

6

Revised

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ENGLISH

Teaching Guide

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## Introduction

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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.

## Introduction

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**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>	6
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	The <i>-ing</i> participle
<b>Aim:</b>	To reinforce understanding of the categories and uses of the <i>-ing</i> participle
<b>Resources:</b>	<i>Oxford Progressive English</i> , Book 6; Worksheet 1

**Quick revision:** What is the *-ing* participle?

It is the part of the verb with the *-ing* ending such as *flying, praying, spying*

When is it used?

- 1) As part of the verb: He was *breaking into* the safe when the alarm went off.
- 2) As an adjective to qualify a noun: Her *rising* temperature worried her mother.
- 3) As a noun: *Reading* is a great pleasure.

Now add three more examples of your own to 1), 2) and 3).

**Worksheet for Unit 1**

Read the opening of a story called *The Dancing Bear* by Michael Morpurgo.

**The Dancing Bear**

I was born in this mountain village longer ago than I like to remember. I was to have been a shepherd like my grandfather and his grandfather before him, but when I was three, an accident left me with a limp. Shepherding wasn't ever going to be possible, so I became a teacher instead.

For nearly forty years now, I have been schoolmaster here. I live alone in a house by the school, content with my own company and my music. To play my hunting horn high in the mountains, and to hear its echo soaring with the eagles, is as close as I have been to complete happiness.

Yet I suppose you could say that I became a sort of shepherd after all: I shepherd children instead of sheep, that's all. I teach them, and I'm a kind of caring uncle to them even after they've left school. They think I'm a bit eccentric—I play my horn and I talk to myself more than I should. Like all children, they can be a bit cruel from time to time. They call me names when they think I'm not listening, but you have to put up with that.

We are people whose lives are ruled by sheep, by the revolving seasons, and above all by the towering mountains. It's a peaceful place at any time of year. The winding road from the valley ends in the village square. Beyond us are the mountains, and beyond the mountains, the sky. Nothing really disturbed our life until some ten years ago, when a small starving bear cub came down out of the mountains. Nothing was ever to be the same again.

- 1
  - a) List the ten *-ing* participles in this text. Don't forget to read the title!
  - b) Identify each one as verb, adjective or noun.
  - c) Why is the word *nothing* in the last line which ends in *-ing* not a participle? Give three examples of nouns ending in *-ing* which are not nouns.
- 2 Use the participles given below as nouns.
  - i) Start your sentences with the following participles: a) Quarrelling b) Whispering c) Pretending d) Succeeding e) Laughing f) Running  
The first one has been done for you as an example: *Quarrelling with your best friend causes great pain.*
  - ii) End your sentences with the following: a) replying b) working c) returning d) cooking e) cycling f) cheating.  
The first one has been done for you as an example: *I was so angry that I left the room without replying.*
- 3 For each of the following nouns, write down three really interesting adjectival participles (that is participles used as adjectives). Take your participles from as wide a vocabulary as you possibly can!  
The first one has been done for you as an example.
  - 1) tiger 2) singer 3) burger 4) swimming pool 5) race 6) horse
 Example: *prowling, preying, leaping, tiger*
- 4
  - a) Fill in the gaps in the following sentences with the *-ing* participle used as part of the verb.
  - b) Identify the tense of the verb in each sentence.
    1. The hundred-eyed monster was \_\_\_\_\_ in the shadows.
    2. 'I think that Irfan is \_\_\_\_\_ lies,' said Johnson.
    3. I had to let go because the rope was \_\_\_\_\_ me.
    4. My mother is \_\_\_\_\_ and is too busy to take me out.
    5. 'Imran is just \_\_\_\_\_ to be ill; he's not really ill at all!'

### Sharing activity on Writing a Report (refer to page 18 of your textbook)

Divide the class into pairs.

Each student takes turns to ask the partner what sort of host family he or she would  
a) like to stay with and b) not stay with if such a visit to UK were to be arranged.

The student jots down notes on the partner's responses.

Give the students a structure for their report.

- a) A title such as *Report on thoughts about a host family*
- b) Heading for each paragraph, e.g. 1) *About Leila* 2) *What Leila would like* 3) *What Leila would not like, etc.* Give suggestions for the sort of content for each paragraph
- c) Remind students to sign and date their reports.
- d) Give some guidance on the formal language to use, e.g. contractions like 'don't' should not be used; use connectives to make well-structured sentences.

The report should be written for homework.



## Extension Text

The following text is part of *Gulliver's Travels* by Jonathan Swift, retold in modern English by James Riordan. *Gulliver's Travels*, written by the satirist and poet, Jonathan Swift (1667–1745), was published in 1726. It tells of the travels of Lemuel Gulliver in many fantastical lands, including most famously, the countries of Lilliput and Brobdingnag. In Lilliput, where he was shipwrecked, Gulliver is a giant in a land of tiny people, and in Brobdingnag, he is a tiny person in a land of giants twelve times as big as himself.

The book is the most reprinted in the whole of the English language, and the story with its fantastical elements has often been abridged and retold for children. The original, however, is about 250 pages long, and is a highly sophisticated, witty and satirical attack on political and intellectual arguments of the time.



## *My Return Home from Brobdingnag*

*In Brobdingnag, Gulliver is kept in a box with a ring on its roof so that he can be carried by the gigantic Brobdingnagians. This extract relates Gulliver's escape from Brobdingnag, and his eventual return home, before he sets off again on yet more adventures.*

- Paragraph 1** I had always believed I would one day regain my freedom. But I could never have guessed how it would come about. I have to admit I was treated with much kindness by the King and Queen and the entire Court. Everything was done to make me feel at home. But I did not fancy being a canary in a cage for people to stare at. I longed to be among people with whom I could talk on even terms, to walk about the streets and fields without fear of being trodden on like a frog or hedgehog. My freedom came sooner than I expected and in the strangest way.
- Paragraph 2** I had now been two years in this land. As my third year started, I went with Glumdalclitch and the royal party to the south coast of the kingdom. As usual I was carried in my wooden travel box with a ring on top for a page to hold. Once on the beach, I told the page to leave me for a while as I intended to take a nap. No doubt he scampered off to look for birds' eggs. I shut myself up in my little house to keep out the cold and climbed into my hammock; in no time at all I was fast asleep.
- Paragraph 3** Suddenly I was awoken by a violent jolt. Someone was pulling the ring on top of my box. I then felt the box being lifted high in the air and carried forward at great speed. The first jolt had knocked me out of my hammock, and now I was being flung from side to side. Several times I shouted at the top of my voice, but to no avail. Out of the windows I could see nothing but clouds and sky, and I could hear noises overhead like wings flapping. Then I realized what had happened: some eagle had got the ring in its beak. It obviously intended to dash me upon the rocks, like a crab-shell. The eagle's keen sense of smell had evidently told it there was meat inside the house.
- Paragraph 4** In a little while, the noise and fluttering of wings had increased, and my box was being tossed up and down like a kite on a windy day. I also heard a few bangs and squeals, as if birds were fighting. Then all at once I was falling straight down at such breakneck speed that I lost my breath and my stomach was in my mouth. My fall ended in a terrible splash, louder than the Niagara Falls. For a few moments I was in complete darkness before my box bobbed up and I could see light from the tops of my windows. I was in the sea! I guessed that the eagle had been attacked by two or three others and had had to drop me into the ocean.
- Paragraph 5** If I was in danger before, now I was in even greater trouble. At any moment I expected my box to be dashed to pieces against some rocks or overturned by a rising wave. If just one window broke, it would be the end for me. The water was already coming in from little cracks, and I did my best to stop the leaks. Some four hours must have passed. And then, to my alarm, I heard a grating noise along one side of my box, and I thought that I was being pulled or towed along in the sea, for every now and then the box would give a jolt, which made the waves rise near the tops of my windows, pitching me into darkness. I had no idea what was happening.



**Paragraph 6** Mounting a chair and putting my mouth as near as I could to the air hole in the top of my box, I called for help in a loud voice, and in all the languages I knew. I then tied my handkerchief to a walking stick and thrust it through the hole, waving it in the air. If any ship were near, the sailors might realize there was some unhappy soul shut up in the box. After about an hour, one side of the box struck against something hard. Then I plainly heard a noise on the roof, like that of a cable grating as it passed through the ring. My box began to rise in the air. At that I began shouting until I was hoarse. In return I heard a loud cry repeated three times: it gave me such joy as is impossible to describe.

I now heard someone trampling overhead, and then came a voice calling loudly through the airhole:

'If there be anybody below, let him speak!' It was an English voice.



#### Vocabulary

*breakneck speed* = dangerously fast

*cable* = metal rope

*dash* = throw

*grating* = rubbing roughly against an object

*hammock* = a string bed slung between posts

*no avail* = in vain

*page* = royal attendant

*soul* = person

*thrust* = pushed



#### Reading for understanding

1. Why does Gulliver feel like 'a canary in a cage'?
2. What happened to Gulliver on the beach?
3. 'If I was in danger before, now I was in even greater trouble.' What does Gulliver mean by this statement?
4. Describe how Gulliver was rescued from the sea.
5. Why was Gulliver so happy to hear a reply to his call?



#### Extension exercise for high-fliers

Below is an extract broken up into three sections from the original eighteenth century text written by Jonathan Swift, which is retold in the text above in paragraphs 3 and 4.

The language is difficult, but high-fliers may enjoy comparing the two versions in one or more of the sections.

**Section 1** *I felt the box raised very high in the air, and then borne forward with prodigious speed. The first jolt had like to have shaken me out of my hammock, but afterwards the motion was easy enough. I called out several times as loud as I could raise my voice, but all to no purpose. I looked towards my windows, and could see nothing but the clouds and sky.*

**Section 2** *I heard a noise just over my head like the clapping of wings, and then began to perceive the woeful condition I was in: that some eagle had got the ring of my box in his beak, with an intent to let it fall on a rock like a tortoise in a shell, and then pick out my body and devour it. The sagacity and smell of this bird enable him to discover his quarry at a great distance, although better concealed than I could be within a two-inch board.*

**Section 3** *In a very little time I observed the noise and flutter of wings to increase very fast, and my box was tossed up and down like a signpost in a windy day. I heard several bangs or buffets, as I thought, given to the eagle (for such I am certain it must have been that held the ring of my box in his beak) and then all on a sudden felt myself falling perpendicularly down for above a minute, but with such incredible swiftness that I almost lost my breath. My fall was stopped by a terrible squash that sounded louder to my ears than the cataract of Niagara.*



### Further writing tasks

#### Reading e-mails, pages 2–4

1. Design an information leaflet about where you live, or a place of your choice.
2. A student from England is coming to your school on a two-week exchange visit. Plan a timetable from 9 a.m. – 8 p.m. for a day of interest in your area for the English student. Write down in note form what you hope will be of interest for each of the entertainments you choose.

#### Compound adjectives, pages 5–6

Dylan Thomas, a famous 20th-century Welsh poet, used a tremendous number of compound adjectives in his poetry and prose and, as the samples from *Under Milk Wood* show, he was extremely inventive. (*Under Milk Wood*: the actual text is inappropriate for young readers, hence is not included.)

- 1) Can you interpret the following compound adjectives?
  - a) a God-built garden
  - b) a fish-slimy kitchen
  - c) bog-black tea
  - d) boat-bobbing river
  - e) double-locked rusty-shuttered shack
  - f) sea-dark street
  - g) out-of-bed-sleepy-head town hall bell
  - h) iceberg-white laundered nightgown
- 2) Make up some inventive compound adjectives of your own.

#### Autobiographical writing: *Summers in Murree*, page 7

What does summer mean to you? Write an autobiographical description of summertime in your childhood. You might like to write a general description or remember a particular incident from when you were much younger. Start your description in the same way as Imran Khan started his:

When I was a child....

#### Poetry: *Across the Indus*, page 10

- 1) Write two descriptions: one of a city scene, and the other of a scene in the countryside.
- 2) Use as many *-ing* participles as you can in your descriptions.
- 3) Check your spellings of the *-ing* participles, and underline them.

#### Choosing a Host Family, pages 14–15

This exercise is to reinforce the difference between informal and formal writing.

Irfan has gone to stay with his host family in England:

- 1) Write his e-mail home to his family after his first week in England.
- 2) Write his letter to his teacher at school in Pakistan after his first week in England.

#### House and Home, page 24

Further vocabulary and expressions using *home* and *house*: how many of the following do the students know?

**Home:**

- a) *home-baked* = used for food cooked at home; used in advertising to suggest wholesome food
- b) *home-made* = made at home and not in a factory or professionally
- c) *hometown* = native land
- d) *homesick* = sick for home (not sick of home!); longing for home
- e) *homecoming* = returning home; coming home again
- f) *homing pigeon* = bird with a homing instinct which makes it return to its home, or pigeon loft (Keeping pigeons, or pigeon fancying, is a popular hobby in UK and also in eastern countries.)
- g) *homely* = adjective to describe someone (usually a woman!) who is plain and domesticated

**House:**

- a) house arrest = being under house arrest is a form of political imprisonment when the 'prisoner' is forced to stay inside his or her house.
- b) house-trained = a puppy or kitten is house-trained when it learns to go outside to relieve itself. (The modern man is humorously described as *house-trained* if he is good at cooking and cleaning!)
- c) house-proud = describes someone who is pre-occupied with keeping the house spotlessly clean
- d) house-warming party = is a party held to celebrate moving into a new house
- e) to set up house = to move into a house for the first time; it is usually used for a couple starting life together
- f) house-hunting = looking for a house to buy
- g) housebreaker = a burglar who breaks into a house with the intention of stealing

**Expressions:**

- a) *To get on like a house on fire* = to get on extremely well with someone.
- b) *A house of cards* = literally, an arrangement of playing cards balanced to make a 'house'; metaphorically the expression is used to describe some precarious arrangement, perhaps a business arrangement, which could fall apart at any moment.
- c) *A home away from home* = a place where one feels as comfortable and 'at home' as in one's own home.

**Confusing pairs:**

- a) *homework* and b) *housework*
  - a) school or professional work carried out at home
  - b) domestic work such as cleaning
- a) *homeward-bound* and b) *house-bound*
  - a) on the journey home
  - b) unable to leave the house because of disability



## Test Paper on Unit 1

### Reading for information from the texts:

#### *Reading e-mails*

1. What is another name for Mount Everest?
2. Which time of year is the most unpleasant for pedestrians in Moscow? Give your reasons.

#### *Summers in Murree*

3. What happened when a snow leopard walked into someone's house in Chitral?

#### *Different places to live*

4. Describe the layout of the city of Venice.
5. Why are street children in Brazil such a massive problem?

### Writing:

6. Write down the compound adjective to describe:
  - a) a man with one leg; b) a war which has lasted fifteen years; c) a dress in a shade of blue and green; d) a poetry book printed in Mandarin and English.
7. In two separate sentences use the *-ing* participle as a) an adjective and b) a noun.
8. Join these two sentences with a conjunction:  
*Asad wanted to go to the party. He was too shy to ask.*
9. Insert a connective and a comma in the following gap.  
*You've broken my precious vase by your carelessness..... you did own up.*
10. Use *home* and *house* in two separate sentences.
11. Describe an occasion when someone might say:  
*There is no place like home.*

### Vocabulary:

12. Use each of the following words in separate sentences:  
a) camouflage b) disgorging c) festering d) sibling e) art treasures



## Answer key to the tasks in Unit 1

### Page 8: Vocabulary following *Summers in Murree*

*eager* = keen

*deforestation* = cutting down of trees

*commotion* = disturbance

*crafty* = cunning

*condemned* = said it was wrong

*sedative* = drug which causes sleepiness

### Page 18: Filling in the gaps with connectives and conjunctions

- 1) Furthermore, OR In addition, ..... because
- 2) First of all, OR Firstly, OR To begin with,
- 3) Overall, OR All in all, ..... but

- 4) Furthermore, OR In addition, ..... because  
 5) In conclusion, ..... and

**Page 21: Vocabulary following *Different places to live***

<u>Text 1</u>	<u>Text 2</u>	<u>Text 3</u>
1) gondolas	1) obvious	1) material
2) congestion	2) social inequality	2) obliterated
3) stunning	3) scratch a living	3) scythes
4) treasure-trove	4) illiterate	4) ewes
5) art treasures	5) barest	5) prize
6) predicted	6) gigantic	6) bareback

**Page 24: House and Home**

- 1) house  
 2) home  
 3) home  
 4) house  
 5) house...home  
 6) house



**Answer key to worksheet tasks**

- Task 1: a) and b):** 1) dancing (adj) 2) shepherding (noun) 3) hunting (adj)  
 4) soaring (verb) 5) caring (adj) 6) listening (verb)  
 7) revolving (adj) 8) towering (adj) 9) winding (adj)  
 10) starving (adj)

- c) Because it is not formed from a verb, but merely a noun which is spelt with a final *-ing*. Other examples of nouns are: *spring* (meaning a source of water); *string*; *sting*; *ring*; *thing*;

**Tasks 2 and 3:** students' choice

**Task 4:** Suggestions only – there are plenty of possible words for 1, 3, and 4!

- |   |                      |
|---|----------------------|
| 1) <i>Lurking; hiding; stalking...</i>          | <i>past tense</i>    |
| 2) <i>Telling</i>                               | <i>present tense</i> |
| 3) <i>Hurting; burning; scorching.....</i>      | <i>past tense</i>    |
| 4) <i>Working; cooking; word-processing....</i> | <i>present tense</i> |
| 5) <i>Pretending</i>                            | <i>present tense</i> |

**Sample lesson plan**

<b>Class/level:</b>	6
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Comparatives and superlatives
<b>Aim:</b>	To reinforce understanding of how adjectives are expressed for degree and used
<b>Resources:</b>	<i>Oxford Progressive English</i> , Book 6; Worksheet 2

**Worksheet for Unit 2**

- A. A comparative adjective is formed by adding *-er* to the adjective, for example: great, greater; sweet, sweeter; wild, wilder. But note the change in spelling with words ending in *y*, such as nasty, nastier; easy, easier; and some words ending in consonants, such as big, bigger; fat, fatter.

A superlative adjective is formed by adding *-est* to the adjective, for example: nasty, nastiest; sweet, sweetest; big, biggest; wild, wildest; fat, fattest.

This applies to monosyllabic adjectives, and many two-syllable adjectives but there are exceptions, for example: good, better, best; bad, worse, worst; much, more, most.

- Task 1:** Give five examples of both the comparative and the superlative adjectives which are formed by adding *-er* or *-est* to the adjective. Include examples which do and do not change the spelling of the root adjective.

Write a sentence using each of your examples. Underline your comparative and superlative adjectives and label each one.

Example: *The mountains in Nepal are higher than those where I come from.*  
(comparative adjective)

- B. Comparative and superlative adjectives in many two-syllable and almost all words of three or more syllables are formed by using *more* and *most* before the adjective.

Example: *The hand made carpet is more expensive than the one made by machine.*  
(comparative adjective)

*The story is the most exciting I have ever read.* (superlative adjective)

- Task 2:** Write 10 sentences of your own using five comparative and five superlative adjectives which you have formed by adding *more* or *most* to the adjective.

