2. I don't know a) ..... you will be told b)..... won.
3. a) ..... you promise to tell no one, I will tell you b)..... told me.

4. The mother b)..... child was left alone a)..... he was only three years old, was neglectful.
5. a) ..... to find out b)..... the car belonged, the police looked in the records.

**Homework**

**Task 1:** Write six sentences using a subordinating conjunction from a) – 1) in each. You may begin with the main clause or the subordinating clause; remember to use the comma correctly.

**Task 2:** Write four sentences using one of the relative pronouns given above in each sentence.



## Extension texts

Both the following texts, *London's new poster boy* and *Stars of the world gather to shine in Lahore Marathon*, examples of on-line news report writing, are about Fauja Singh, the long distance runner who is in his nineties. He has competed in many marathons, and in January 2005, he competed in the first ever marathon races held in Lahore.



### Text One: *London's New Poster Boy*

He has replaced David Beckham as Adidas's new poster boy. On the latest Adidas billboards, spread across London, he is sitting cross-legged as if relaxing after a workout, looking at tired and overworked Londoners, telling them the secrets of his unfailing energy. Fauja Singh, Britain's most popular Sikh, is 93, the oldest runner in Sunday's London Marathon. He is threatening to break his own world record of 5.40 hours in the 90-plus age bracket that he set last year.

While running marathon races in London, New York, and Toronto last year, he raised thousands of pounds for various charities promoting Sikh culture around the world. He has also raised money for BLISS, a charity dedicated to the care for premature babies. He describes himself as the 'oldest running for the youngest'.

Fauja Singh shot to fame five years ago, when aged 89, he completed the gruelling 26.2 mile distance in 6 hours and 54 minutes. This knocked 58 minutes off the previous world best for anyone in the 90 plus age bracket. The career of this extraordinary marathon runner is closely supervised by his personal trainer, Harminder Singh, who says, 'He can still run for a few more years. And perhaps in five years he might be the oldest man to run a marathon.'

Fauja Singh came to London in 1992 to live with his son after his wife's death in his village in Jullundhur.

'Sitting at home was really killing me,' he says in Punjabi. 'Most elderly people in Britain eat a rich diet, don't move about and only travel in cars, and that makes them sick.'

He wasn't prepared to go the same way. So he took up jogging, initially to beat the boredom of sitting at home.

'I never thought of running a marathon then. But slowly it grew,' he says.

What surprises many is that he supports his eight stone and six feet tall body frame with a very simple vegetarian diet.

'I am very careful about different foods. My diet is simple: *phulka*\*, *dal*\*, green vegetables, yoghurt and milk. I do not touch *parathas*\*, *pakoras*\*, rice or any other fried food. I take lots of water and tea with ginger,' he explains with a smile. Perhaps his diet and way of life is the reason behind his strikingly inspiring and positive attitude.

'I go to bed early taking the name of my *Rabba* (God), as I don't want negative thoughts crossing my mind.' Doesn't he find it difficult to cover 26 miles at this age? 'The first 20 miles are not difficult. As for the last six miles, I run while talking to God.'

Last year, Adidas signed him up for its 'Nothing is Impossible' advertising campaign. He won't reveal how much money the deal involves, but says that a large part of his earnings goes to charity.

But the question is how long he can continue to run marathons. Steven Carroll, an expert in sports medicine, says that Fauja Singh should go on running for as long as he likes, provided his cardiovascular system is able to support his gruelling schedule. But, he cautioned: 'No one should run a marathon, be they 16 or 93, without getting properly fit first. A marathon is a punishing event and anyone thinking of entering must build up endurance.' Last Friday, Fauja Singh had to go through his final medical test. 'They had all types of machines and took many tests. Everything is fine with me. Although one of my legs is weaker than the other, I can complete the run,' he says with a disarming smile.

The marathon runners from Kenya are warned: they had had better watch out for Fauja Singh when he hits 100!

\**phulka* = chapati; flat bread made of wheat flour

\**dal* = lentils; pulses

\**parathas* = flat wheat flour bread cooked with butter

\**pakoras* = deep-fried savoury fritters



**Vocabulary**

*Adidas* = a major sports equipment producer; a very big 'brand label'

*cardiovascular* = to do with the heart and blood vessels

*disarming smile* = a charming smile which stops the recipient asking further questions

*endurance* = the ability to withstand

*gruelling* = very demanding physically; physically punishing

*inspiring* = encouraging to others; a role model of encouragement to do likewise

*poster boy* = Singh will be on all the posters advertising Adidas products; the posters will be posted, or stuck up on, billboards (large advertising boards)

**Text Two: *Stars of the world gather to shine in Lahore Marathon***

LAHORE: More than 60 athletes from 16 countries, including some local and foreign celebrities—a galaxy of elite runners—have converged in Lahore to take part in the first marathon being staged in Pakistan: the Lahore Marathon, making it a unique first-time event.