Underline and identify your adjectives as in the examples above.

- C. Forming superlative adjectives with *best* / *worst* / *most* and the *-ed* verb participle: the underlined superlative adjectives in the following examples are formed by the superlative *best*, *worst* or *most* followed by the *-ed* participle of the verb.

*The best-behaved pupil will be rewarded with a star!*

*You are the worst-behaved child I have ever met!*

*This photograph was Grandmother's most treasured possession.*

Note that *best* and *worst* followed by the *-ed* participle form a hyphenated superlative. This rule does not apply to *most*.

**Task 3:** Fill in the gaps in the following sentences using a *best / worst / most* superlative followed by an *-ed* participle. You may be able to think of more than one. Write down as many as you can.

Example: *Hassan is my best- ..... brother.*

Your sentence: *Hassan is my best-loved brother.*

- 1) My teacher said my homework was the worst ..... in the class.
- 2) The murderer was the most ..... man by the police.
- 3) Mr. Hardstone is our ..... teacher.
- 4) "My collection of rare books is the most ..... ," said the old man.
- 5) My sister spends all her money on clothes and is the best ..... in the neighbourhood.
- 6) That was revolting! The worst ..... meal I've ever had!

**Homework: Writing an advertisement**

You have created something fantastic! It may be some technological invention even more clever than an iPod or an iPhone, or you may have designed some amazing garment or accessory. Use your imagination to think of something really special which people will want to possess.

Before you start, make a list of all the comparative and superlative adjectives you can use which will persuade your readers to buy your product. Now write your advertisement for your creation!



## Extension Text

The following text is from *The Quest for Moby Dick*, retold by Geraldine McCaughrean. *Moby Dick*, written by Herman Melville (1819–91) and published in 1851, is considered to be one of the finest American works of fiction; but although Melville was a highly regarded writer at the time of the publication of *Moby Dick*, the novel was not well received and it was appreciated only after his death.

The narrator is Ishmael, who is the only survivor of the tale he tells. Ishmael and Queequeg, a harpooner from the South Sea Islands, sign up for the whaling ship, *Pequod* (Melville himself had joined a whaling ship in his twenties). The crew is a mixture of race and creed, and the captain, Ahab, is a man totally obsessed with wreaking revenge on the great white whale, Moby Dick, which had torn off his leg on a previous whaling expedition. The writing is a mixture of real-life whaling, philosophy and parable, and the story ends in disaster with the *Pequod* and its entire crew, except for Ishmael, destroyed by the great white whale.

This extract describes a dramatic incident involving Pip, the fourteen-year-old black cabin boy. Fedallah, the leader of Ahab's crew, is also a fortune-teller.



### *The Quest for Moby Dick*

#### Paragraph 1

'There she blows! The White Whale!'

I thought at first, that I had dozed off to sleep and dreamed it. Then we heard Ahab's ivory leg clatter across the deck above, and he was bawling for us to turn to. I shook Queequeg's hammock to wake him—but he was already on deck, while the rest of us collided on the ladder, and emerged on deck shivering in our shirts and bare legs.

Fedallah hung way out from the rigging, over the oil-black sea, his finger pointing. There, on the moonlit horizon, a geyser of silver spray rose, fanned out, and drifted in veiling spray. The palest of outlines became visible beneath the surface of the sea, where the plume had spouted and there was no doubting it—a white whale, and within half a mile.

#### Paragraph 2

Ahab was on his quarterdeck shouting commands. There was a gleam in his eyes.

'Raise the sails! Up! Up! Steer for the spout. Lay on more canvas, I said! Put your backs into it! Put on more sail!'

Again the whale spouted—a sight so beautiful that grown men gasped. Three times it showed us its white cockade of water, as white feathers waved at cowards to taunt them. The sight certainly taunted Ahab. 'Make after him, why don't you!' We bore down on the spot as fast as sail and wind would carry us.

Then it was gone. By the time we crossed the spot where the white whale had spouted, the water was no more remarkable a colour than any other stretch of night sea.

#### Paragraph 3

Later, Queequeg sat sharpening the barb of his harpoon, the tattoos on his face scribbling out all expression. 'Tonight,' he said. 'He will come tonight.' So he did. And the night after, too. At the very same hour on the second watch, Fedallah cried out from his mast-top perch, and again the snowy fountain of glistening spray blew in shreds across the moonlit sea.

'He beckons me onwards,' murmured Ahab on his quarterdeck, but we all heard him. 'Moby Dick beckons me onwards to the Last Battle. Well, lead on, brute! I'll grasp you yet.'

His hands reached out involuntarily in the direction of the whale-spout, and closed on the empty air. He was like King Arthur reaching for silver Excalibur. If he could once close his fist round that plume of spray, he would inherit such powers, such dominion... Like it or not, I was a part of Ahab's quest. So was every man aboard. We were his company of knights within the tiny kingdom of the *Pequod* and he could send us out to fight whatever dragons or monsters threatened his dominion.

#### Paragraph 4

One day, one of the oarsmen sprained his hand and could not row.

Pip shall go in his place,' decreed Bildad who, as a part-owner, did not want a penny's profit lost because of a boat short-handed.



So Pip was put into the boats. He was small for his age, and as he was lowered down the ship's side, he looked no more than a little boy, rigid with fright. He was born into slavery, and put up no kind of protest or plea for pity. The knuckles of his black hands showed white as he ripped the oar. The blade flailed. He missed the water and fell off his bench. He dug too deep and dropped his oar. But Stubb, rather than heaping insults and abuse on him, in his usual way, only told him to be a 'good, brave boy,' and to do his best.

- Paragraph 5** The first outing, Pip did nothing wrong, and the smile crept back to his lips. But the second time we gave chase to a whale, things did not go so smoothly. We were after a Right whale—so called because it swims slowly and floats when it's dead, which makes it the 'right whale to hunt'. Tashtego threw his harpoon, and it struck, good and sound, behind the eye. The whale—as whales will—gave a twitch, and thrashed its tail against the bottom of the boat; it happened to hit the boards directly under Pip's seat. Thinking the boat would be smashed to pieces, he leapt up in terror—clean over the side, taking with him a length of the harpoon rope as it began to pay out. The whale bolted, the line went taut. It coiled tight round Pip's chest and neck, and his lips turned instantly blue as he was towed along, sometimes above water, sometimes below, caught in a knot somewhere between the running whale and the boat it was towing.
- Paragraph 6** 'Wretched boy!' yelled Tashtego, drawing his knife. He glanced at Stubb, who hesitated for a moment. He liked Pip. But there again, the whale was big. The profits from it would be good. Boys are two-a-penny.
- 'Cut!' ordered Starbuck, from the middle of the boat, and Tashtego cut through the harpoon rope. The whale escaped. Pip was saved. But by God, we cursed him for losing us the whale! Starbuck pulled the boy out of the water by his shirtfront and bellowed in his face. 'Do that again, boy, and I shall leave thee to drown, I promise thee! We've had precious few whales this voyage, without having to give one up for the likes of thee! We'll cut no more ropes for thee, dost comprehend me?'
- I liked Starbuck the better for giving the order to cut. We were all fond of Pip. Yes, I liked Starbuck the better for pitying him.
- Paragraph 7** The next time it happened, Starbuck was not in the boat. A whale's tail slapped the bottom of the boat... and Pip jumped. This time, he did not foul the rope. But the whale bolted, the rope grew taut, and the whale-boat started its headlong ride in the wake of the running whale. Stubb had seen Pip jump. He remembered Starbuck's words. He saw Pip in the water, saw that he was not entangled in the rope, and he gave no order to cut the rope. So the whale-boat sped away, leaving Pip in the sea, screaming after it, 'Don't leave me! Please don't leave me!'
- Paragraph 8** It took three miles for the harpooned whale to tire. Meanwhile, Pip bobbed in the ocean, adrift and forgotten, beneath a viciously hot sun, sobbing salt tears into the saltier sea. Now Pip was not a stupid boy. He had imagination in plenty. He had seen the devouring sharks, the myriad breeds of fish emptying from the stomach of a dead whale. He had heard talk of Moby Dick. And all these creatures were living in the sea below him—millions of mouths, tendrils, tentacles, and teeth; drowned sailors, wrecked ships, the souls of little cook-boys and a million other undiscovered things, washing, washing, washing to and fro.
- Paragraph 9** It so happened that, eventually, the *Pequod* herself spotted Pip. Ahab saw the small black head bobbing, and ordered ropes to be dropped down from the ship's rail, to haul him aboard. So Pip was saved from the ocean a second time. As he was pulled up, the captain bent and offered him a hand. Little Pip, imagining himself dead, and ecstatic at the touch of a human hand, the sight of a human face, believed he was meeting God in person.
- From that day onwards, Pip trailed about the ship after Ahab—would not be parted from him—holding a corner of his jacket or even his hand. Ahab, far from kicking him away, showed him an utterly uncharacteristic gentleness.

**Information**

The sperm whale, like Moby Dick, is the largest toothed mammal which can be as long as 20 metres. In Melville's time, the lucrative business of whaling was not controlled by any laws, and whales were killed for their oil, meat and blubber. Work on the whaling ships was highly dangerous and tough. Nowadays, there are strict laws on whaling in order to protect the species.

There are several words connected with the ship itself:

**rigging; deck; quarter-deck; mast-top; canvas (the sails)**

With the whale:

**whale-spout; to spout**

With the whaling:

**harpoon** = the long metal spear with a strong cord attached to it

**harpooner** = the man skilled in using the harpoon

**barb** = the backward-projecting point of the spear

**Vocabulary**

*Ahab's ivory leg* = his artificial leg made of ivory, rather than the more usual wood

*bawling* = shouting

*bellowed* = shouted

*brute* = savage creature

*chanced upon* = came upon by chance

*decreed* = laid down the law

*dominion* = kingdom

*entangled* = tangled up in; caught up in the rope

*geyser* = the water fountain, or spout, spewed out by Moby Dick

*jarred* = injured through sharp impact

*to pay out* = the stretching out of a coiled rope

*tattoos* = indelible coloured patterns on the skin

*taut* = stretched out at full tension

**Explanations**

*White feathers* (paragraph 3) = a white feather is a symbol of a coward and was given to conscientious objectors (those who refused to go to war for ideological reasons), for example those in World War I.

*King Arthur and Excalibur* (paragraph 4) = King Arthur was a semi-legendary King of the Britons around whom has been woven a potent mythology. Excalibur was his sword which he threw into a lake as he lay dying.

**Reading for understanding**

The following questions may be discussed in class and then given for homework as a written exercise.

1. How is the power and beauty of the whale conveyed?
2. How is Ahab's obsession with the whale conveyed?
3. What happened to Pip and what were the consequences of his experiences?
4. Describe some of the dangers and excitements of whaling.
5. Why does the writer express admiration for Starbuck?
6. What differences do you find in the attitudes of Starbuck and Stubb, towards Pip? Give examples from the text.



## Extended work on Unit 2

**Syllables:** Further counting and reading exercises

- The following lines come from *Jim Who Ran Away from his Nurse and was Eaten by a Lion*. It was written at the beginning of the twentieth century by Hilaire Belloc, who was famous for his humorous *Cautionary Tales*.

Belloc's *Cautionary Tales* were stories of children who disobeyed their parents in some way, and were severely punished for it, usually by death! In this poem, little Jim wanders away from his nurse on a visit to the zoo and is eaten by a lion.

*With open jaws, a lion sprang,  
And hungrily began to eat  
The boy: beginning at his feet.  
Now just imagine how it feels  
When first your toes and then your heels,  
And then by gradual degrees  
Your shins and ankles, calves and knees,  
Are slowly eaten bit by bit.  
No wonder Jim detested it!*

- Write down the number of syllables in each line.
  - What is another meaning of the word 'calves'?
  - In these lines, what is the meaning of the word 'calves'?
  - Make up two more lines to the poem to go either at the beginning or the end.
- The following lines come from *The Pied Piper of Hamelin* by Robert Browning which was written in the second half of the nineteenth century. The narrative poem retells an old folk story set five hundred years before when the town of Hamelin (now in Germany) was overwhelmed by a plague of rats.

The Pied Piper was paid to charm the rats out of the town with the playing of his pipe. This he did, but was not paid as promised; so he played another tune and all the children followed him and were never found again.

*Pied* means in two colours: the Pied Piper dressed in red and yellow stripes.  
A *magpie* is a striking black and white bird.  
A *piebald* horse is brown and white.

*Rats!*

*They fought the dogs, and killed the cats,  
And bit the babies in the cradles,  
And ate the cheeses out of the vats\*,  
And licked the soup from the cooks' own ladles\*  
Split open the kegs\* of salted sprats\*,  
Made nests inside men's Sunday hats,  
And even spoiled the women's chats  
By drowning their speaking  
With shrieking and squeaking  
In fifty different sharps and flats\*.*

\*vats and kegs = barrels  
\*ladles = spoons for serving soups and other liquids  
\*sprats = fish  
\*sharps and flats = musical tones

- Write down the number of syllables in each line.
- What do you think was the worst crime which the rats committed? Give your reasons.
- What do you think was the least important offence which the rats committed? Give your reasons.



### Further writing exercise using persuasive language

#### *A website advertisement, page 30*

Whale Watch is an imaginary environmental group concerned with preserving whales. The group has succeeded in protecting a large area of ocean where a group of whales feed, play and breed. They organize educational boat trips during which people can see and learn about the whales. The group is advertising for young volunteers to join them to help with the boat trips, and the research into the whales' preservation.

1. Look at the advertisement for *Greenforce* on page 30 again, and at the work you did on its persuasive language.
2. Now write your own advertisement for young people to join the imaginary environmental conservation group, Whale Watch.

In your advertisement, include:

- one or more imperative verbs
- three or more persuasive adjectives
- one exclamation mark
- two or more superlative adjectives
- a question mark
- a quotation from a current volunteer.

#### **Explanation for page 40:** The 'message' of King Canute in *'The King and the Tide'*

This story is a very famous one which is frequently misinterpreted. If you ask people who King Canute was, they will often say, "He was the king who was so powerful that the waves retreated when he told them to."

This is to misunderstand the point of the story completely. What King Canute did was to show that even though he was the king, he was a mere human being and he could not make the waves retreat. He showed his flattering courtiers that the King was **not** all-powerful.

#### **Giving your opinion, page 44:** Discussion: further opportunities to express your opinion

The words and phrases given in the Student's Book are intended to guide students towards polite social discussion. It is always more effective to introduce an opinion with phrases such as these, rather than be dogmatic and overassertive. This is just as important when a student is disagreeing with another opinion.

Here are some more words and phrases, which will help them to express opinions, when they are either agreeing with another person, or disagreeing.

*I'm not sure that you are right there. Have you thought that perhaps....*

*Are you sure that is right? I think perhaps.....*

*There is another way of seeing things....*

*I agree with you, but not entirely.*

*I understand your point view, but I would like to suggest another side...*

Remember, that polite phrases such as these will prevent you from sounding too sure that you are right, and your arguments will be more effective because the others will be more inclined to listen to you. Being rude, loud or overassertive will not win you listeners—or friends!

Read the following discussion between Sanna\* and Farid. They are discussing whether girls or boys are the best students.

(\*Sanna is a variation on Susannah.)

Sanna: Of course girls are the best! They work harder.

Farid: What rubbish! Girls only work harder because they have to because they're stupid. Boys are *really* clever.

Sanna: Absolute rubbish! If boys are so clever why are they always being told off?

Farid: Boys get the best marks.

Sanna: No, they don't. Girls do. Girls always come top in exams.

Farid: That's a lie!

This discussion obviously isn't going anywhere!

1. Read it out loud, taking parts with a class partner.
2. Make a list of the faults in their discussion skills.
3. Think of some persuasive and powerful arguments the two students could have used.
4. Rewrite the conversation, using the kinds of expressions already given you.
5. Read it out loud, taking parts with your partner.
6. Listen to the conversations of the other pairs in your class.



## Test Paper on Unit 2

### Reading for information from the texts:

#### *Greenforce*

1. What are coral reefs and why are they important?
2. In what ways is the work of Greenforce beneficial?

#### *Oil spillage disaster, Karachi*

3. Describe the consequences of the oil spillage for the environment and wildlife.
4. Explain the clean-up process. How effective was it?

#### *The King and the Tide*

5. What do you think is the moral of the story?

#### *Poem: The Tide Rises, the Tide Falls*

6. Explain two parts of the poem, which you think create a mystery.

### Writing:

7. a) How many syllables are there in each of the following English place names?  
i) Redcliff ii) Hazelwood iii) Broadwater iv) Stonebridge v) Blackheath  
b) Why do you think each place was given its name?
8. Write a command in a) monosyllables, and b) polysyllables.
9. Write a thirty-word advertisement for a new restaurant in your area in which you use three comparative adjectives and three superlative adjectives. Underline your adjectives.
10. Would you rather be praised or flattered? Give your reasons.

### Vocabulary:

11. Use each of the following words in separate sentences:  
a) endangered b) crucial c) pollution d) debris e) shore



## Answer key to the tasks in Unit 2

**Page 31:** Vocabulary following *A website advertisement*

*fragile* = delicate

*diversity* = variety

*crucial* = critical

*fertile* = rich

*pollution* = contamination

*abundant* = plentiful

*impacts* = effects

*regenerate* = grow back again

*alleviating* = making easier

*sustainable* = able to be kept going

*benevolent* = kindly

*appreciate* = understand

**Page 34:** Grammar: Comparatives and superlatives

more fertile; most fertile; wilder; wildest; better; best; more valuable; most valuable; younger; youngest; more severe; most severe; greater; greatest.

**Page 36:** Newspaper Report *Oil spillage disaster, Karachi*

The correct sequence of paragraphs is: 8, 4, 6, 3, 7, 1, 9, 2, 5

**Page 42:** Vocabulary following Longfellow's poem

*twilight* = between light and darkness

*stalls* = stables

*neigh* = noise which horses make

*shore* = beach

*efface* = wipe away

**Page 46:** Dialect and modern English words on *Sir Patrick Spens*

*auld* = old

*brak* = broke

*cam* = came

*claith* = cloth

*lang* = long

*mony* = many

*mair* = more

*hame* = home

**Page 47:** Dialect words with apostrophes

*wi'* = with

*yest'r-e'en* = yesterday evening

*o'er* = over

*fetch'd* = fetched / went and got

*wapp'd* = threw

*cork-heel'd* = cork-heeled (fashionable shoes with cork heels)

*flutter'd* = fluttered

Unfamiliar dialect words

*gang* = go

*gurdy* = wild and rough (cf hurly-burly = commotion, confusion);

*shoon* = shoes

*hadna* = had not

*nae* = do not let



## Answer key to Worksheet task

**Task 3:** Possible choices: 1) presented / prepared 2) wanted / feared 3) respected / liked / admired 4) treasured / prized / loved 5) dressed / attired / 6) cooked

## Sample lesson plan

<b>Class/Level:</b>	6
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Direct speech and saying words
<b>Aim:</b>	To reinforce understanding and application of direct speech and variety of saying words
<b>Resources:</b>	<i>Oxford Progressive English</i> Book 6; Worksheet 3

## Worksheet for Unit 3

### Task 1:

- i) Revise the grammar points on direct speech on pages 53 and 54 in the textbook.
- ii) With a partner, make a list of as many saying words as you can think of.
- iii) Listen to the saying words from the lists of the other pairs in your class. Add any new ones to your list.
- iv) Write 10 sentences using direct speech and ten different saying words.
  - a) Make your saying words appropriate to the speech.
  - b) Add an adverb after your saying word.

Example: *'Look what you've done to my CD!' roared Faisal furiously. 'You've scratched it!'*

### Task 2:

Turn to the play script *Oliver Twist* on pages 55–57 of your textbook.

Write out as direct speech the first section when Oliver is interviewed by the gentlemen at the workhouse, and the last section when Oliver asks the cook for more food.

- Punctuate your direct speech correctly.
- Use as wide a variety of saying words as you can. The italicized words in brackets in the play script will give you ideas for some saying words.
- Use some adverbs (see page 67 of your textbook) to add to the meaning of your saying words. For Example, *'No!' he cried angrily.*

**Key:** The task has been done to save teachers' time. Teachers may discuss the variety of saying words which may be used and may demonstrate how adverbs help to emphasize the meaning of the saying words and add atmosphere.

This completed task can also be photocopied and used for students to correct their own punctuation and to extend their range of saying words and adverbs.

'I'm the parish beadle,' boomed Mr. Bumble. 'That means I'm in charge of you, young Oliver Twist. Now I don't want you to make trouble for me.'

'No, sir,' Oliver replied tremulously.

'So,' continued Mr. Bumble crossly. 'Come along and meet the board. They have the money to buy your food, to keep you alive. They have the power to throw you out on the streets and let you starve. Understand?'

'Yes, sir,' said Oliver obediently.

'Bow to the board, Oliver,' ordered Mr. Bumble.

'What's your name, boy?' asked the first gentleman gruffly.

'Oliver Twist, sir,' whispered Oliver.

'Boy, you know you are an orphan, I suppose?' continued the first gentleman sternly.

'What's that, sir?' asked Oliver humbly.

'The boy's a fool!' thundered the first gentleman.

'You know you haven't a father or mother?' asked the second gentleman more kindly.

'Yes, sir,' Oliver replied very quietly.

'Well, now you know that you're an orphan,' the second gentleman stated plainly.

'After living here at our expense, you will be taught a useful trade and you will make something of your life,' boomed the first gentleman thunderously. 'Now go, boy!'

'Please sir, I want some more,' whispered Oliver tremulously/hesitantly.

'What!' shouted / bellowed the cook.

'Please sir, I want some more,' Oliver proclaimed a little louder.

'Mr. Bumble, Mr. Bumble, here please. Rebellion!' screamed the cook.

'What is the matter, Cook?' enquired Mr. Bumble.

'This boy has asked for more!' cried the cook incredulously.

'What?' roared Mr. Bumble aggressively. 'Asked for more? This cannot be!'

'The boy will be hanged. I know the boy will be hanged,' asserted the first gentleman.

'No, no, not yet,' interrupted the second gentleman cunningly. 'We'll sell him for five pounds. That way, the parish gains money.'

'I was never so convinced of anything in my life: I am sure the boy will come to be hanged!' repeated the first gentleman assertively.





\*Public schools in UK are in fact private, fee-paying schools.

## Extension Text

The following text, *The End of Flashman*, comes from *Tom Brown's Schooldays* by Thomas Hughes (1822–96), which was published in 1857. It is about Hughes' own experiences at the famous English public school\*, Rugby, when Dr. Thomas Arnold (the father of the poet, Matthew Arnold) was headmaster. In the early nineteenth century, such schools were often brutal places, and Dr. Arnold set about changing the way the boys behaved. He taught 'moral thoughtfulness' combined with sport, where boys were taught to live their lives according to the Christian principles of tolerance and thoughtfulness.

Hughes was writing about Rugby School in the 1830s when serious bullying was rife. At the beginning of this text, the older boys, the 'Sporting Six', have organized a lottery of betting tickets for the races, a custom which would later be forbidden. When a younger boy draws a ticket with a horse's name on it, the older boys try to force him to sell it for an unfairly low price.



### *The End of Flashman*

#### Paragraph 1

The Hall was full of boys, and at the head of one of the long tables stood the Sporting Six with a hat before them, in which were the tickets folded up. The sporting interest had all drawn blanks, so it was now the turn of the fourth formers. As each small boy came up and drew his ticket, it was seized and opened by Flashman, or some other of the standers-by. Soon after came Tom's turn; his ticket, like the others, was seized and opened.

'By Jove, Flashey, your young friend's in luck!' shouted the boy, holding it up. 'He's got Harkaway!'

'Give me the ticket,' said Flashman, leaning across the table with open hand, and his face dark with rage.

'Here, Brown, catch hold,' cried the other boy, ignoring Flashman and handing the ticket to Tom. Flashman made for the door at once to prevent Tom and the ticket from escaping, and waited there until the younger boys had gone.

The sporting set now gathered round Tom, who hesitated and looked from one to the other.

#### Paragraph 2

'No, no!' said Flashman, pushing in, 'leave me to deal with him; we'll draw lots for it afterwards.'

Now, sir, you know me—you'll sell Harkaway to us for five shillings, or you'll regret it.'

'I won't sell,' answered Tom, shortly.

'You hear that now!' said Flashman, turning to the others. 'He's a cheeky blackguard—I always told you so!'

'Very well then, let's roast him,' cried Flashman, and caught hold of Tom by the collar; one or two boys hesitated, but the rest joined in. Tom's faithful friend, East, seized Tom's arm and tried to pull him away, but was knocked back by one of the boys, and Tom was dragged along, struggling. His shoulders were pushed against the mantelpiece, and he was held by force before the fire. Poor East, in even more pain than Tom, suddenly thought of Diggs, and darted off to find him.

'Now will you sell it for ten shillings?' said one boy, pressing Tom against the fire.

Tom only answered by groans and struggles.

'I say, Flashey, he has had enough,' said the same boy, suddenly letting go of Tom's arm.

'No, no, another minute will do it,' insisted Flashman.

#### Paragraph 3

But poor Tom was done already; he had turned deadly pale, and his head fell forward on his breast, just as Diggs, in frantic excitement, rushed into the Hall with East at his heels.

'You cowardly brutes!' was all he could say, as he caught Tom from them and supported him to the Hall table. 'Good God! He's dying. Here, get some cold water—run for the housekeeper.'

Water came, and they threw it on his hands and face, and he began to come to.

'Where am I?' said Tom, opening his eyes, 'Ah—I remember now,' and he shut his eyes again and groaned. One by one, the boys slunk away, ashamed and sorry, apart from

silent and sorrowful Diggs and East. The housekeeper came in with strong salts, and Tom soon recovered enough to sit up. There was a smell of burning; she examined his clothes, and looked up inquiringly. The boys were silent.

'How did he come to be in this condition?' No answer. 'There's been some bad work here,' she added, looking very serious. 'What happened?' Still no answer.

Supported by East and the housekeeper, Tom walked towards the sick-room. The boys who had helped to roast him were all in fear of their lives.

'Did he tell on us?' said one.

'Not a word—he's a decent little fellow,' answered another.

**Paragraph 4** When Tom came back into school after a couple of days in the sick-room, he found matters much changed for the better. Flashman's brutality had disgusted even his intimate friends, and his cowardice had once more been made plain. Diggs had encountered him on the morning after the lottery, and after angry words on both sides, had struck him, and the blow was not returned. The embers of Flashman's wrath, however, were still smouldering, and it wasn't long before the last act of that drama came, and with it, the end of bullying for Tom and East at Rugby.

**Paragraph 5** One evening, in forbidden hours, Tom and East were in the Hall. Presently, a step came down the bottom passage, the door swung open, and in walked Flashman. As the boys didn't move for him, he struck one of them, to make them get out of his way.

'What's that for?' growled the assaulted one.

'Because I choose. You've no business here; go to your study.'

'You can't send us.'

'Can't I? Then I'll thrash you if you stay,' said Flashman, savagely.

'I say, you two,' said Diggs, from the end of the Hall, putting aside his Latin book. 'You'll never get rid of that fellow till you lick him. Go at him, both of you—I'll see fair play.'

Flashman was taken aback, and retreated two steps. East looked at Tom.

So the two advanced on Flashman with clenched fists and beating hearts. They were only up to his shoulder, but were tough boys for their age, and in perfect training: while he, though strong and big, was lazy and in poor condition. However, coward as he was, Flashman couldn't swallow this insult, so he faced the boys, saying, 'You impudent young blackguards!' Before he could finish, they rushed in on him, and began pummelling him. He hit out wildly and savagely and within minutes, Tom went spinning backwards over a bench, and Flashman turned with a savage grin to demolish East.

*[Diggs announced the end of the first round and after a half-minute break, he asked the boys to resume.]*

**Paragraph 6** The small boys rushed in again. Flashman was wilder and more flurried than ever: he caught East by the throat, and tried to force him back on the iron-bound table, but Tom grasped his waist, crooked his leg inside Flashman's, and threw his whole weight forwards. The three tottered for a moment, and then over they went on the floor, Flashman striking his head against a bench. The two youngsters sprang up, but Flashman lay there still. They began to be frightened. Tom stooped down, and then cried out, scared out of his wits, 'He's bleeding awfully; come here, East, Diggs—he's dying!'

'Not he,' said Diggs, getting off the table in a leisurely way. 'It's all sham—he's only afraid to fight it out.'

'It's nothing but the skin broken,' said the relentless Diggs, feeling his head. 'Cold water and a bandage is all he needs.'

'Let me go,' said Flashman sitting up, holding his handkerchief to the place. 'I don't want your help. You will pay for this, I can tell you, both of you.'

'Not he,' said Diggs, 'and you'll see you won't be troubled with him any more.'

And they had indeed done with Flashman, for he never laid a finger on either of them again.

**Information****Paragraph 1:**

*Harkaway* = name of a horse in the race

**Paragraph 2:**

*Shillings and pence* = pre-decimal denominations of British currency

*blackguard* (pronounced [blag-erd]) = archaic word for a scoundrel or a villain

*Sir* = used sarcastically as an insulting term (now used only as a term of respect)

**Paragraph 4:**

*salts* = smelling salts. This was ammonium carbonate mixed with *perfume* used to revive someone who had fainted, or was feeling faint.

**Paragraph 5:**

*lick* = old-fashioned slang for 'to overcome' 'to conquer'

**Vocabulary in alphabetical order**

(to) *come to* (equal full stress on *come* and *to*) = to come round; to regain consciousness

*demolish* (in this context) = to vanquish; to destroy

*embers* = dying remains of a fire which can be rekindled

*flurried* = flustered; bothered; upset

*impudent* = cheeky

*laid a finger* (the expression is *to lay a finger on*) = to touch in an aggressive way

*pummelling* = attack with repeated punches

*relentless* = not giving up

*sham* = pretence

*slunk* (*past tense of to slink*) away = sneaked away in embarrassment

**Reading for understanding and inference**

1. What sort of boys were the 'Sporting Six'?
2. How does Flashman stand out from the other boys? Consider his behaviour during and after the roasting.
3. Why did the boys 'roast' Tom? What did the roasting involve?
4. In paragraph 2, the author himself makes his opinion clear. What is this opinion? Is his opinion borne out in the text?
5. Why is Tom described as a 'decent little fellow' in paragraph 3?
6. What evidence is there that some of the boys were ashamed of what they had done?
7. Describe the final fight with Flashman. Do you think he deserved what he got?
8. Which qualities of character do you think the author approves of, and which do you think he condemns?
9. Write part, or the whole, of this Extension Text as a play script.

**Extended work on Unit 3****Further writing tasks*****The Schoolmaster*, page 51:**

Write Sissy's diary entry for the day described in the text, *The Schoolmaster*.

- Include her feelings.
- Use the text and your imagination.

***The Laughter Potion*, pages 63–65:**

Write *The Laughter Potion* as a play script.

- Give speaking parts to Mildred, Maud, Miss Hardbroom and Ethel.
- Add two girls on Ethel's bench to your script, giving them names and speech.
- Include your stage directions in brackets, as in the play script of *Oliver Twist* on pages 55–57.

***Biography*, pages 70–71:**

Write a biographical account of schooldays in the past.

- Interview a parent, grandparent, uncle or aunt—yours, or somebody else's.
- Ask your chosen interviewee about memories of school, and jot down the key points.
- Organize your material into paragraphs and write your biographical account.
- In the final paragraph, explain what you think are the main differences between the experiences of school of your interviewee and yourself.
- Give your account a title.
- Underneath the title, write the biographical facts about your interviewee. For example: *These are the memories of my aunt, Bina Riaz, who attended the High School in Sukkur in the 1950s.*

**Vocabulary**

Adverbs and saying words: extra exercise

*A mouse took a stroll through the deep dark wood.*

*A fox saw the mouse and the mouse looked good.*

*'Where are you going to, little brown mouse?*

*Come and have lunch in my underground house.'*

*'It's terribly kind of you, Fox, but no –*

*I'm going to have lunch with a gruffalo.'*

*'A gruffalo? What's a gruffalo?'*

*'A gruffalo! Why, didn't you know?*

*He has terrible tusks and terrible claws,*

*And terrible teeth in his terrible jaws.'*

*'Where are you meeting him?' 'Here by these rocks,*

*And his favourite food is roasted fox.'*

*'Roasted fox! I'm off!' Fox said.*

*'Goodbye, little mouse,' and away he sped.*

*'Silly old Fox! Doesn't he know,*

*There's no such thing as a gruffalo?'*

**Julia Donaldson**

- Rewrite the verse story above as continuous prose (in sentences and paragraphs).
- After each piece of direct speech, add: a) the speaker with a saying word, and b) an adverb. For example *'Where are you going to, little brown mouse?'* asked the fox *inquisitively*.
- Underline all the adjectives in your story.
- What do you think the *gruffalo* is?



## Speaking and listening

### Page 60: Talk about:

- Words and phrases you could use if you were writing a brochure to advertise your own school to prospective parents.

### Pages 54, 62: Extend the topic:

- Discuss how the 'good teacher' you have defined with your group compares with Mr. Gradgrind in *The Schoolmaster*.
- Use the words *similarity (ies)* and *difference(s)* in your discussion.



## Test Paper on Unit 3

### Reading for information and content:

#### *The Schoolmaster*

1. Explain Mr. Gradgrind's ideas about education.
2. What differences are there between Sissy and Bitzer?

#### *Oliver Twist* play script

3. Describe the part played by Oliver in the play script.

#### *Crows Know*

4. How does Yasmeen react to the death of the crow?
5. How are her reactions different from those of the other children?

#### *The Laughter Potion*

6. Describe an occasion when you would find it useful to have some laughter potion.

### Writing:

7. Rewrite the following as direct speech using a variety of saying words.  
Nishat asked Mona whether she would like to be a teacher. Mona expressed her great enthusiasm for training to be a teacher when she left school. She thought that teaching was the most useful profession there was. When Nishat asked her why she thought this way, Mona explained that students' lives could be put on the right track for life by a good teacher and she thought that was more valuable than being a lawyer. She asked Nishat what she wanted to be, and Nishat said that she wanted to be a doctor. Mona agreed that Nishat's chosen profession was also a worthwhile career. Nishat said that of course it was because doctors could relieve pain and illness, but although Mona agreed with her, she still insisted that good teachers had the best opportunity of shaping young people's lives for the better.

### Vocabulary:

8. Use the following saying words with an adverb of your choice appropriately in your own direct speech.

For example, *announce*: 'We're going to be married!' *announced* Rosa happily.

- a) screamed b) whispered c) snapped d) ordered e) suggested f) laughed

9. Choosing from *un-*, *dis-*, *re-*, write down a prefixed word for the following:  
a) to not respect b) to take off the cover c) to appoint again d) not planned e) to pay back f) to cook again g) not organized h) not cooked i) not trained j) not obedient
10. Use each of the following words in sentences of your own:  
a) unwholesome b) blushed c) hanged d) contorted e) lingered f) potion
11. Give two meanings for each of the following words:  
a) barked b) snapped c) swing d) kite e) shed



### Answer key to the tasks in Unit 3

#### Page 69: Prefixes

1. redo 2. unsure 3. rewrite 4. disconnect 5. unwanted 6. disinfect 7. replay  
8. unsympathetic 9. redeliver 10. disbelieve

#### Page 72: Extending your word-power

*daybreak* = dawn

*altitude* = height

*beeswax* = protective grease

*trace* = follow the line of

*dust* = powder

*painstaking* = needing a lot of effort

*blisters* = bubbles of fluid just under the skin

**Sample lesson plan**

<b>Class/level:</b>	6
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Prepositions
<b>Aim:</b>	To reinforce effective use of prepositions in speech and writing
<b>Resources:</b>	<i>Oxford Progressive English</i> , Book 6; Worksheet 4

**Worksheet for Unit 4**

Revise page 94 of your textbook, Unit 4, Grammar points on prepositions.

A preposition expresses a relationship of meaning between two parts of a sentence. Usually the preposition shows how the two parts are related in space or time.

Examples: *She left with her friends.*

*I was before you in the queue.*

A preposition may be a single word, such as: *of from with for up down out about beyond at before by under over in on out since*

**Task 1:** Choose ten of these prepositions and write a sentence using each one. Underline your preposition. Do not choose the preposition used in the following example: *We found the terrified cat hiding up the tree.*

**Task 2:** Fill in the gaps in the following sentences with single-word prepositions which are not in the list of examples above.

1. We found many trees damaged ..... the storm.
2. The little girl was hiding ..... the sofa.
3. We walked ..... the forest.
4. You must not walk ..... the road if a car is approaching.
5. The flowers ..... the edge of the lawn are very pretty.

A preposition may be a multi-word. Examples of multi-word prepositions, that is prepositions made up of two or more words, are: *ahead of; because of; due to; instead of; near to; as far as; by means of; in accordance with; in spite of; on behalf of*

The good thing about prepositions is that they do not vary in any way!

**Task 3:** Choose five of the multi-word prepositions above and use each in a sentence. Do not choose the preposition used in the following example: *The cricket game continued in spite of the rain.*

**Task 4:** Fill in the gaps in the following sentences with six multi-word prepositions from the examples given above.

1. What you are wearing is not \_\_\_\_\_ school regulations. Go home and change immediately!
2. We took the left turn \_\_\_\_\_ the right and ended up in the wrong part of the town.
3. \_\_\_\_\_ his illness, Talib was not able to collect his prize.

4. Irfan collected the prize \_\_\_\_\_ his brother who was ill.
5. There were six aircraft waiting to take off \_\_\_\_\_ ours.
6. From the summit, we could observe more mountain ranges \_\_\_\_\_ we could see.