Addressing a last press conference before this Sunday's event, Chairman of the Chief Minister's Task Force of Lahore, Ghouse Akbar, said that they have received over 6 000 entries for all the three races: 42km, 10km and Dream Run of 6km. 'I hope by the time registration closes, the number will hit the 10 000 figure.' According to the experts, the local weather conditions may help considerably to improve the timings of the race which were recorded during the recent two events held at Mumbai and Dubai.

Much interest and admiration was centred on the oldest athlete of the race, Fauja Singh. 'I am happy to be here in Lahore for the race and was very pleased to be invited to take part in it,' he said. 'I wish every success to the first race of the country.' 93-year-old Fauja Singh, the doyen of contemporary Marathoners, is the oldest known athlete in the long distance run. Originally from Jullundhur in India, he has been settled for many years now in London. He has competed over six times in the London Marathon, and has competed the world over, including regularly in the US and Canada. Speaking on his arrival in Lahore on Friday, he expressed his great desire to run in Pakistan, where Sikhs come for pilgrimage to visit their many holy shrines. Fauja Singh, still erect and showing no traces of his actual age, said that despite some serious dental ailment he made it to Lahore due to sheer determination.

Fauja Singh said that running had become a passion for him and although he gave up the original marathon some years ago, he continues to run in half marathons. In Lahore, he is competing in the 10km race. He is looking forward to his first ever run in Pakistan, and is enjoying his first visit to the country in 5 years. Five years ago, he had come for the Baba Guru Nanak Anniversary and visited all the Sikh holy places, such as Nankana, Panja Sahib, Peshawar, and others. Memories of that trip are still cherished by him. 'It is indeed a matter of great honour and pleasure for a simple person like me to be here among the most friendly people of Pakistan,' Fauja Singh said in chaste Punjabi. He is accompanied by his son, Dharmindar Singh, who is a proud grandfather, and also a keen runner like his famous father.

England's long-distance runner, Richard Nerurekar, who has for many years been organizing marathons in Ethiopia, said it was a matter of great importance that Pakistan had entered the field of marathons. He could promise that there would be many benefits to the country. 'It feels good to be part of a great beginning in Lahore. Lahore will be an important race in future marathon calendars,' he said. He extended kudos to the organizers for gathering such a large number of elite athletes in the race. 'The race is being staged for the first time and 60 athletes of the world will be testing their skills here. I have never seen such a large number of elite runners, even in marathon cities like London, and it's a great achievement for the organizers. I have participated in many big marathons, and Sunday's first race will make Lahore, too, a marathon city.'

**Vocabulary**

*chaste* = pure; clear

*cherished* = particularly highly valued; treasured (nothing to do with money)

*doyen* = the most senior or prominent in a category

*elite* = select; the very best; top-drawer

*galaxy* = literally The Milky Way, the stars in the firmament; metaphorically a collection of important / famous / talented people

*kudos* = praise

*sheer determination* = determination alone

**Reading for understanding and information****Text One: *London's new poster boy***

1. Describe Fauja Singh's pose on the posters.
2. How much does Fauja Singh earn from his running, and what does he do with the money?
3. Explain his feat at the age of 89 which shot him to fame.
4. Why did Fauja Singh start running?
5. How do his diet and religious belief help him in his running?
6. What are Fauja Singh's future prospects as a runner?

**Text Two: *Stars of the world gather to shine in Lahore Marathon***

1. Explain the hopes expressed by Ghouse Akbar.
2. Why is Fauja Singh so pleased to be in Pakistan?
3. Why was Fauja Singh's determination particularly required for him to make the journey to Pakistan?
4. What was the purpose of Fauja Singh's visit to Pakistan five years ago?
5. What do you know about the man who is accompanying Fauja Singh on his visit to Pakistan?
6. What does Richard Nerurekar say about Pakistan entering the field of marathons?
7. Who, in particular, does he think is deserving of praise?

**Writing**

Make a list of as many abstract nouns as you can which you could use to describe the qualities of Fauja Singh's character and personality, for example, determination.

**Speaking and listening**

Fauja Singh is obviously a great advertisement for nonagenarians! Think about him in the following discussion:

What do you think is needed to keep people fit and well as they grow older?

Make a list of your top ten pieces of advice. You could start this way:

***Top Ten Tips***

- 1) Get a hobby.



### Extension text 3

#### *Another kind of achievement!*

A Neopolitan Mastiff is a massive dog descended from ancient war dogs of the Middle East, but you can be sure none of them produced a litter of puppies like Sheba, the mastiff, has done in Cambridgeshire. This two-year-old mastiff has produced an unbelievably enormous litter. The father of this record litter born seven weeks ago is Caesar, a massive Neopolitan Mastiff who stands three foot tall and weighs thirteen stone, the weight of a six foot man.

The mother, Sheba, is recovering after giving birth to the largest litter of puppies ever recorded. Most mastiffs give birth to six to eight puppies, so Sheba's owners were expecting her to do the same. But as the time of the puppies' birth grew nearer, Sheba was so heavy that she could hardly move, and she was becoming weaker by the day because there was no room in her body for any food. Fearing that she would die, Sheba's owners took her to the vet. He immediately delivered the puppies—all twenty-four of them! The four weakest puppies died, but a gigantic, record litter of twenty strong puppies remained: fourteen males and six females.

For the first few weeks, Sheba's owners had to help Sheba feed her enormous family. It took them four hours to bottle-feed the puppies, which needed to be fed every four hours. Their sitting room became a kennel and the owners actually gave up their jobs to care for the puppies. But since each puppy will sell for £1000, it made sense. Now that the puppies are seven weeks old, they will be going to their new homes, and Sheba's owners can have their former lives back.

#### Reading for information

1. Write down four facts which you have learned about Neopolitan Mastiffs.
2. What was Caesar's weight and how tall was he?
3. Why did the owners take Sheba to the vet?
4. How old do the puppies have to be before they go to their new homes?
5. Why did it 'make sense' for Sheba's owners to give up work to look after the puppies?

#### Extending vocabulary

6. A *litter* of puppies is the correct collective noun for new-born baby animals which are born three or more at a time. What else does the noun *litter* mean? What does the verb *to litter* mean? (It does not mean 'to have puppies': when connected with baby animals, *litter* is used only as a noun).  
(Answer: *litter* (noun) means a) rubbish dropped on the ground; b) a conveyance for carrying someone; *litter* (verb) means to scatter rubbish or unwanted objects over an area)
7. You know that a Mastiff is a breed of very large dog. Can you remember any other breeds of dog which you have met in the texts in *Oxford Progressive English Books 6* and *7*? (You may also give names of other breeds of dog known to you).  
(Answer: *spaniel; Labrador; lurcher; collie...*)
8. The *vet* is the 'animal doctor'. *Vet* is an abbreviation. What is the full name?  
(*Veterinary surgeon*)
9. Can you think of any reasons why the owners called the two dogs in this story *Caesar* and *Sheba*?  
(*Caesar: mighty, powerful leader; Sheba: beautiful, powerful*)
10. *Puppies* are baby dogs. What are baby cats called? What are baby cows called? Why can you not talk about a *litter* of baby cows?  
(*kittens and calves; calves are born singly or as twins and therefore not in a litter*)
11. What is the word in the text which means a *dog's house or sleeping-place*?  
(Answer: a *kennel*)

12. Write down homophones with their meanings for the following words from the text:  
 i. weight b) sure c) birth d) four e) sell f) die  
 (Answer: a) wait b) shore c) berth d) for e) cell f) dye)



### Extended work on Unit 10

#### Specialist expressions, page 261

Use the following words in sentences of your own.

The topic of each sentence must be about a different sport.

- the finishing line
- a final spurt
- the decisive break
- to sustain the pace.

#### Contractions of *will*, page 262

1. Replace the verbs in the following sentences a) –f) with their contracted forms:

For example: *I will give you a book.*

*I'll give you a book.*

- I will be grateful to you.
  - You will not be pleased.
  - We will not be in time.
  - They will stay at home.
  - She will be very excited.
  - He will never succeed.
2. To each of the above sentences a)–f) add a clause beginning with *if*.  
 For example: I will give you a book.

*I will give you a book if you tell me your favourite author.*

#### Subordinating conjunction *so that* and construction *so...that*, pages 267–268

In the following incomplete sentences, insert *so that* or *so...that*, as appropriate.