**Task 5:** Do you remember the story 'The Yellow Emperor's Flood'? It is on page 81 of your textbook.

Read the following paragraph. Underline and write down all the prepositions you can find. See if you can find the multi-word preposition made up of four words!

Then, one after another, the rivers broke their banks. The dwellers in the plains and valleys, and all who lived by lake or seashore, saw the waters surge towards them or slowly rise at their feet. Many went no further than the roof of their hut before the waters overtook them. The rest made for the hills, there to seek shelter in caves dug out of the wind-blown soil. Some even copied the birds and made rough nests for themselves in the topmost branches of trees—anything, anywhere to reach a height, to be out of reach of the swirling, menacing waters. Carts and chariots no longer had any value. Everyone wanted a boat, and the boat-builders worked day and night. Every man became a fisherman, for meat was no longer to be had. Every woman searched all day for a tree with leaves or bark on it that her family could eat. And all there was to drink, now that the wells and streams had disappeared, was the brackish, muddy water of the flood itself.

**Homework:**

Write a report or account about an accident. It may be something which you experienced, or it may be an accident which you read about. Or perhaps you may prefer to imagine it.

- Write your account using as many prepositions as you can.
- Use single-word and multi-word prepositions.
- Underline your prepositions.
- Add up the total of your prepositions. If you use a preposition more than once, you can only count it once!
- See who has succeeded in using the highest total of prepositions correctly!





## Extension Text

The following extract comes from *Storm Catchers*, written by Tom Bowler and first published in 2001. Critics have called it: ‘a rare thing, a powerful mix of suspense and subtlety’, and ‘a compulsive read from the first page to the last’. The author has worked as a teacher of modern languages, and now lives in Devon in England, where he works as a writer and translator.

It certainly is an extremely exciting and hard-hitting story. Fin is a fourteen-year-old boy living with his family on the coast of Cornwall in the extreme south-west of England, a rugged coast often battered by gales and storms. He was supposed to look after his younger sister, Ella and his three-year-old brother, Sam, whilst his parents went out for the evening; but Fin had slipped out for an hour to his friend’s house in the village, and whilst Ella was alone with her little sleeping brother, a huge dark figure broke into the house and kidnapped her. The terrified girl is taken by her captor in a little dinghy on a stormy sea to a cave up above the rocks along the coast, where he leaves her with the food and blankets put there previously.

Fin, consumed with terrible remorse and guilt, tries desperately to find her after a boy’s voice on the telephone demands a huge ransom and warns the family not to contact the police. Fin seizes on a very old method of ‘divining’ or finding something—a traditional custom which some people have a gift for, and which not everyone believes in. He finds that his little brother seems to have a special gift for this divining. He suspends Ella’s ring on a thread of her long blonde hair and allows it to swing like a pendulum over a map of the area. The pendulum had circled over the coast where Fin knows is an old smugglers’ cave above the treacherous rocks. He takes out his father’s dinghy into the stormy water to find the cave—and Ella.



## The Storm

- Paragraph 1** Fin fastened his lifejacket, pushed the dinghy clear of the slipway and rowed out towards the breakwater. At least there was a moon to see by, though the racing clouds kept distorting it. *Free Spirit* slipped astern, nuzzling at her mooring as the swell moved her. He cast an eye round the cove. It was deserted and he was glad of it. The last thing he needed right now was other people. He rounded the breakwater and felt the onshore waves drive against the boat, mostly long combers with hissing white crests but some shorter waves, too, that punched into the bow and thrust him back. He forced a way through them and pulled clear of the land.
- Paragraph 2** He knew he had to be quick. The wind was rising all the time and soon the sea would be too dangerous to cross. Sam had been right about a storm coming. This one wasn’t at full strength yet but it had a vicious swell already, just like the night Ella was taken. For the umpteenth time he asked himself what the hell he was doing. Even if Ella were in the cave, and even if he managed to reach her, there was no guarantee that she’d be alone; he could still have that huge boy to deal with.
- But perhaps that was it. He frowned. No—not perhaps. That *was* it. Why pretend that he regretted slipping out of the house without telling Mum and Dad when he knew he wanted it this way? There was a score to settle and it was his. He was the one who’d left Ella unguarded in the first place; he should be the one to bring her back—and if the boy were there, too, so much the better.
- Paragraph 3** Gradually the headland drew closer, signals flashing from the automatic lighthouse at the top. He pulled on. There was the shadowy peak; there was the tower of the old Pengrig. He reached the base of the cliff and looked about him. The rocks were livid with foam. He felt his stomach tighten. Every part of him wanted to pull away—but he knew he could not. He had to go on, for Ella’s sake. The cave opened before him like a whale’s mouth; he wrestled the boat through the eddies towards it and suddenly he was inside.
- Paragraph 4** Nothing he’d heard or read about this place prepared him for the horror of it. Rocks jeered at him like gargoyles, spray flew over him in icy showers; the sound of the sea was like thunder in his head. He searched for the flat rock he’d heard about. There it was, over to the right, and, close by, the tunnel to the upper chamber. He looked for a place to land. There was only one spot the smugglers could have used, a slope at the end of the flat rock that formed a rough slipway to the top. He turned the dinghy and backwatered towards it, trying to resist the waves that were surfing him in, but it was no

good. The dinghy thudded against the wall of the cave. The jolt threw him into the stern of the boat. He floundered back to the thwart, unshipped the oars before he lost them over the side, and stretched out a hand for something to hold on to. But at that moment the next wave drove in.

**Paragraph 5** The dinghy was lifted and flung back against the wall. He clung to the gunwales, struggling to stay in the boat. As the wave slipped back, he spotted a finger of rock in the wall close by. He seized it, slipped the painter round it and held tight. Leaping onto the slippery incline, he released the painter, and scrambled with it to the top of the flat rock. As he did so, he saw the next wave rumble in, and crouching by the entrance to the tunnel, braced himself. The wave broke over the dinghy with a crash and thumped it against the wall again. He felt the painter tighten and a stream of water run past his feet; then the wave receded and the rope slackened in his hand.

**Paragraph 6** But more waves were rolling in and he knew he would have to be quick before a larger one plucked him away. He freed the painter, hauled the dinghy to the top of the flat rock, and manhandled it round into the lower part of the tunnel. A few seconds later the next wave raced past: he leaned against the wall, breathing hard. There was no sign of another boat so the boy was probably not here. He pulled the torch from his oilskin pocket, switched it on and started up the tunnel, his heart now pounding with excitement. Ella had to be here. She had to be. Where else could she be? Sam had got everything right with the pendulum and this would surely be right, too. Just a few more steps and he'd be able to see her, hold her, tell her he was sorry, bring her home.

**Paragraph 7** He hurried up the passageway as fast as he dared. His oilskin seemed to leak in a hundred places and he was shivering from the sodden clothing underneath, but he didn't care. He was going to be with Ella soon. He knew it. He climbed on up the rocky stairway, the beam of the torch brightening the tunnel with an eerie glow, then finally he saw a pale light ahead. He switched off the torch, steeled himself in case of attack, and strode into the upper chamber.

**Paragraph 8** All his hopes vanished in that moment. She was not here. No one was here. Tears rushed into his eyes as despair swallowed him once again; then he saw the shapes all around him. He wiped his eyes with the back of his hand, flicked on the torch and saw sandwich cartons bottles of mineral water, boxes, and a towel. Over by the far wall was a bucket, and close by his feet, a couple of blankets. He knelt down, picked one of them up and shone the torch over it; and felt his excitement return.

Caught in the beam was a long golden hair.

### Expressions

*the umpteenth time* (paragraph 2) or *umpteenth times* = when something is done again and again without success, it is done for *the umpteenth time*.

For example, an exasperated mother might say to her child, 'I've told you *umpteenth times* to tidy your room. Go and do it NOW!'

*jeered at him like gargoyles* (paragraph 5) = *gargoyles* are architectural features carved in stone on ancient buildings, such as churches and cathedrals. They are the heads of hideous, sinister creatures, often set at the corners of roofs and used as water spouts to drain off rain water.

*Using the feminine pronoun for ships and boats*: The dinghy *Free Spirit* nuzzled at *her* mooring. It is a long tradition in English for a ship to be referred to as *she*. Some people refer to their cars as *she*—usually men who dote on them!



### Vocabulary

Apart from being very exciting, this text is very nautical.

Here is some of the nautical vocabulary from the text in alphabetical order which is familiar to those who live by the sea, but not to those unfamiliar with the sea.

*breakwater* = a man-made land defence against the water

*bow of the boat* = the front

*crests* = the peaks of the waves

*combers* = a long curling sea wave

*dinghy* = a Hindi word (*dingi*) adopted into English for a small rowing boat or raft, often attached to a larger boat.

*eddies* (singular: eddy) = miniature whirlpools (see the penultimate line of *Wedding in the Flood*, page 84)

*gunwales* (also spelt *gunnels*, both pronounced [gunnels]) = the upper part of the boat's sides

*the headland* = the land furthest out into the sea

*life jacket* = the inflatable, usually fluorescent, vest worn to save the wearer's life if he or she falls into the water from a boat.

*moor* (verb) = to tie up a boat with a mooring rope; *mooring* (noun) = the place where a boat is moored or tied up.

*oilskin* = the waterproof, usually bright yellow or orange, protective clothing for sailors

*onshore waves* = waves blown onto land by a wind behind them

*painter* = the rope for tying up the dinghy

*slipway* = the usually man-made stone roadway for launching a small boat

*the stern* = the back

*surfing in* = riding the waves to get into shore

*thwart* = the seat in the boat on which the rower sits



### Further writing on Extension Text

1. Make a list of all the verbs, nouns and adjectives which make the sea seem powerful and rightening.
2. Explain the fears which Fin had to face as he rowed the dinghy out towards the cave.
3. Why did Fin feel as though it was *his* 'score to settle' with the boy who was holding Ella?
4. Explain how paragraph 5 adds to the tension of the story.
5. Explain how the suspense is built up in the story in paragraph 7.
6. Why did Fin's excitement return at the very end?
7. All through the text, Fin experiences physical and emotional feelings. Explain as many of them as you can.



### Speaking and listening

#### Discussion on the text

1. What do you think will happen next? What do you think has happened to Ella?
2. Which qualities of character do you think Fin shows?



### Extended Work on Unit 4

#### 1) *The Egg-collector's Surprise*, page 76

The following paragraphs precede the text of *The Egg-collector's Surprise* in the Student's Book at the beginning of Unit 4; they provide the background to the incident of finding the shepherd's bones, and the language is more challenging.

It could be used as a dictation, a comprehension text or for vocabulary building.



### The Egg Hunters

Those egg hunters who are not used to the habits of the vulture and eagle let the spring get too advanced before they go nesting. Then they give themselves the trouble and danger of a climb up a big tree or over the face of the precipitous cliff only to find the nest filled not with eggs, but with great downy young birds with their big beaks and fierce angry-looking eyes.

Most of the eagles lay their eggs in February and I have taken them when the ground has been inches deep in snow and when I would have supposed the frost was severe enough to kill the poor mother bird as she sat on her eggs. Much has been written about the danger of being attacked by the eagles whilst taking eggs from their nests. But from my own experience I should say the eagle is the most cowardly bird. No, there is enough danger in the climb without the imaginary one of being pecked at.

These birds are not afraid of the egg-hunters and the eagle, falcon and hawk often build on trees a three-year-old could climb. I can remember looking into a splendid sea-eagle's nest as I sat on my horse under the bough of a low bush. Out on the grassy plains, where there are no trees at all, the eagles actually build their nests on the ground. The most favourable place for nesting, however, is in the big trees on the river islands where it is perfectly quiet, and there is a rich feeding ground within easy reach on both sides of the river.



### Reading for understanding

1. Why is it important to go hunting for eagle and vulture eggs in the early spring, rather than in the late spring?
2. What evidence is there in the second paragraph that eagles are both physically tough and cowardly?
3. What are the dangers involved in hunting birds' eggs?
4. Where would you expect eagles to lay their eggs? Where did the writer find that they laid them?
5. 'Out on the grassy plains, where there are no trees at all, the eagles actually build their nests on the ground.' In this sentence, which word tells you that the writer is expressing surprise at the eagles' nesting habits?



### Vocabulary

1. Explain the meaning of:
  - a) precipitous
  - b) downy
  - c) pecked at
  - d) bough
  - e) favourable
  - f) feeding ground
2. Write another word or phrase to replace the following in the text:
  - a) habits
  - b) advanced
  - c) fierce
  - d) severe
  - e) cowardly
  - f) splendid



### Story-writing task

#### 2) Folk Story: *The Yellow Emperor's Flood*, page 81

Students can write their stories for homework, tests, or after they have discussed a plot with a partner.

Write your own folk story.

Follow the points in the following checklist:

- Give your story an intriguing title. (An intriguing title is one which makes the reader curious and fascinated.)
- Design an eye-catching title sheet for your story.
- Start your story in a traditional way, such as *Once upon a time...*
- Include in your story a flood or a storm, a wise man and an animal which can talk.

- Give a name to the place, imaginary or real, where you are setting your story.
- Use as much old-fashioned language as you can. For example, a young woman is often called a *maiden* or a *damsel* in folk stories.
- When you have finished, write out your story and attach your title sheet and at the back, a blank sheet headed *Comments from the Critics*.

When the stories are complete, they can be passed around the class which has now become a panel of critics! Everyone reads five stories and writes, and signs, constructive comments on the *Comments from Critics* sheet. In addition, each critic awards up to five stars for each story. Finally, the stories can be graded according to their star ratings.

### 3) *Newspaper Report*, page 86

An information box: an extension text for the presentation of media information on the Sydney bush fires, Australia.

#### **Burnt-out area of three Londons**

- Eighty fires were blazing across New South Wales last night, tackled by 20 000 firefighters.
- The total burnt-out area increased yesterday from 1400 square miles to 1930 square miles—an area three times the size of Greater London.
- Since the start of 'Black Christmas', fires have destroyed and killed thousands of sheep. Damage is estimated at £17.5 million.
- Australia's most deadly bushfires were on 'Ash Wednesday'—February 16th, 1983—when 72 people died in fires that swept across South Australia and Victoria.
- The latest Sydney fires are the worst there since 1994 when four people died.
- Many of the fires are thought to have been started deliberately. Police have set up a special arson taskforce. Eight people, including three 15-year-olds, have been arrested.

#### **Questions**

This information has been presented in bullet points.

1. What is the function of bullet points?
2. What kind of writing is appropriate to be presented in bullet point form?
3. List four facts presented in this information box.

#### **Figures**

4. Write out £17,500,000 in words.
5. Write the following numbers in words: 72; 1400; 1930; 20,000.

#### **Words and phrases**

6. Why do you think the time of the fires has been called *Black Christmas*?
7. Explain the meaning of the following words: a) ash b) arson c) taskforce

#### **Understanding**

8. This information box comes from a British, not an Australian, newspaper. How can you tell this?
9. If you were the editor of a Pakistani newspaper, what title would you give the information box instead of *Burnt-out area of three Londons*?

## Writing

10. Write your own information box with bullet points in which you present information about your school, its teachers and its pupils.

4) *Wedding in the Flood*, page 84

- Write a newspaper report of the incident described in the poem, *Wedding in the Flood*.
- Set your report out to look like a newspaper with a heading and sub-headings.



## Test Paper on Unit 4

## Reading for information and content:

*The Egg-collector's Surprise*

1. The egg-collector found a shepherd's crook with the bundle of decaying rags in the tree. In what way was it a clue as to what the egg-collector had found?
2. What is a 'spring flood'?

*The Yellow Emperor's Flood*

3. Why was the Yellow Emperor so angry?
4. Why could the people not get meat to eat after the flood rains came?

*Wedding in the Flood*

5. How many characters are there in the poem? Explain briefly what you have learned about each one.
6. Explain the factors which contributed to the final tragic event in the poem.

## Writing:

7. What is 'archaic' language? Give two examples of archaic language.
8. Write down the simple past form of the following verbs:  
a) to blow b) to drop c) to beautify d) to value e) to take f) to spend g) to bring
9. Give an example of a catastrophic event.
10. Explain the difference in meaning between the following pairs of words:  
a) childless and childish b) motherless and motherly c) senseless and sensitive
11. What is a proverb? Write down a proverb which you have heard someone use and explain what it means.
12. Write a headline and three sub-headings for the text *The Fire at Pera* on page 89.
13. Write a four-line verse about the aftermath of a volcanic eruption. (*Aftermath* means the immediate consequences of an unfortunate event.)
14. Use the following words in separate sentences:  
a) decimated b) wrapped c) wrath d) treacherous e) dowry



## Answer key to the tasks in Unit 4

Page 82: Matching definitions to words in *The Yellow Emperor's Flood*

- |                  |               |              |
|------------------|---------------|--------------|
| 1. all-consuming | 2. vindictive | 3. quagmires |
| 4. hollow        | 5. flimsy     | 6. surge     |
| 7. menacing      | 8. brackish   | 9. wrapped   |

**Page 83:** Explanations of proverbs

*Hail brings frost....* = One misfortune frequently follows another.

*Every cloud has ...* = Misfortune, however bad, has some good effect.

*Lightning never strikes...* = Chance misfortune does not visit the same place again

*It never rains but...* = When things go wrong, they tend to go on getting worse.

**Page 90:** Matching definitions to words in *The Fire at Pera*

1. shutters 2) ablaze 3) molten 4) bundles 5) tragedy 6) ferocity 7) confusion  
8) looters

**Pages 94–95:** Prepositions for the gaps in *The Quetta Earthquake*

1) of 2) from 3) from 4) with 5) of 6) with 7) for 8) up 9) of 10) under  
11) up 12) of 13) out 14) beyond 15) for 16) out 17) beyond 18) under  
19) beyond 20) from

**Page 95:** Matching definitions to given words in *Devastation*

*eruption* = a bursting out

*devastation* = terrible destruction

*extinguished* = wiped out

*climatic* = to do with the climate

*catastrophic* = disastrous

*famine* = lack of food

*scarce* = hardly any

*desperate* = without hope

**Page 97:** Suffix *-less*

1. worthless 2. pointless 3. homeless 4. powerless 5. windowless

**Answer key to worksheet tasks**

**Task 2:** 1) after (not 'by' because it's in the list of examples) 2) behind (not 'under' for same reason) 3) through (not 'in') 4) across 5) around / round

**Task 4:** 1) In accordance with 2) instead of 3) Because of / due to 4) on behalf of  
5) ahead of 6) as far as

**Task 5:** Then, one after another, the rivers broke their banks. The dwellers *in* the plains and valleys, and all who lived *by* lake or seashore, saw the waters surge *towards* them or slowly rise *at* their feet. Many went no further than the roof *of* their hut *before* the waters overtook them. The rest made *for* the hills, there to seek shelter *in* caves dug *out of* the wind-blown soil. Some even copied the birds and made rough nests *for* themselves *in* the topmost branches *of* trees—anything, anywhere to reach a height, to be *out of reach of* the swirling, menacing waters. Carts and chariots no longer had any value. Everyone wanted a boat, and the boat-builders worked day and night. Every man became a fisherman, *for\** meat was no longer to be had. Every woman searched all day *for* a tree *with* leaves or bark *on* it that her family could eat. And all there was to drink, now that the wells and streams had disappeared, was the brackish, muddy water of the flood itself.

[Note: ...*for* meat was no longer to be had. In this case, 'for' is a conjunction used in place of 'because'; for example: ...*because* meat was no longer to be had.]

**Sample lesson plan**

<b>Class/level:</b>	6
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Simple past tense and habitual past tense
<b>Aim:</b>	To clarify and reinforce use of correct tenses
<b>Resources:</b>	<i>Oxford Progressive English</i> Book 6; Worksheet 5

**Worksheet for Unit 5****Simple past tense and habitual past tense**

There are a number of tenses which you can use in the English language to indicate past time. The simple past tense and the habitual past tense are two of them.

The simple past tense is used to indicate when something happened and was completed in the past. It may be any time in the past: millennia ago, centuries ago, years ago, yesterday or just a moment ago.

Examples: *The dinosaurs disappeared about 64 million years ago.*

*I told you not to do that five minutes ago*

**Task 1**

Write five sentences of your own using the simple past. Underline your simple past tense verbs. In each of your sentences use a word or phrase to indicate how long ago in the past it was.

For example, *yesterday; long ago; three weeks ago; in 1962; six hundred years ago*

**Task 2**

Read the following account of Sameera's treatment for eye disease which comes from the text on page 105 of your textbook.

Sameera's eyes became irritated, especially in the sunlight, and she suffered from headaches. Previously a good student, her concentration deteriorated, and she started staying away from school, which resulted in a drop in her mid-term grades. At home Sameera was no longer able to help her mother with work around the house. Even playing with friends became difficult. Repeated infections of trachoma can eventually lead to permanent blindness. Fortunately, Sameera knew about the services available in the community and sought help at the local clinic. There, the health worker diagnosed her with active trachoma and treated her for the disease, which involved using eye ointment for six weeks.

1. Make a list of all the simple past verbs in this extract.
2. In brackets write the infinitive of the verb after each one.

Example: became (to become).

The habitual past tense is used for writing about something we regularly used to do in the past, or something which used to happen regularly in the past, but which now no longer happens. The verb form does not vary: *We used to grow strawberries; they used to grow strawberries.*



Example: *Every summer we used to visit my grandparents by the sea.*  
*We used to travel by tram years ago.*

**Task 3**

Write five sentences using the habitual past tense. Underline your verb.

In three of your sentences use a word or phrase to indicate that the happening was one which happened regularly. For example, *every week; each day; every time.*

**Task 4**

The following sentences are about Ved Mehta, the blind boy whom you read about in *The Sounds of the Sea* on page 99 of your textbook.

Rewrite each sentence replacing the simple past verbs with the habitual past tense.

Example: a) *I never walked anywhere; I always ran.*

Your sentence: *I never used to walk anywhere; I always used to run.*

1. Sometimes I forgot where a wall was and I crashed into it.
2. At other times a sighted person left a door half open and I ran into it.
3. Almost every day I banged my head or shins.
4. Frequently, Mrs. Mohun bandaged my legs from knee to ankle.
5. After that I was careful for a day or two.
6. I did not give the injuries much thought but I slept on my side to avoid further hurt.



## Extension Text 1

This extract, *Unseen Enemies*, comes from *Vedi*, the autobiography of Ved Mehta, the writer and academic, who was born in Lahore. Another extract from the same autobiography, *The Sounds of the Sea*, is in Book 6 Unit 5. The text in the Student's Book describes young Vedi's first visit to the sea from his boarding school for blind children. This text describes the physical dangers and injuries which the young boy had to suffer during his school days.

Mr. and Mrs. Ras Mohun ran the school. They believed that blind children should not be protected from every danger and injury because they had to make their way in a difficult world and therefore should learn to deal with its dangers and difficulties.



### *Unseen Enemies*

- Paragraph 1** 'The worst thing a person can do to blind children is to coddle them,' Mr. Ras Mohun used to say to his wife. 'Activities and hard knocks are the best thing for their development. Vedi is lucky that he's so naturally active.'
- Paragraph 2** I never walked anywhere but always ran, not caring what was in the way. Sometimes I would forget where a wall or a post was, and would crash into it. Other times, a bed or a chair would have been moved, or a door left half open—generally by a partially sighted person—and I would run into it. There was hardly a day when I did not get a cut or a bump, most often on the forehead, the eyebrows, or the shins. Once, my shins would not stop bleeding, even after Mrs. Ras Mohun repeatedly applied tincture of iodine to them. She had to bandage my legs from knee to ankle. The bandages stayed on for several days, and after she took them off I was careful for a while, as even a mere bit of friction would start up the bleeding again. I did not give the injuries much thought, but I automatically learned to sleep on my side in such a manner that they would not touch the sheets or the pillow.
- Paragraph 3** All of us totally blind boys were constantly hitting ourselves against something or other. We would feel each other's bumps and injuries, and we would joke about them. 'Let me feel,' we would say. 'Is it on your hood or on your mudguard? Or is it the wheel again?' *Hood* was our slang for a forehead, *mudguard* for an eyebrow, and *wheel* for a shin. We had special names for bumps on special spots—like *horns* for bumps on the sides of the forehead. We might say, 'Have you got one horn on your hood or two?' or, 'Oh, that's a big horn!'
- Paragraph 4** Even as we made light of our injuries, we endowed whatever we hit—or whatever hit us, as we came to think of it—with the malevolence we attributed to the entire sighted world. It seemed to us that a stationary object, like a wall, no less than a familiar object in an unfamiliar place, like a chair that had been moved, would wilfully loom out of the sighted world to vex us. Whenever we hurt ourselves on anything at all, we would kick it and beat it and cry out, and yet sometimes our injuries came not from the sighted world but from our own carelessness.
- Paragraph 5** One day, Abdul and Bhaskar were on the swing in the back courtyard. I could feel the whoosh of air as the swing repeatedly flew past my head—first coming, then going back. The swing board was held on the rope only by a notch in each end. When the swingers went too high, the board would sometimes come unhooked from the rope and spill them. I feared that Abdul and Bhaskar would get thrown and hurt themselves. Besides, it was long past time for me to have my turn on the swing. 'Stop!' I shouted. 'It's my turn!' Instead of stopping, they pumped the swing harder and faster and higher, as if they were a couple of trapped birds trying to escape. 'Catch us and you can have the swing!' Bhaskar shouted breathlessly, his voice ricocheting in the well of the back courtyard.
- Paragraph 6** When the swingers did not play fair, we would often stop the swing by rushing at the rope from the front, catching hold of it, and dragging our feet along the ground. I listened carefully to the whooshes of air, and when I was sure that the swing was just in front of me I dashed forward with my arms out-stretched. But I had forgotten momentarily that Bhaskar had one good eye and could see me coming. I heard the board squeak against the rope as the swing was jerked to the side out of my reach.

But the swing, it turned out, was going so fast that Bhaskar wasn't able to jerk it far enough and a corner of the board struck me like a hammer blow in the middle of my forehead. I staggered and fainted.

**Paragraph 7** When I woke up, I had the odd sensation that my forehead was frozen and that someone was scratching it with the point of an ice pick.

'Don't!' I cried, trying to wriggle out from under it.

'Lie still,' said a strange man's voice that seemed to be coming from above my head. 'I'm stitching up your wound. It's a really bad one. You're lucky that your brain was spared.'

I began to cry.

'You're just in pain. Try to go to sleep,' the man said, and he tied a bandage around my head so tightly that it seemed to bunch up the skin on my forehead under it.

I remember that I had to sleep on my back, because every time I turned on my side I felt that the man was jabbing my forehead with the ice pick again. I remember that the moment I woke up, I examined the wound through the bandage. It felt as if some-one had branded me. I had heard that really bad criminals were permanently branded on their foreheads with an iron and abandoned on an island. I started howling.

'You are making noise,' the Sighted Master said.

'The man is going to send me to the prisoners' island!' I cried.

'You are going nowhere,' the Sighted Master said. 'You are going to sleep under my supervision.'

I went back to sleep.

**Paragraph 8** I don't know how long I stayed out of classes, but the next thing I remember is that I was feeling my forehead, from which the bandage had been removed, and the boys had gathered around me to feel it, too. There were impressions on my forehead, and they formed a sort of pattern—two parallel lines of dots, one longer than the other, rather like an elongated Braille q. Abdul was feeling it with his fingers, which were as rough as a pumice stone.

I cried out with pain.

'Q' for quiet!' he yelled. 'Two, four, six, eight—who don't you appreciate? Half-sighted Bhaskar!'



#### Vocabulary

*aloft* = high up

*coddle* = to comfort, to treat in an excessively motherly and protective way. ('Mollycoddle' means the same thing, but even more so).

*elongated* = lengthened, stretched out

*endowed* (to endow someone or something with) = to give

*jerked* = pulled sharply

*to make light of* = to pretend that something is not as important or painful as it really is

*malevolence* = evil

*notch* = a cut in the wood

*ricocheting* (pronounced [rik-o-shay-ing]) = bouncing off. A bullet from a gun, or a ball hit hard on a pool table *ricochets* when it bounces off from side to side in an unpredictable way.

*tincture of iodine* = a purple essence used to paint on wounds to prevent infection. It stings horribly!

*vex* = to annoy, anger

*wilfully* = doing something unpleasant or unacceptable on purpose



### Reading for understanding

1. Explain how the boys reacted to all the injuries they suffered.
2. Explain exactly how Vedi came to be injured by the swing which Abdul and Bhaskar were using.
3. Describe Vedi's experiences after he woke up following his faint after he was hit by the swing.
4. What was Vedi afraid of? Why did he have this fear?
5. Write down three words or phrases which show that Vedi was blind.
6. Who do you think was to blame for Vedi's injury?
7. Describe the qualities of character which you think Vedi shows in this text.



### Speaking and listening

#### Discussion

*'The worst thing a person can do to blind children is to coddle them. Activities and hard knocks are the best thing for their development.'*

1. Do you think Mr. Ras Mohun is right in his ideas about how to treat blind children? Can you suggest any other ideas?
2. Consider the difficulties which a totally blind child and a totally deaf child would have. Which disability do you think is the worst for the child?



### Extension text 2



#### Braille

Vedi learned to read Braille, a system of specially printed raised dots which blind people can learn to 'read' with their fingertips.

The inventor of this system, Louis Braille, was born in France in 1814. His father made harnesses for horses, and little Louis used to enjoy watching his father at work and, although his father warned him against touching the sharp tools of his trade, Louis sometimes couldn't resist trying to use them himself. Nobody knows exactly what three-year-old Louis was doing, but somehow he managed to plunge an awl (sharp-pointed punch used for making holes in the straps) into his eye. No proper medical treatment was available for his terrible injury, and Louis was treated by a village herbalist. Unfortunately, the eye became infected and by rubbing his sore eye, Louis transferred the infection to the other eye, and he soon became totally blind.

He nevertheless went to school in Paris where he learned to read using large wooden blocks, and later used Captain Barbier's night-writing, which used a system of dots representing sounds. It was a complex system and one word could require a hundred dots. Louis's idea, in contrast, was brilliantly simple. He took a 'cell' or rectangle of six

A	B	C	D	E	F	G	H	I	J	K	L	M
⠠	⠡	⠢	⠣	⠤	⠥	⠦	⠧	⠨	⠩	⠪	⠫	⠬
⠠	⠡	⠢	⠣	⠤	⠥	⠦	⠧	⠨	⠩	⠪	⠫	⠬
⠠	⠡	⠢	⠣	⠤	⠥	⠦	⠧	⠨	⠩	⠪	⠫	⠬
N	O	P	Q	R	S	T	U	V	W	X	Y	Z
⠠	⠡	⠢	⠣	⠤	⠥	⠦	⠧	⠨	⠩	⠪	⠫	⠬
⠠	⠡	⠢	⠣	⠤	⠥	⠦	⠧	⠨	⠩	⠪	⠫	⠬
⠠	⠡	⠢	⠣	⠤	⠥	⠦	⠧	⠨	⠩	⠪	⠫	⠬

dots, and by raising a different combination of dots for each letter of the alphabet, a blind person could learn the alphabet by feeling the raised dots, and so to read Braille script. It is a system used all over the world and has enabled blind people to read as easily as sighted people. British politician, David Blunkett, is blind and reads all his documents in Braille.

More than anything else, Louis wanted blind children to benefit from his reading scheme, but very sadly, his wonderful invention was never acknowledged in his lifetime. He died in poverty at the age of 43. He is now honoured by a monument in Paris in France, the country of his birth.



### Reading for understanding

1. How did Louis Braille lose his eyesight?
2. What was the difference between Captain Barbier's night-writing and Louis Braille's system of dots? Why is Braille better?
3. Write your own name using the Braille system of raised dots as in the diagram.
4. Write a short message to your class partner using Braille. Exchange messages and read your partner's.
5. Someone who has never heard of Braille has asked you to explain what it is. Write a paragraph of clear sentences explaining Braille.



### Extended Work on Unit 5

#### Similes, pages 101–102:

Complete the following sentences with similes. Write more than one word for each one.

- a) The water was as cold as \_\_\_\_\_.
- b) He ran after the bus like \_\_\_\_\_.
- c) The baby's skin felt like \_\_\_\_\_.
- d) She looked as beautiful as \_\_\_\_\_.
- e) On her first day at school, the teachers loomed over the little girl like \_\_\_\_\_.
- f) The wind in the trees rustled like \_\_\_\_\_.
- g) When she saw the face at the window, she screamed like \_\_\_\_\_.
- h) The birthday cake tasted like \_\_\_\_\_.
- i) I'm very proud of you. You were as brave as \_\_\_\_\_.
- j) Her words cut me like \_\_\_\_\_.

#### Suffixes *-able* and *-ible*, page 107:

Fill in the blanks in the following sentences with adjectives ending in either *-able* or *-ible*:

- a) I can rely on him completely. He is totally \_\_\_\_\_.
- b) Where is the bird? I can't see it. It's \_\_\_\_\_.
- c) I can't hear you. Speak up! You are \_\_\_\_\_.
- d) Fortunately this disease can be cured. It is \_\_\_\_\_.
- e) It was a wonderful film, the sort you'll never forget. It's \_\_\_\_\_.
- f) You'll never move that statue, it's far too heavy. It's \_\_\_\_\_.
- g) She's the sort of girl you can't help liking. She's very \_\_\_\_\_.
- h) You can divide 9 by 3; 9 is \_\_\_\_\_ by 3.
- i) We can recycle all our old newspapers, glass and metal. It is all \_\_\_\_\_.
- j) The little girl behaves so badly that her mother cannot manage her. She is \_\_\_\_\_.

**Relative pronouns, page 114:**

Fill in the gaps in the following text with the appropriate relative pronoun:

*who whose whom which that*

A miller 1) ..... was accompanied by his younger son, was driving his donkey to market in the hope of finding someone 2) ..... would buy it. On the road they met a group of girls 3) ..... laughter rang out as they approached. 'Did you ever see such a couple of fools? To trudge along the dusty road when they have an animal 4) ..... they might be riding!' The miller thought there was sense in what they said, so he put his son on the donkey whilst he walked beside him. Presently they met some old farmers 5) ..... the miller had not seen before. 'You'll spoil that son of yours, letting him ride when you go on foot! Make him walk!' they cried out. 6) ..... advice should he follow? The miller took the advice 7) ..... the farmers had given him and he rode the donkey, whilst the son trudged behind. Shortly they met a group of women and children 8) ..... called out: 'What a selfish old man! He's riding the donkey whilst his poor son has to follow as best he can!' More advice! 9) ..... was the best? The miller was becoming confused by all the people 10) ..... he met along the way. But now, acting on the words of these women 11) ..... he had just met, the miller lifted his son up behind him. Soon they met some travellers 12) ..... had been walking for many days. 'Where are you going on that donkey?' they asked. 'To market,' answered the miller 13) ..... patience was now wearing rather thin. 'With a load like that? You'll exhaust him and he'll fetch nothing. You'd do better to carry him!' So the miller and his son dismounted, tied the donkey's legs to a pole, and carried it along the road to the market 14) ..... was now quite close. As they approached, crowds of people came out to laugh at the sight 15) ..... greeted them. What madmen to carry a donkey! Father and son continued over the bridge, but the donkey was frightened by the noise 16) ..... had suddenly erupted around it. It kicked and struggled and broke the bonds 17) ..... held it. With a splash, the donkey fell into the river – and was drowned. The saddened miller, 18) ..... journey to market had ended in tragedy, turned back with his son to 19) ..... he spoke not a word until they reached their home. 'I have been a fool, my son,' he said sadly. 'Please learn from the mistakes 20) ..... I have made. In trying to please everyone, I have pleased no one.'

**Key:**

- |                  |                  |                  |                  |                  |
|------------------|------------------|------------------|------------------|------------------|
| 1) <i>who</i>    | 2) <i>who</i>    | 3) <i>whose</i>  | 4) <i>which</i>  | 5) <i>whom</i>   |
| 6) <i>whose</i>  | 7) <i>which</i>  | 8) <i>who</i>    | 9) <i>whose</i>  | 10) <i>whom</i>  |
| 11) <i>whom</i>  | 12) <i>who</i>   | 13) <i>whose</i> | 14) <i>which</i> | 15) <i>which</i> |
| 16) <i>which</i> | 17) <i>which</i> | 18) <i>whose</i> | 19) <i>whom</i>  | 20) <i>which</i> |

**Note:** *that* could be used in place of *which* in these answers. It would be grammatically correct, but because this is a written exercise, *which* is more appropriate.

**Literal and metaphorical, pages 118–119:**

Metaphorical expressions using *blind* and *deaf*:

*To be blind to* = to take absolutely no notice of something; to ignore

For example: I was feeling really unwell, but my boss *was blind to* my obvious pain and made me work an extra shift.

*To turn a blind eye to* = to pretend not to see something which should be noticed and acted upon

For example: The boss knew that his nephew was stealing from the business, but he *turned a blind eye to it*.

*To fall upon deaf ears* = to be not listened to; to be unable to make someone listen

For example: I told the authorities again and again about the dangers of the unfenced railway line, but my words always *fell upon deaf ears*.

After discussing the meanings of these expressions with a class partner, explain their meanings in writing and give an example of an occasion when they might be used.

- There's none so blind as those who won't see.  
There's none so deaf as those who won't hear.
- If the blind lead the blind, they will both fall in the ditch.
- Masters should be sometimes blind and sometimes deaf.
- It is to plough the sea or knock at a deaf man's door.