For example: She was happy she started to sing.

She was *so* happy *that* she started to sing.

- John gave up his job he would be able to look after his daughter.  
 (Answer: ...*job so that he...*)
- John was worried about his daughter he gave up work to look after her.  
 (Answer: *so worried.....that he gave up...*)
- John's daughter was ill her father had to give up work to look after her.  
 (Answer: *so ill that...*)
- John's boss gave him time off he would be able to look after his daughter.  
 (Answer: *off so that he...*)
- John's boss felt sympathetic towards his employee's difficulties he gave him time off.  
 (Answer: *so sympathetic.....difficulties that he...*)

**Capitalization, page 275**

In your answers to questions 1)–6) below, use one of the following as appropriate: Twenties; twenties; Thirties; thirties; Forties; forties; Fifties; fifties; Sixties; sixties; Seventies; seventies; Eighties; eighties; Nineties; nineties

1. Mr. Callaghan was a nonagenarian when he died. How old was he?
2. How old is the oldest person you know?
3. Daud's father is in his fifties and his mother is in her forties. When were they born?
4. Batul's great-grandmother is an octogenarian. How old is she? When was she born?
5. When my grandmother died in 2000, she was in her seventies. When was she born?
6. In the 1930s in England, there was a great deal of unemployment. When was unemployment high in England?

**Whose; who's; whom; who, pages 276–277**

The following was written by a student who had not learned how to use *whose* and *who's*; *who* and *whom* correctly!

Correct 1)–10) in the text below.

There was once a mouse **1) whom** lived in a hole in a wall. One day, the mouse met a huge bull **2) whom** was grazing in a field. The bull glared at the mouse and was about to stamp on him.

'I'm the most powerful farm animal **3) who's** horns are sharper than a sword,' he threatened, raising his foot ready to stamp. 'And I shall stamp on **4) who** I wish!'

But the mouse was too quick for the bull, and bit the huge animal on the nose.

The bull, **5) whose** the most powerful animal **6) who's** horns are sharper than swords, was wild with anger and pain. He charged at the mouse **7) whom** darted safely into his hole in the wall. The bull, **8) whom** was maddened by the mouse, charged the wall again, smashing his great head against the stones

'Now **9) whose** the most powerful?' squeaked the mouse.

The bull, **10) who's** head was aching, walked away and lay under a tree, ignoring the mouse by **11) who** he'd been tricked.

'Now you know, you big bully!' squeaked the mouse as the defeated bull walked away. 'It isn't always the big and strong **12) whose** win the battle!'

(Key: 1) *who* 2) *who* 3) *whose* 4) *whom* 5) *who's* 6) *whose* 7) *who* 8) *who* 9) *who's* 10) *whose* 11) *whom* 12) *who*)

**Test Paper on Unit 10****Reading for content and information:*****The Race***

1. At the end of the race, Danny says, 'I have made a difference'. Explain the differences to Danny's life brought about by his winning the race.

***Better Late than Never***

2. The students in this article are described as 'an extraordinary group of individuals'. What do you think is unusual and special about them?
3. Why did the students leave their own country and come to England?