## Test Paper on Unit 5

### Reading for understanding:

#### *The Sounds of the Sea*

1. From reading Paragraph 3, how can you tell that Vedi cannot see?

#### *Sight Savers International*

2. In one sentence summarize the main points of the text on page 103.

#### *Sight Savers News Pakistan*

3. What do you think are the greatest achievements of LRBT, the eye care programme run in the slum areas of Karachi?
4. What have you learned about eye disease from the texts on pages 103 and 105?

#### Poem: *The Blind Man*

5. In the poem the man cannot see with his eyes because he is blind. But he does 'see' in other ways. How does he do this?

#### *Odysseus and the Sirens*

6. Why was it so important that Odysseus did not hear the Sirens' songs? Explain how Odysseus cheated the Sirens.

### Writing:

7. Write six sentences each containing a simile introduced by *like* or *as* which makes a comparison with: a) an animal's huge open mouth b) a ship rocking on a rough sea c) loud, angry shouting d) the feel of icy water e) the sting of an insect f) fireworks exploding in the sky
8. Provide the adjective with the *-ible* or *-able* suffix which means: a) cannot be eaten b) can be relied on c) can be read d) of value e) can be treated
9. In the following paragraph, change the verbs in the simple past to the habitual past tense using *used to*. In this mini-text, there are ten verbs in the simple past which can be changed into the habitual past. There are three verbs in the simple past which it would be inappropriate to change.
  - Rewrite the mini-text with the verbs changed into the habitual past.
  - Underline the habitual past verbs in blue.
  - Underline the three simple past verbs in red.

As a young girl I read mystery stories about ghosts. Sometimes I really frightened myself and imagined that there were ghosts in my house. Before I went to bed, I looked under the bed to make sure that was no ghost there. Sometimes I woke screaming from nightmares and my mother came to comfort me. She said that I had

too many ghost stories on my mind, and she took my book away. However, I always found another book of ghost stories to take its place.

(Key: The ten verbs to change are: read; frightened; imagined; went; looked; woke; came; said; took; found. The three simple past verbs to remain the same are: were; was; had.)

10. Write five sentences, each one using at least one of the following relative pronouns: who; whom; whose; which; that
11. Write six sentences, each one using one of the following verbs in the passive voice. Use three in the present and three in the past:  
a) frighten b) celebrate c) enjoy d) eat e) cross f) write
12. Use the following words in separate sentences:  
a) touching b) current c) heroic d) wax e) irreversible



### Answer key to the tasks in Unit 5

#### Page 107: Suffixes *-ible -able*

see = visible; treat = treatable; afford = affordable; touch = tangible (not 'touchable' which is used only as a negative form in the specialist vocabulary of caste, 'the untouchables')

#### Pages 109–110: Finding words to match definitions

1. recumbent; 2. portico; 3. siesta; 4. feral; 5. gnarled; 6. thicket; 7. vacantly.

#### Page 114: Matching words with their definitions

warn = advise of danger; calm = smoothly; mast = vertical support for sails; deaf = unable to hear; longing = strong desire; fade = decrease.

#### Page 120: Relative pronouns

1. who      2. which      3. whom      4. who      5. whose

#### Page 121: The passive voice

1. was admired    2. was hidden    3. was not helped    4. was destroyed    5. was taken



### Answer key to worksheet tasks

#### Task 2:

- |                             |                         |                                  |
|-----------------------------|-------------------------|----------------------------------|
| 1. Became (to become)       | 2. Suffered (to suffer) | 3. Deteriorated (to deteriorate) |
| 4. Started (to start)       | 5. Resulted (to result) | 6. Was (to be)                   |
| 7. Became (to become)       | 8. Knew (to know)       | 9. Sought (to seek)              |
| 10. Diagnosed (to diagnose) | 11. Treated (to treat)  | 12. Involved (to involve)        |

#### Task 4

These sentences are taken from the second paragraph of the Extension Text *Unseen Enemies*.

1. Sometimes I used to forget where a wall was and I used to crash into it.
2. At other times a sighted person used to leave a door half open and I used to run into it.
3. Almost every day I used to bang my head against it.
4. Frequently Mrs. Mohun used to bandage my legs from knee to ankle.
5. After that I used to be careful for a day or two.
6. I did not used to give my injuries much thought but I used to sleep on my side to avoid further hurt.



# Unit

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# 6

## Lions and Tigers

### Sample lesson plan

<b>Class/Level:</b>	6
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Asking questions—using <i>do</i> , <i>does</i> , <i>did</i> and <i>wh</i> - words
<b>Aim:</b>	Recognizing and using correct forms of interrogative statements
<b>Resources:</b>	<i>Oxford Progressive English</i> , Book 6; Worksheet 6 and story text (Photocopy and distribute the story <i>Grandfather's Tiger</i> )

Revise the Grammar points on page 125 of your textbook.

Read the story *Grandfather's Tiger*.

### Worksheet for Unit 6

#### Task 1

Write out 10 questions and their answers using a) *do*, *does* or *did* b) the correct tense c) a question mark where needed. Remember that *do*, *does* and *did* may also be used as auxiliary verbs in the answers.

Examples:

- 1) Ask whether Grandfather hunts tigers. (simple present)  
*Question: Does Grandfather hunt tigers?*  
*Answer: Yes, grandfather hunts tigers.*  
*Yes, Grandfather does hunt tigers.* (auxiliary verb)
- 2) Ask whether Grandfather hunted tigers. (simple past)  
*Question: Did Grandfather hunt tigers?*  
*Answer: Yes, Grandfather hunted tigers.*  
*Yes, Grandfather did hunt tigers.* (auxiliary verb)
1. Ask whether Grandfather knew the forest well.
2. Ask whether elephants accompany the hunting party.
3. Ask whether tiger cubs drink cod liver oil.
4. Ask whether Grandfather looked after the cub himself.
5. Ask whether a puppy makes a good companion for a tiger cub.
6. Ask how Grandfather treated the cub.
7. Ask if the tiger cub liked the puppy.
8. Ask whether the zoo was happy to get a tiger as a gift.
9. Ask if Grandfather spoke to the Superintendent about Timothy.
10. Ask whether the new tiger posed a threat.

#### Task 2

Revise page 126 of your textbook: Asking questions using the *wh*- words  
*Why? Where? What? Who? When?*

Answer the following questions which begin with *wh*- words.

- a) Use the story to find the answers.  
b) Match the verb tense in the question to the verb tense in your answer.

Examples:

- 1) Why does Grandfather take his hand out of the tiger's cage? (simple present)  
Answer: *Grandfather takes his hand out of the tiger's cage because the tiger is not Timothy. (simple present)*
- 2) Where did Grandfather find the tiger cub? (simple past)  
Answer: *Grandfather found the tiger cub in the forest. (simple past)*
1. Why does Grandfather have trouble keeping up with Timothy? (Paragraph 6)  
2. When did Timothy try to stalk a cat? (Paragraph 7)  
3. Why did Grandfather reserve a first class compartment for himself and Timothy? (Paragraph 7)  
4. Where did Grandfather take Timothy? (Paragraph 8)  
5. What does Timothy's coat look like after living six months in the zoo? (Paragraph 8)  
6. What frightens Timothy? (Paragraph 9)  
7. Who spoke to Grandfather at the zoo? (Paragraph 10)  
8. Why does Grandfather think Timothy should be moved? (Paragraph 10)  
9. What news about Timothy does the keeper give Grandfather? (Paragraph 11)  
10. When was the tiger in the cage trapped? (Paragraph 11)

### Task 3

#### Writing

You are a policeman who is investigating a burglary. You have to ask the owner of the house which was burgled questions about the event.

Write down ten questions to ask the house owner. Start your questions with *do; does; did; why; where; what; who; when*.

Use: a) each word at least once b) simple present and simple past verbs.



## Extension Text

The following text, *Grandfather's Tiger*, is a complete short story written by Ruskin Bond, who lives in the Himalayas, and is a much respected writer and journalist who has been writing for over forty-five years.



### *Grandfather's Tiger*

**Paragraph 1**  
\*shikari = an Urdu word for a hunter

Timothy, the tiger cub, was discovered by Grandfather on a hunting expedition in the jungle. Grandfather was no *shikari*\*, but as he knew the forest better than most people, he was persuaded to accompany the party, which consisted of several Very Important Persons, to advise on the terrain and the direction the beaters should take once a tiger had been spotted.

**Paragraph 2** The camp itself was sumptuous—even large tents (one for each *shikari*), a dining-tent, and a number of servants' tents. The dinner was very good, as Grandfather admitted afterwards; it was not often that one saw hot-water plates, finger-glasses and seven or eight courses, in a tent in the jungle! But that was how things were done in those days. There were also some fifteen elephants, four of them with *howdahs* for the *shikaris*, and the others especially trained for taking part in the beat.

**Paragraph 3** The sportsmen never saw a tiger, nor did they shoot anything else, though they saw a number of deer, peacock, and wild boar. They were giving up all hope of finding a tiger, and were beginning to shoot at jackals, when Grandfather, strolling down the forest path at some distance from the rest of the party, discovered a little tiger about eighteen inches long, hiding among the intricate roots of a banyan tree. Grandfather picked him up, and brought him home after the camp had broken up. He had the distinction of being the only member of the party to have bagged any game, dead or alive.

**Paragraph 4** At first the tiger cub, which was named Timothy by Grandmother, was brought up entirely on milk given to him in a feeding-bottle by our cook, Mahmoud. But the milk proved too rich for him, and he was put on a diet of raw mutton and cod liver oil, to be followed later by a more tempting diet of pigeons and rabbits. Timothy was provided with two companions—Toto the monkey, who was bold enough to pull the young tiger by the tail, and then climb up the curtains if Timothy lost his temper; and a small mongrel puppy, found on the road by Grandfather.

**Paragraph 5** At first Timothy appeared to be quite afraid of the puppy, and darted back with a spring if it came too near. He would make absurd dashes at it with his large forepaws, and then retreat to a ridiculously safe distance. Finally, he allowed the puppy to crawl on his back and rest there! One of Timothy's favourite amusements was to stalk anyone who would play with him, and so, when I came to live with Grandfather, I became one of the tiger's favourites. With a crafty look in his glittering eyes, and his body crouching, he would creep closer and closer to me, suddenly making a dash for my feet, rolling over on his back and kicking with delight and pretending to bite my ankles.

**Paragraph 6** He was by this time the size of a full-grown retriever, and when I took him out for walks, people on the road would give us a wide berth. When he pulled hard on his chain, I had difficulty in keeping up with him. His favourite place in the house was the drawing room, and he would make himself comfortable on the long sofa, reclining there with great dignity, and snarling at anybody who tried to get him off. Timothy had clean habits, and would scrub his face with his paws exactly like a cat. He slept at night in the cook's quarters, and was always delighted at being let out by him in the morning.

'One of these days,' declared Grandmother in her prophetic manner, 'we are going to find Timothy sitting on Mahmoud's bed, and no sign of the cook except his clothes and shoes!'

**Paragraph 7** Of course, it never came to that, but when Timothy was about six months old a change came over him; he grew steadily less friendly. When out for a walk with me, he would try to steal away to stalk a cat or someone's pet Pekinese. Sometimes at night we would hear frenzied cackling from the poultry house, and in the morning there would be feathers lying all over the veranda. Timothy had to be chained up more often. And

finally, when he began to stalk Mahmoud about the house with what looked like villainous intent, Grandfather decided it was time to transfer him to a zoo. The nearest zoo was two hundred miles away. Reserving a first class compartment for himself and Timothy—no one would share a compartment with them—Grandfather took him to the zoo where the authorities were only too glad to receive as a gift a well-fed and fairly civilized tiger.

**Paragraph 8** About six months later, when my grandparents were visiting relatives, Grandfather took the opportunity of calling at the zoo to see how Timothy was getting on. I was not there to accompany him, but I heard all about it when he returned. Arriving at the zoo, Grandfather made straight for the particular cage in which Timothy had been interned. The tiger was there, crouched in a corner, full-grown and with a magnificent striped coat.

**Paragraph 9** ‘Hello, Timothy!’ said Grandfather and, climbing the railing with ease, he put his arm through the bars of the cage.

The tiger approached the bars, and allowed Grandfather to put both hands around his head. Grandfather stroked the tiger’s forehead and tickled his ears, and, whenever he growled, smacked him across the mouth, which was his old way of keeping him quiet. The tiger licked Grandfather’s hands and only sprang away when a leopard in the next cage snarled at him. Grandfather shooed the leopard away, and the tiger returned to lick his hands; but every now and then the leopard would rush at the bars, and he would slink back to his corner.

**Paragraph 10** A number of people had gathered to watch the reunion when a keeper pushed his way through the crowd and asked Grandfather what he was doing.

‘I’m talking to Timothy,’ said Grandfather. ‘Weren’t you here when I gave him to the zoo six months ago?’

‘I haven’t been here very long,’ said the surprised keeper. ‘Please continue your conversation. But I have never been able to touch him myself—he is always very bad tempered.’

‘Why don’t you put him somewhere else?’ suggested Grandfather. ‘That leopard keeps frightening him. I’ll go and see the Superintendent about it.’

**Paragraph 11** Grandfather went in search of the Superintendent of the zoo, but found that he had gone home early; and so, after wandering about the zoo for a little while, he returned to Timothy’s cage to say goodbye. It was beginning to get dark. He had been stroking and slapping Timothy for about five minutes when he found another keeper observing him with some alarm. Grandfather recognized him as the keeper who had been there when Timothy had first come to the zoo.

‘You remember me,’ said Grandfather. ‘Now why don’t you transfer Timothy to another cage, away from this stupid leopard?’

‘But...sir,’ stammered the keeper. ‘It is not your tiger.’

‘I know, I know,’ said Grandfather testily. ‘I realize he is no longer mine. But you might at least take a suggestion or two from me.’

‘I remember your tiger very well,’ said the keeper. ‘He died two months ago.’

‘Died!’ exclaimed Grandfather.

‘Yes, sir, of pneumonia. This tiger was trapped in the hills only last month, and he is very dangerous!’

Grandfather could think of nothing to say. The tiger was still licking his arm, with increasing relish. Grandfather took what seemed to him an age to withdraw his hand from the cage.

With his face near the tiger’s he mumbled, ‘Goodnight, Timothy,’ and giving the keeper a scornful look, walked briskly out of the zoo.



### Vocabulary

*bagged* = captured, usually killed—literally ‘put in the bag’ to be brought back

*beaters* = the men whose job it is to make the capture of the hunted animal easier for the hunters with guns; they take part in the ‘beat’

*to give a wide berth to* = to give plenty of space to something; to avoid meeting (A ‘berth’ is the place where a large ship is tied on shore and it needs a great deal of room to manoeuvre)

*frenzied* = wild, crazed, uncontrolled

*interned* = imprisoned

*Pekinese* = a small pet dog (originally from Peking—Beijing—in China)

*prophetic* = telling the future

*retriever* = dog bred to bring back in its mouth the game shot by the hunter; it is a soft-mouthed dog which will not bite the game, but retrieve it undamaged

*shooed* (simple past tense of to shoo) = make, usually an animal, go away by saying ‘Shoo! Shoo!’

*stalk* = to dog, to follow closely to the annoyance of the person being followed.

*sumptuous* = extremely luxurious

*terrain* = layout and features of the land and landscape

*Very Important People* = also known as VIPs. These are people in elevated positions of society or business who receive special treatment, for example, when travelling.



### Reading for understanding

1. Describe Timothy’s life before he was given to the zoo.
2. What have you learned about the qualities of Grandfather’s character?
3. Do you think he would make a good grandfather for you? Give your reasons.
4. What did the narrator, the ‘I’ of the story, enjoy when he visited his grandfather and Timothy?
5. Explain his grandmother’s worries about Timothy.
6. For what reasons did Grandfather finally decide that Timothy should be given to a zoo?
7. List all the different kinds of animals and birds mentioned in the story. Find at least ten.



### Writing exercises

- 1) Rewrite the account of Grandfather’s visit to the zoo six months after he had given Timothy to the zoo. Write the account in the first person from Grandfather’s point of view. (i.e. so that ‘I’ is Grandfather). Include his thoughts and feelings, as well as what happened.
- 2) Here are six pairs of homophones (words with the same sound, but different meanings and spellings). One word from each pair is taken from the extension text. Write as many sentences as are necessary to use all twelve words correctly. Underline the twelve words.

*shoes*    *stalk*    *profit*    *berth*    *paws*    *roots*  
*shoos*    *stork*    *prophet*    *birth*    *pause*    *routes*



### Speaking and listening

Photocopy the story and cut it up into paragraphs. After reading out the story once to the class, give each group or pair the separate paragraphs with these instructions:

1. Arrange the paragraphs into the complete story.
2. Number the paragraphs 1–11.
3. Jot down your reasons for placing the paragraphs in the order in which you have placed them. Which clues did you use?
4. Which paragraph do you think is the climax or highest point of the story?

5. How would you classify the story? (e.g. mystery; romance, adventure, etc.)
6. Award up to five stars for the story. Jot down your reasons for awarding the stars. (e.g.: How intriguing is the beginning of the story? How effective is the ending? Did you want to read on?)

The groups then compare the arrangement of their paragraphs, and their reasons for their arrangements, and for their star ratings.



### Extended Work on Unit 6

#### 1. Asking Questions, pages 125–126

##### Extension text 2

The incident in October 2003 which the police officer refers to in this newspaper report is the one in the newspaper story *At home in the urban jungle* on page 122 of Unit 6.

##### New York

July 30<sup>th</sup> 2004

A WHITE TIGER took a leisurely, half-mile stroll through an unfamiliar urban jungle, watching calmly as panicking picnickers fled and cars crashed into each other on a busy road, leaving four adults and a child with minor injuries.

Then, as chaos reigned, Apollo, the rare Bengal tiger who had escaped from a circus, took a break and lay down in a street in Queens, New York, on Saturday.

Six police officers, armed with assault rifles and tranquillizer dart-guns, formed a cordon around the animal until Apollo's trainer arrived and coaxed him back into his cage.

'They made some type of signal, and the tiger jumped into the cage,' a police officer said.

The seven-year-old, 450-lb tiger is in the New Cole Bros Circus, which is performing locally. Apollo was being transferred from a small cage to a larger one but the enclosures separated, creating an opening big enough for him to get out. Jessica Walters, a witness, was having a picnic with friends. 'We were all in shock,' she said. 'Here we are, out on a quiet Saturday afternoon picnic and all of a sudden, a tiger is walking past like he was on a quiet afternoon stroll!'

The tiger had apparently crossed several streets and briefly stepped into the park before settling in on the street where the police found him.

Police in New York have become accustomed to the bizarre. Last October, they helped animal-control officers remove a 600-lb tiger and a 5ft-long alligator from a Manhattan apartment.

'Our officers have no special training on how to deal with tigers,' the police officer said. 'Based on this tiger and the last tiger, perhaps we will have to incorporate something into our training.'

Make a list of questions and answers between you and anyone in, or concerned with, the incident described in the text above. For example, you could ask Jessica Walters, the eye witness, some questions, or the animal keepers who were transferring Apollo from one cage to another when he escaped.

- Write 10 questions and answers.
- Use *do* or *did* as appropriate.
- Use the appropriate verb tenses in the questions and answers.
- Use the *wh-* words *Why? Where? What? Who? When?* as appropriate.



### Writing task

#### 2. Fables, pages 133–134

Write your version of a well-known fable, or write a very short story with a moral.

#### 3. Chronological Order, page 142

Make a time line of dates.

On your time line, write down all the important dates in your life starting with your birth.

Write just a phrase for each date, for example, 'my birth' or 'first day of school'.

Ask your parents and grandparents, or other adults important to you, for significant dates in their lives before you were born, and add those to your time line.

#### 4. Suffixes *-or -er*, pages 24–26

Explain clearly in complete sentences what the following things or people do:

- a) printer; b) collector; c) carer; d) photographer; e) radiator;  
f) proofreader; g) carpenter; h) hairdryer; i) money-lender; j) jailer.



### Test Paper on Unit 6

#### Reading for understanding:

##### *At home in the urban jungle*

- Describe the challenge facing the police officers in the Harlem district of New York when they called at Mr. Yates' flat.

##### *Struggle to save the Siberian tiger*

- Summarize the ways in which the existence of the Siberian tiger is being both threatened and encouraged at the present time in Russia.

##### *Folk Tale*

- In which ways did Spider show his cunning in the story?
- In which ways did the lion show his foolishness in the story?

##### *The African Lion* by A.E. Housman

- To whom is this poem a warning?
- Do you think it is a serious warning? Give your reasons.

#### Writing:

- Turn the following names into the possessive. Make up a noun which belongs to each name.

For example, *Mr. Johns* → *Mr. Johns' circus*

- a) Miss Dickens    b) Mrs. Symons    c) Mr. Grant  
d) Miss Walters    e) Ms. Chichester    f) Mrs. Burgess
- Fill the gaps in the following sentences with verbs in either the simple present, or the present continuous, as appropriate:
    - He usually (come) to the shop every Wednesday. I hope he is not (feel) unwell.
    - War (be) never the answer. Why can't people (live) in harmony?
    - I am (have) a bath at the moment. I'll be down in a moment.

- d) At the weekends we (join) the family for lunch. This weekend we (celebrate) my grandmother's birthday.
- e) The population of London (be) now ten million and it (grow) year by year.
9. Fill in the gaps in the following sentences using the verb *to turn on*:
- a) I told the electrician \_\_\_\_\_ the electricity at 8 a.m.
- b) The dog suddenly \_\_\_\_\_ his owner.
- c) Justin \_\_\_\_\_ the water, but no water came out of the tap.
- d) I was so upset! She suddenly \_\_\_\_\_ me and accused me of stealing.
- Explain how the stress falls in the pronunciation of the verbs which you have inserted.
10. i. Give four examples of someone who does something, which end in *-er* or in *-or*.
- ii. Write down as many adjectives you can think of to describe the lions and tigers which appear in this Unit.
- iii. Use the following words in separate sentences:
- a) to undo   b) unsuspecting   c) branded   d) inedible   e) trampled  
f) poacher   g) conservationist   h) dissatisfied   i) logging   j) habitat



### Answer key to the tasks in Unit 6

**Page 128:** Inserting the present continuous and simple present

- 1) am making   2) goes   3) is working   4) arrive   5) are shopping

**Page 130:** Reading for understanding

- 1) undisturbed   2) increasingly   3) unemployment   4) survive   5) close to extinction  
6) heritage   7) internal organs   8) affected   9) harsh

**Page 131:** Writing task

- 1) were poached ; poachers   2) conserve; extinct; conservationist   3) extinction;  
conservationist

**Page 143:** *When animals turn on human beings*

- 1) 1994; 1995; 1997; 1998; 1999; 2000; 2001; 2003  
2) Three in African countries; three in Europe  
3) Four years old  
4) Nine  
5) Four attacks  
6) Eight  
7) 2003

**Page 144:** Writing task *-or, -er*

- 1) actor   2) teacher   3) visitor   4) cooker   5) bottle opener   6) ticket collector  
7) calculator   8) driver   9) owner   10) poacher

**Page 145:**

- 1) doctor   2) carpenter   3) victor   4) tailor   5) passenger   6) messenger or courier  
7) lawyer   8) butcher   9) hairdresser   10) traveller



**Sample lesson plan**

<b>Class/Level:</b>	6
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Active and passive voice
<b>Aim:</b>	To reinforce use of active and passive voice and correct tenses through practice
<b>Resources:</b>	<i>Oxford Progressive English</i> , Book 6; Worksheet 7

**Worksheet for Unit 7**

In the active voice something is done by the subject of the verb. In the passive voice something is done to the subject of the verb.

Examples:

- The farmer sees the fox.* = active simple present
- The fox is seen by the farmer.* = passive simple present
- The goose bit the burglar.* = active simple past
- The burglar was bitten by the goose.* = passive simple past

The construction of active sentences is different from the construction of passive sentences, as shown below.

Active voice: subjects (the farmer; the goose) verb phrases (sees; bit) object (the fox; the burglar)

Passive voice: subjects (the fox; the burglar) verb phrases (is seen; was bitten) passive agents introduced by 'by' (the farmer; the goose)

**Task 1**

Write eight sentences following the pattern of the sentences a)–d) above, using each one twice.

Write an explanation of each one underneath following the explanations e) and f) above.

For example: *The eagle saw a mouse.*

*Active voice: subject (the eagle) verb phrase (saw) object (a mouse)*

The negative in the passive; When a passive verb phrase is in the negative, the negative *not* or *never* is placed between the *be* part of the verb (*am, are, is, etc.*) and the participle.

Example: *The work is not completed.* = simple present passive

*The lost aircraft was never found.* = simple past passive

*Not* cannot go in any other position, however, it is possible for *never* to be in a different position for special effect.

For example: '*Such a noise was never heard*' could be written as: '*Never was such a noise heard*'.

That is a difficult construction, so remember to follow the rule that both *not* and *never* go after the 'be' form and before the participle.

**Task 2**

1. Write six sentences: three using the simple present passive and three using the simple past passive.
  - In each sentence use 'not' or 'never'.
  - Use this construction in each one: subject / verb phrase with negative/object.
  - Identify your verb phrase in each sentence.

Example: *My sister was never told about the missing ring. (simple past passive)*

**Task 3**

Do you remember the folk tale *The Red Rooster* on page 159, in your textbook? Read it again. The following sentences are about the folk tale.

- i) Identify the voice and tense of the given sentence.
- ii) Rewrite the following sentences as instructed; underline your verb phrase..

Example: *The elder brother gathered his crops.*

Rewrite using the passive simple past.

Your answer: a) *active simple past*

b) *The crops were gathered by the elder brother.*

1. He never gives any harvest to his brother. *Rewrite using passive simple present.*
2. The rich brother never killed a cow. *Rewrite using passive simple past.*
3. Your brother needs a big rooster. *Rewrite using passive simple present.*
4. The wife prepared a great feast. *Rewrite using passive simple past.*
5. The older brother was embraced by his younger brother. *Rewrite using active simple past.*
6. The brother's body was covered with red feathers. *Rewrite using active simple past.*
7. He shared the property equally with his brother. *Rewrite using passive simple past.*
8. You take everything from me. *Rewrite using passive simple present.*

**Homework**

Write an account (about one page) of how someone nasty learned his or her lesson.

In your account use both the active and passive voices in your verb phrases.

When you have finished, underline your active verb phrases in red, and your passive verb phrases in blue.

Exchange your work with your partner and check the active and passive verb phrases for accuracy.



## Extension Text

The following extension text is based on a well-known folk tale, commonly known as *'The Frog Prince.'* Folk tales are stories that are found in every culture and are transmitted by word of mouth from one generation to another. Sometimes, one finds very similar stories, with similar lessons in them, in different cultures.



### *The Frog Prince*

#### Paragraph 1

Once upon a time, and a very long time ago it was, there was a girl called Rosemary. She was a good girl and all would have been well with her but that she had a cruel stepmother. So instead of having pretty dresses to wear and sweet cakes to eat as all girls should, she was made to do the housework: to go down on her knees and scrub the stone floors, and roll up her sleeves to the elbows and do the washing. And the better she did the work, the worse her stepmother hated her. If she got up early in the morning, it was not early enough; if she cooked the dinner, it was not cooked right. Poor Rosemary! She worked all the day, yet everything she did was wrong. One day her stepmother decided to be rid of her.

'Child,' said she, 'take this sieve and go to the well at the end of the world. Fill the sieve with water and bring it back to me. Mind now, and see that you don't spill a drop. Be off with you!'

So Rosemary, who never dared answer her stepmother back, took the sieve and went out to look for the well.

#### Paragraph 2

Presently she met a carter, who had stopped to tighten his horse's reins.

'Where are you off to?' asked he. 'And what have you got in your hand?'

'I am trying to find the well at the end of the world,' she answered, 'and this is a sieve that I must fill with water.'

The carter laughed heartily and said she was a foolish girl and that he had no idea where the well was. He jumped back upon his cart, whipped up the horse, and left poor Rosemary standing in the road. She walked on a while, and soon she saw three little boys bowling their hoops in the yard before an inn.

They asked her the same question and when she repeated her answer they laughed aloud. So Rosemary trudged on, asking everybody she met if they could tell her where the well was; but no one knew. Some were rude, some laughed at her, and others said they would have helped her if they could, but they knew not how.

#### Paragraph 3

At last she spied a ragged old woman, bent nearly double, looking for something in a cart-rut. She had a torn bonnet, very nearly no teeth at all, and a crooked stick, which she was poking about in the mud.

'What are you looking for?' asked Rosemary.

'I have lost the groats I was going to buy bread with,' answered the old woman. 'If I don't find them, I will have nothing to eat tonight.'

So Rosemary helped her look for the groats, and very soon she caught sight of them.

'Thank you,' said the old woman in her creaky voice. 'I should never have found it by myself. Now tell me where you are going and what you are doing with that sieve.'

'I am going to fill this with water from the well at the end of the world,' said Rosemary, 'but I am afraid there is no such place.'

'Why, indeed, there is,' said the old woman, 'and I will tell you how to find it.'

So, pointing with her stick, she showed Rosemary the way.

'Through the gap in that hedge,' she said, 'over the far hill, up the stony path along the hazel wood, and along the valley—that will take you there. God speed you, and may the way seem short.'

#### Paragraph 4

Rosemary thanked her, and went along until she came to a deep valley, and at the very end of the valley was a well. It was so overgrown with ivy and moss that she nearly

missed it. She knelt down on the bank beside the well, and dipped her sieve into the water. Many times she dipped it, but each time the water ran out through the holes in the sieve, so that not a drop was left to take home to her stepmother.

Just as she was beginning to think that her misery would never end, something croaked, and a fat green frog hopped out from under a fern leaf.

'What's the matter?' asked the frog.

Rosemary told him.

'If you promise,' said the frog, 'to do everything I ask for a whole night, I can help you.'

'Yes, of course I will,' said Rosemary eagerly. 'I'll promise whatever you like—only *do* help me, *please*.'

The frog considered for a moment or two, gulped once or twice, and then told her to stop the holes in the sieve with moss and cover it with clay. So Rosemary followed his advice and when she dipped the sieve into the water, and this time not a drop ran out.

'I must get home as quickly as I can,' she said, turning to go. 'Thank you, thank you, dear frog, for helping me.'

**Paragraph 5** You can imagine how surprised her stepmother was to see her when she got home. She had hoped to get rid of the girl for good but here she was, none the worse for her journey, carrying a sieve full of water, just as she had been told. The stepmother didn't say much, because she was too angry. Instead, she made her get the supper for them both and wash the dishes afterwards, just as if nothing had happened. As night was falling, they were surprised to hear the sound of knocking at the door.

Rosemary went to the door.

There was a little croaking noise, and a voice said:

*'Open the door and let me in,*

*Let me in, my heart of gold;*

*Remember the words we spoke so true*

*Down by the water green and cold.'*

**Paragraph 6** It was the frog. Rosemary had almost forgotten him. Her stepmother asked her who it was at the door, and Rosemary told her all about the frog and the promise she had made him.

'Well, let him in,' said the stepmother, 'and do as he tells you. Girls must keep their promises.'

She rather liked the idea of her stepdaughter's having to obey the commands of a frog. So Rosemary opened the door, and the frog hopped in. He looked at her, and then he spoke again:

*Lift me, lift me up to your knee,*

*Up to your knee, my heart of gold;*

*Remember the words we spoke so true*

*Down by the water green and cold.'*

Rosemary did not much like the idea of having a damp frog sitting on her knee, but she lifted the frog up, and he sat perched on her knee. Then once more he spoke to her.

*'Give me, O give me meat and drink,*

*Meat and drink, my heart of gold;*

*Remember the words we spoke so true*

*Down by the water green and cold.'*

**Paragraph 7** The stepmother ordered her to keep her promise, so Rosemary fetched some leftover supper from the larder and put it on a plate in front of the frog: he bent his head down and ate every scrap of it. Then once more he spoke:

*'Take me, take me into your room,  
Into your room, my heart of gold;  
Remember the words we spoke so true  
Down by the water green and cold.'*

'No,' said Rosemary. 'I will never have such a cold, clammy creature near me. Get away, you nasty animal!'

At this the stepmother almost screamed with laughter.

'Go on!' she cried. 'Do as the frog bids. Remember your promise.'

Rosemary took the frog to her room but kept him as far away as she could. Before the break of day, she was awakened by the frog's croaking.

'Everything I have asked, you have done,' he said. 'One more thing I ask, then you will have kept your promise. The night is not over yet—fetch an axe and chop off my head!'

**Paragraph 8** Rosemary looked at the frog, and her heart went cold. How could she kill him when he had been so kind to her? However, he insisted so she sadly brought the wood chopper from the kitchen and cut off the frog's head.

Then she had the greatest surprise of her life. For the frog was no more: in his place stood a young and handsome man smiling at her.

'Don't be afraid,' he said in a soft voice. 'I am not here to hurt or alarm you. Once I was a prince, but a foul enchantress turned me into a frog; and her wicked spell could not be broken until a young girl should do my bidding for a whole day and night.'

**Paragraph 9** At these words the stepmother, who had been woken up by the sound of voices, came into the room and was greatly astonished to see the young prince there, instead of the slimy frog.

'Madam,' said the prince, 'your stepdaughter had the kindness to break the spell that made me a frog; for that I am going to marry her. You wanted to get rid of her—well, now I am going to take her away to be my wife.'

For once the stepmother had nothing to say. Not long afterwards the prince and Rosemary were married, and very happy they were for the rest of their lives.

#### Vocabulary

*bowling hoops* = circles of metal which children roll along the road (To 'bowl along' is to travel quickly and easily; hoop-bowling is now a children's game of a past age in UK)

*do my bidding* = an old fashioned expression meaning 'to do what I say'

*enchantress* = the feminine of enchanter; a witch, or one who casts spells

*foul* = vile

*God speed you* = an archaic expression meaning 'May God speed you on your way'

*groat* = an English silver coin worth four pennies issued between 1351 and 1662

*hazel wood* = hazel is a kind of tree which produces edible nuts in autumn

#### Expression

*Sieve* (pronounced [siv]) is found in two frequently used expressions:

*to have a brain, or memory, like a sieve*

*to leak like a sieve*

For example:

Oh dear, *my memory's like a sieve!* Where did I put that telephone number?

The ceiling's *leaking like a sieve!* Bring some buckets, quickly!



### Writing tasks

1. Rewrite the story from Rosemary's point of view.
2. Present the story to the class only as far as the end of paragraph 6 or 7. Now, write your conclusion to the story.
3. Certain 'ingredients' appear in folk stories. The familiar ingredients in this story include the wicked stepmother, the frog which turns into a prince, and the happy-ever-after marriage at the end.

Look back at the two folk stories in Unit 7, *The Two Brothers* and *The Red Rooster*.

Write your own folk story set in a real or imagined country.

Include in it: a happy ending; an animal or creature with magic properties; a wicked character.

#### Extension Grammar Point

*sieveful and sieve full*

a) In the text, Rosemary has to bring back a *sieveful* of water.

b) Finally, she carries the *sieve full* of water back to her stepmother

In a) *sieveful* is a noun of measurement, as in *a tablespoonful*; *a glassful*; *a bowlful*. This means as much as can go in a sieve, glass and so on. The stress falls on the first syllable.

In b) *sieve full* is a noun followed by an adjective, as in *He brought in a bowl full of strawberries*. The stress is equal on *bowl* and *full*.

4. Complete the following sentences changing the word in brackets. For example, in the first sentence, change 'teaspoon' to either *teaspoonful* or *teaspoon full*, according to the explanation in the box above.
  - a) In the recipe you need a (teaspoon) of ginger.
  - b) Maria came in with her (arms) of flowers from the garden.
  - c) You'll need more than one (bucket) to wash all that mess away.
  - d) We'll need three (basket) of plums to make the jam.
  - e) Bina has her (head) of dreams.



### Speaking and listening

Repetition is characteristic of folk stories, and there is a great deal in this story.

1. As a group or pair:
  - Identify examples of repetition in the story
  - Discuss the effect of the repetition
  - Think of some reasons why repetition is characteristic of folk stories.
2. Rosemary's stepmother keeps saying to her stepdaughter: 'Girls must keep their promises'.

As a group or pair, discuss the following points:

- Do you think the stepmother is correct?
- Do you think it is important to keep promises?
- Is it more, less, or just as important for girls, rather than boys, to keep promises?
- Why do you think the stepmother was so keen for Rosemary to keep her promise to the frog?



### Extended Work on Unit 7

1. Looking for; searching for; to lose; to find, pages 148–149

Fill in the gaps in the following sentences with the appropriate forms and tenses of the verbs *to look for*; *to search for*; *to lose*; *to find*

- a) Mumtaz had been separated from her twin sister as a little girl when her mother died. She \_\_\_\_\_ contact with her twin, but when she grew up, she spent many years \_\_\_\_\_ her. After ten long years of \_\_\_\_\_ her, she was overjoyed to \_\_\_\_\_ her once again.

(Key: *lost*; *searching for*; *searching for*; *find*)

- b) I've \_\_\_\_\_ my earring. Please will you help me \_\_\_\_\_ it? I've been \_\_\_\_\_ it for ages, but can't \_\_\_\_\_ it. I do hope it isn't \_\_\_\_\_ for good, because it has great sentimental value.

(Key: *lost*; *look for*; *searching for*—*because it's a serious search to the searcher as the earring is important to her*; *find*; *lost*)

- c) Tariq is going to \_\_\_\_\_ the race unless he \_\_\_\_\_ the energy for a final effort. He has \_\_\_\_\_ the last two races and he deserves to win this one. Look! He's done it! He's \_\_\_\_\_ that extra energy, he's not \_\_\_\_\_ any more. He's winning! Well done, Tariq!

(Key: *lose*; *finds*; *lost*; *found*; *losing*)

2. Prepositions page, 161:

Use the following prepositional phrases in your own ten sentences. You can use the phrases in any position you choose within your sentences.