***Nazir Sabir: the Pakistani Mountain-conqueror***

4. Why was it such a great achievement for Nazir Sabir to plant the Pakistani flag on the summit of Everest?

*The oldest running for the youngest*

5. Why do you think Fauja Singh is an admirable man?

*The Young Philanthropist*

6. What is a philanthropist? In what ways can Sarah Francis be considered a philanthropist?

**Writing:**

7. Write a sentence starting with an *if* clause followed by a main clause using *will*.
8. Write a sentence starting with a main clause using *will* followed by an *if* clause.
9. Fill in each of the gaps in the following sentences with one of the following subordinating conjunctions:
- a) *in order to* b) *so that* c) *although;* d) *even though* e) *unless*
- i) You must spend less money this week .....you will be able to buy your grandfather a birthday present.
- ii) .....you save your money this week, you won't be able to buy your grandfather a birthday present.
- iii) .....you saved some of your money last week .....you'd be able to buy your grandfather a birthday present, you still haven't got enough.....you buy him something very cheap.
- iv) .....buy your grandfather a birthday present, you will have to stop spending money on yourself.
- v) You will grow into a very selfish person.....you learn to think of others.
- (Key: 1) *so that* 2) *unless* 3) *Even though / although; so that; unless*  
4) *in order to* 5) *unless*)
10. Rewrite the following in a phrase:  
For example: 1920s = *the Twenties*
- a) 1980s b) 1930s c) 1970s d) 1940s e) 1950
11. Fill in the gaps in the following with *whose* or *who's* as appropriate:
- a. .... been eating my dinner?
- b. He asked ..... it is.
- c. He asked ..... to blame.
- d. .... English and ..... Dutch?
- e. .... English book is this?
- f. The writer, ..... new novel was published last week, is visiting Bristol.
- g. The writer ..... visiting Bristol published a new novel last week.
- (Key: a) *Who's* b) *whose* c) *who's* d) *Who's; who's* e) *Whose* f) *whose* g) *who's*)
12. Fill in the gaps in the following sentences with the definite article followed by a superlative adjective, for example, *the greatest; the most exciting*
- a. The trapeze artists were .....
- b. It isn't always easy to see ..... in people.
- c. Those months were .....
13. Fill in the gaps in the following sentences with the definite article followed by an adjective, for example, *the evil; the weak...*
- a. We should always try to help.....
- b. It isn't always easy to see .....in people.
- c. Are poor people kinder than .....?

**Vocabulary:**

14. Explain the meanings of the following words:  
 a) metamorphosis b) nonagenarian c) marathon d) frostbite
15. Use the following words in sentences of your own:  
 a) swear b) dehydrated c) hazardous d) unique e) tenacity
16. Name five countries mentioned in the texts in *Oxford Progressive English Book 7 Unit 10*.

**Answer key to tasks in Unit 10**

**Page 265:** Matching words to definitions

1:e; 2:i; 3:f; 4:j; 5:m; 6:l; 7:o; 8:c; 9:n; 10:b; 11:h; 12:g; 13:d; 14:a; 15:k

**Pages 265–266:** Reading for understanding: correct and incorrect statements

1) tick 2) cross 3) cross 4) cross 5) tick 6) cross 7) tick 8) tick 9) tick 10) cross  
 (they're an example to students, not teachers)

**Pages 268–270:** *Nazir Sabir, the Pakistani mountain-conqueror*

1) Even though / Though 2) in order to 3) even though / although 4) unless  
 5) although / even though 6) In order to 7) so that 8) Although / Even though  
 9) so that 10) although / even though

**Page 271:** *Nazir Sabir* Matching meanings to definitions

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

**Page 275:** Nonagenarian and octogenarian

1) octopus 2) octagon 3) octet 4) octosyllabic  
 5) October (we no longer follow the Roman calendar: October is now our tenth month)

**Page 276:** Capitalization: Eighties or eighties

1. Maki was born in the Forties.
2. Richard was born in the Eighties.
3. Talha was born in the Sixties.
4. Charles Dickens was born in the 1820s.
5. William Shakespeare was born in the 1560s.
6. Charlotte Bronte was born in the 1820s.

**Answer key to worksheet tasks**

**Task 1:** 1) Provided that / as long as (second option is less formal; more common in spoken English) 2) Even though / whether or not 3) in case / just in case  
 4) In order to 5) Unless / until

**Task 3:** 1) Correct 2) correct 3) incorrect: whose 4) correct 5) incorrect: whose  
 6) correct 7) correct 8) incorrect: whose

**Task 4:**

- 1 a) As soon as b) who's
- 2 a) whether or not b) who's
- 3 a) provided that / so long as b) who
- 4 b) whose a) even though / although
- 5 a) in order to b) to whom)

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*Unana and the Elephant* retold by Kathleen Arnott; Oxford Tales from Africa; OUP, 1962. *Unofficial Dispatches* by Edgar Wallace. *Drummer Hodge* by Thomas Hardy. *Bleak House* and *Nicholas Nickleby* by Charles Dickens. *The Strange Case of Dr. Jekyll and Mr. Hyde* by R. L. Stevenson. *The Mill on the Floss* by George Eliot. Statistics on tobacco from New Internationalist, July 2004. *Water* retold by Michael Harrison & Christopher Stuart-Clark; Oxford Treasury of World Stories; OUP, 1998. *The Rattletrap Trip* by Rachel Anderson; OUP, 2003. *Smile* by Geraldine McCaughrean; OUP, 2004. *London's New Poster Boy*: [www.sikhtimes.com/bios\\_041904a.html](http://www.sikhtimes.com/bios_041904a.html). *Stars of the World Gather to Shine in Lahore Marathon*: The Nation, 29 January 2005.