- |                          |                             |                            |
|--------------------------|-----------------------------|----------------------------|
| a) beyond comprehension  | b) despite his efforts      | c) through the forest      |
| d) apart from her mother | e) under the bed            | f) since last summer       |
| g) during all that time  | h) outside the concert hall | i) in addition to all that |
| j) around that time      |                             |                            |

#### Expressions using **brother**

*stepbrother* = one's stepfather's son; not a full brother

*half-brother* = one's brother who shares one parent

*foster-brother* = a boy with whom one is brought up in a foster home

*brother-in-law* (plural *brothers-in-law*) = the brother of one's husband or wife

*elder brother* = the oldest brother; in the past in particular, being the eldest brother was important for inheritance reasons

*brother-in-arms* = a fighter in the same cause

*blood brothers* = two men who have committed themselves to a cause or each other by symbolically by making a small cut in their hands and mingling their blood.

*brotherhood* = a) the relationship between real brothers; b) feeling of community and fellowship between people, not necessarily just men

*the brotherhood of man* = fellowship between human beings

*brethren* = brothers, an archaic plural; it is now used only for religious groups, e.g. Plymouth Brethren

*brotherly love* = the close love between brothers, or like that between brothers

*Big Brother* = created in the futuristic novel, *1984*, by George Orwell written in 1948. He saw a future where people were ruled by an all-powerful, omnipresent power called Big Brother which spied on people via television screens.

Big Brother is now a worldwide television game show where a group of people live together in a television house for ten weeks, watched continually by television cameras.

3. *The Two Brothers* and *The Red Rooster*, pages 157, 159–160:  
Folk stories very often have happy endings. One of these stories has a happy ending, but the other one does not.
- As a class, compare the endings of the stories:  
How effective are they?  
How do the endings suit the message of the stories?  
Which do you prefer?
  - Reread the two folk stories in this Unit, *The Two Brothers* and *The Red Rooster*.  
Now, write your own story called: *You will always be my brother*.  
You may write any kind of story you like. It could be a folk story, a story set in the past or the future, or perhaps one set in a modern city. The choice is yours.  
You can set your story in whatever country you like, real or imaginary.
  - Writing an interview:  
You are going to interview the two brothers from the folk tale, *The Red Rooster* after the property has been shared and they are living happily together. They are not given names in the story, so you can give them suitable names.  
  
Write out your interview with ten questions which you ask them, along with their answers.  
Set out your interview like the one with Howard Carter on page 170.



## Test Paper on Unit 7

### Reading for understanding:

#### *Mpho's Search*

- Describe Mpho's different feelings throughout the text.

#### *Amy Johnson*

- Explain the mystery concerning the disappearance of Amy Johnson's aeroplane in 1941.

#### *The Two Brothers*

- Describe Khamer's crime and punishment. Do you think he deserved his punishment? Give your reasons.
- Explain how each brother could deserve sympathy. Do you sympathize with either Khamer or Khuru?

#### *The Red Rooster*

- Explain how the elder brother comes to realize that he has been behaving extremely selfishly.

#### *Finding the Tomb of Tutankhamen*

- What was 'the mummy's curse'? How did it appear to affect people?

### Writing:

- Put the following verbs into i) active simple present ii) active simple past iii) passive simple present iv) passive simple past:  
a) to find      b) to lose      c) to bring      d) to put  
e) to forgive      f) to deceive



8. Write a paragraph about making a discovery in which you use six different prepositions. Underline your prepositions.
9. a) Add the prefix *un-* to the following verbs, so that you reverse the action of the verb:  
i) do            ii) cover            iii) wrap            iv) seat  
b) Use each verb with the prefix *un-* in sentences of your own.  
Write two sentences for each verb, one in the active, one in the passive. You can use the verb in any tense.
10. a) Add the prefix *un-* to the following adjectives so that you reverse the meaning:  
i) cooked    ii) forgettable    iii) written    iv) ashamed    v) afraid  
b) Use each adjective with the prefix *un-* in sentences of your own.
11. Use the following words, phrases and expressions in sentences of your own:  
a) to back    b) beyond my wildest dreams    c) from natural causes  
d) to discover    e) to find out                            f) to be shot down
12. Use the following words in separate sentences:  
a) loose    b) massive    c) aquarium    d) archaeologist  
e) mummies (not meaning 'mothers')    f) curse



### Answer key to the tasks in Unit 7

**Page 156:** Writing Task, passive and active of verb *to find out*:

- 1) was not found    2) find    3) were found    4) was found  
5) is not found

**Page 158:** Writing task, gaps from *The Two Brothers*

- 1) afresh    2) abide by    3) swear an oath    4) so be it    5) heirless

**Pages 162–163:** Gapped text *Tracking the Striped Hyena*

- |                           |                     |                           |
|---------------------------|---------------------|---------------------------|
| 1. about                  | 2. outside          | 3. Despite / In spite of  |
| 4. Since                  | 5. in addition      | 6. about                  |
| 7. during                 | 8. through / during | 9. Apart from             |
| 10. around                | 11. Since           | 12. during                |
| 13. in addition           | 14. with            | 15. through               |
| 16. despite / in spite of | 17. around          | 18. despite / in spite of |
| 19. towards               | 20. In addition     |                           |

**Page 163:** Vocabulary *Tracking the Striped Hyenas*

- 1) superstitions    2) insane    3) sorcerers    4) rowl around    5) rugged  
6) loathe    7) bait    8) estimate    9) conserving    10) prey

**Page 166:** Vocabulary and expressions, *Tutankhamen*

<i>need</i>	=	requirement
<i>massive</i>	=	enormous
<i>stripping</i>	=	leaving bare
<i>convinced</i>	=	absolutely certain
<i>back</i>	=	support with money
<i>investigation</i>	=	search
<i>glinting</i>	=	gleaming
<i>coffin</i>	=	container for a dead body
<i>spores</i>	=	living particles
<i>mask</i>	=	protection for mouth and nose

<b>Class/Level:</b>	6
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Direct and indirect questions
<b>Aim:</b>	To enable students to practice and reinforce framing of interrogative statements in direct and indirect speech
<b>Resources:</b>	<i>Oxford Progressive English</i> , Book 6; Worksheet 8

## Worksheet for Unit 8

A direct question is one which is asked directly using the words of the questioner.

Example:

- 'Where are you going this afternoon, Jonathan?' asked Cousin Jane.
- 'Are you going to the festival, Jonathan?' asked Cousin Jane.

To write a direct question you need to:

- use speech marks round the direct question
- use a question mark at the end of the question inside the speech marks
- use a small letter at the beginning of the saying word such as *asked; queried; questioned; demanded*
- invert the order of pronoun / verb of a statement to verb / pronoun of a question; e.g. *It is raining* = pronoun / verb; *Is it raining?* = verb / pronoun
- use a capital letter if a 'question word' (*when/where/how/what/ why*) is used as in example a) above
- use a comma before the name when someone is addressed inside the speech marks as in examples a) and b) above.

An indirect question is a reported question which does not use the exact words of the questioner.

To write an indirect question using a 'question word' you need to:

- begin with the questioner
- change the verb to the past/past continuous tense within your indirect question.

Example: a) Cousin Jane asked (past) Jonathan where he was going (past continuous) that afternoon.

To write an indirect question without a 'question word' you need to:

- begin with the questioner
- use 'whether'
- keep the tenses the same

Example: Cousin Jane asked (past) Jonathan whether he was going (past continuous) to the festival.

### Task 1

Rewrite the following direct questions as indirect questions.

Examples:

- 'What did you say, Khizr?' asked Raquel.  
Your answer: *Raquel asked Khizr what he said.*

- b) 'Are you feeling alright, Edward?' asked Tom.  
Your answer: *Tom asked Edward whether he was feeling alright.*
1. 'When are you going on holiday, Hassan?' asked his teacher.
  2. 'Why are you looking so worried, Jack?' asked his sister.
  3. 'Are you boys going to stop shouting?' asked their mother.
  4. 'Am I old enough to vote?' asked Sana.
  5. 'Where can I find the eggs?' asked the customer.
  6. 'What is going on here, girls?' asked the caretaker.

### Task 2

Change the following indirect questions to direct questions. You can use other appropriate saying words.

Example: The teacher asked Jeremiah whether he had done his homework.

Your answer: *'Have you done your homework, Jeremiah?'* asked the teacher.

- 1) David's mother asked him how he was feeling.
- 2) The patient asked the doctor what was wrong with him.
- 3) The little girl asked her father whether she was big enough to ride on the horse.
- 4) The farmer asked Tom whether he would help him.
- 5) The clown asked the children whether they liked magic tricks.

### Homework

The following is from an information pack about the water wheels of Hama in Syria. When they were built, they were an amazing technological achievement for the time. Today too they are admired by all who see them.

Read the information in the 11 bullet points below.

The water wheels (*norias*) of Hama, Syria

- Hama is about two and a half hours by express bus from Aleppo in Syria.
- Settlements in Hama go back to the Bronze Age and the Iron Age.
- Hama's water wheels (*norias*) are up to 20 metres in diameter, the height of a five-storey building.
- *Norias* have been in Hama since at least the fifth century.
- 17 of the 30 *norias* built in the 13th century still survive today.
- The wheels bring up water from the River Orontes, as it is lower than the land.
- *Norias* are driven by the current of the water acting upon the paddles, and require no other form of power to keep them going.
- Water fills and drives the wooden boxes that empty into aqueducts at the top of the wheel's rotation.
- Wheels were used to supply the town with water and for irrigating crops in the surrounding farmland.
- Although no longer applied to practical use, the wheels still turn in spring and summer for the benefit of tourists.
- Creaking and groaning as they bring up the water, they are a wonderful sight and a reminder of Syria's fascinating past.

Task: Write twelve direct questions which you could ask about the water wheels of Hama.

- Use the information in the bulleted points.
- Start each question with a 'question word'

Example: *What was the water used for?*



## Extension Text 1

The following three extension texts are all about hot-air balloons. The first text is an extract from *The Wonderful Wizard of Oz* written by Frank Baum and published in 1900. The son of a wealthy New York businessman, Frank Baum was a journalist and playwright. *The Wonderful Wizard of Oz* was enormously popular and Baum wrote 14 more *Wizard of Oz* titles as well as the lyrics for a musical based on the book. After his death, there were three *Wizard of Oz* films and 26 more adventures written by various authors, including his own son. When the series finished in 1951, it had sold over seven million copies.

Dorothy is a little American farm-girl who was caught up in a cyclone in her home in Kansas and taken to a wonderful, magical land ruled over by the Wizard of Oz. Dorothy asks the wizard for wisdom, courage, the ability to love—and the power to go home. The Wizard teaches Dorothy that she can attain these things only through her own efforts. Baum's message in his story was that we have to use our talents for the good of ourselves and all of those around us.

In this extract the Wizard plans a way for Dorothy to go home to Kansas.



### *The hot-air balloon*

Dorothy longed more than ever to get back to Kansas. On the fourth day, to her great joy, Oz sent for her, and when she entered the Throne Room he greeted her pleasantly:

'Sit down, my dear; I think I have found the way to get you out of this country.'

'And back to Kansas?' she asked eagerly.

'Well, I'm not sure about Kansas,' said Oz, 'for I haven't the faintest notion which way it lies. But the first thing to do is to cross the desert, and then it should be easy to find your way home.'

'How can I cross the desert?' she inquired.

'Well, I'll tell you what I think,' said the little man. 'You see, when I came to this country it was in a balloon. You also came through the air, being carried by a cyclone. So I believe the best way to get across the desert will be through the air. Now, it is quite beyond my powers to make a cyclone; but I've been thinking the matter over, and I believe I can make a balloon.'

'How?' asked Dorothy.

'A balloon,' said Oz, 'is made of silk, which is coated with glue to keep the gas in it. I have plenty of silk in the Palace, so it will be no trouble to make the balloon.'

'But in all this country there is no gas to fill the balloon with, to make it float,' said Dorothy.

'True,' answered Oz. 'But there is another way to make it float, which is to fill it with hot air. Hot air isn't as good as gas, for if the air should get cold the balloon would come down in the desert, and we should be lost.'

'We!' exclaimed the girl. 'Are you going with me?'

'Yes, of course,' replied Oz. 'I am tired of being such a humbug. If I should go out of this Palace my people would soon discover I am not a Wizard, and then they would be vexed with me for having deceived them. So I have to stay shut up in these rooms all day, and it gets tiresome. I'd much rather go back to Kansas with you and be in a circus again.'

'I shall be glad to have your company,' said Dorothy.

'Thank you,' he answered. 'Now, if you will help me sew the silk together, we will begin to work on our balloon.'

So Dorothy took a needle and thread, and as fast as Oz cut the strips of silk into proper shape the girl sewed them neatly together. First there was a strip of light green silk, then a strip of dark green and then a strip of emerald green; for Oz had a fancy to make the balloon in different shades of the colour about them. It took three days to sew all the strips together, but when it was finished they had a big bag of green silk more than twenty feet long. Then Oz painted it on the inside with a coat of thin glue, to make it airtight, after which he announced that the balloon was ready.

'But we must have a basket to ride in,' he said. So he sent the soldier with the green whiskers for a big clothes basket, which he fastened with many ropes to the bottom of the balloon. When it was all ready, Oz sent word to his people that he was going to make a visit to a great brother Wizard who lived in the clouds. The news spread rapidly throughout the city and everyone came to see the wonderful sight.

Oz ordered the balloon carried out in front of the Palace, and the people gazed upon it with much curiosity. The Tin Woodman had chopped a big pile of wood, and now he made a fire of it, and Oz held the bottom of the balloon over the fire so that the hot air that arose from it would be caught in the silken bag. Gradually the balloon swelled out and rose into the air, until finally the basket just touched the ground. Then Oz got into the basket and said to all the people in a loud voice:

'I am now going away to make a visit. While I am gone the Scarecrow will rule over you. I command you to obey him as you would me.'

The balloon was by this time tugging hard at the rope that held it to the ground, for the air within it was hot, and this made it so much lighter in weight than the air outside that it pulled hard to rise into the sky.

'Come, Dorothy!' cried the Wizard. 'Hurry up, or the balloon will fly away.'

'I can't find Toto anywhere,' replied Dorothy, who did not wish to leave her little dog behind. Toto had run into the crowd, but Dorothy at last found him. She picked him up and ran towards the balloon. She was within a few steps of it, and Oz was holding out his hands to help her into the basket, when, crack! went the ropes, and the balloon rose into the air without her.

'Come back!' she screamed. 'I want to go, too!'



## Extension Text 2

### *Montgolfier brothers: French designers of the hot-air balloon*

Joseph Montgolfier

Born 1740; died 1810, aged 69

Jacques Montgolfier

Born 1745; died 1799, aged 54

The Montgolfier brothers worked as paper-makers and they owned a factory at Annonay, near Lyon in France. At that time nobody believed that people would ever fly, but that did not stop the Montgolfiers from experimenting. They discovered that a smoke-filled bag would rise above a fire made of straw and wool, and thought they had discovered a new gas, which they called 'electric smoke'. In fact this was only hot air, as they realized later.

On 5 June, 1783 they flew a silk balloon, lined with paper, and filled with hot air from a burning brazier. It travelled over a kilometre in its ten-minute flight. The brothers were determined to make the first balloon to carry passengers.

On 15 October, Francois Pilatre de Rozier went up in the brothers' tethered balloon. All was then ready for the first free-flight attempt to take place. The intrepid Pilatre de Rozier, and his friend the Marquis d'Arlandes, took off in Paris in the Montgolfiers' balloon on 21 November 1783. They travelled 9 kilometres in 25 minutes, until the brazier they carried burnt a hole in the balloon.



### Extension Text 3

#### *Breitling Orbiter*

Just after dawn on 21 March 1999, a silvery balloon as tall as a skyscraper landed in the sand of the Egyptian desert. *Breitling Orbiter 3* had set off from a snowy village in Switzerland 19 days earlier. Its crew, Bertrand Piccard (Switzerland) and Brian Jones (Britain) had become the first people to fly around the world by a balloon. Unlike most balloons, the *Breitling Orbiter* used a combination of helium gas and hot air. Climbing as high as 11,755 metres above the Earth's surface, the crew travelled in a sealed capsule with its own air supply.

Balloons fly because they are light: they float in air in the same way that boats float in water. There are two main types—hot-air balloons and gas balloons. Hot-air balloons are filled with air heated by a burner. Because the hot air is lighter (less dense) than the surrounding cold air, the balloon floats upwards. Gas balloons are filled with a light gas, usually helium. Airships are elongated balloons, fitted with engines. In the early 20th century, huge airships pioneered long-distance air travel. Today, small airships are used for such things as aerial photography. A glider is a heavier-than-air craft with no engine. It has to be towed behind a car or an aeroplane to get into the air, but once airborne it can glide for hours.

The first aircraft to lift a human into the skies was a balloon, but it is heavier-than-air craft such as aeroplanes and helicopters that dominate our skies today. Almost every minute of every day airliners carrying up to 400 people take off from or land at our main airports.



#### Vocabulary

##### Text 1

*the faintest notion* = the slightest idea

*a humbug* = an old-fashioned term for someone who pretends to be something he or she is not (a humbug is also a chewy mint sweet)

*silken* = made of silk. Nowadays, the adjective 'silk' is more commonly used than 'silken'

*vexed* = cross; angry

##### Text 2

*brazier* = a controlled fire in a metal container

*intrepid* = fearless

*tethered* = tied to the ground by a rope

##### Text 3

*elongated* = made longer



## Reading for understanding

### Text 1

1. How did Dorothy and the Wizard make the balloon?
2. What did the balloon look like when it was ready to lift off?
3. How was the essential hot air supplied to the balloon?
4. Why does the Wizard describe himself as a 'humbug'?
5. How did Dorothy lose her chance of getting away in the balloon?
6. How can you tell that this story is taking place in a fantasy land?
7. Describe the different emotions which are conveyed in this text.

### Text 2

8. In which century did the Montgolfier brothers carry out their experiments?
9. What did the Montgolfier brothers call 'electric smoke'?
10. Write down: a) three French place names b) two French first names c) two French surnames.
11. In one sentence summarize the Montgolfiers' greatest achievement.

### Text 3

12. How is it possible for hot-air balloons to fly?
13. What was the achievement of the crew of Breitling Orbiter 3?
14. What is the difference between a glider and an airship?



## Further work on extension texts

Text 1 is a fantasy story for children, and texts 2 and 3 are different examples of information texts. They will provide useful material for making comparisons and contrasts.

For example:

- In what kinds of books would you find these texts?
- What is the purpose of each text?
- By comparing the layout of texts 2 and 3, what can you say about the intended readership?
- What does the writing in Text 1 have which Texts 2 and 3 do not have? (Such as, dialogue; action; drama; variety of sentence structure...)
- Why do you think there are these differences? (i.e. think about purpose and readership)



## Writing

Choose a topic from the following:

Motor-racing gymnastics ballet dancing horse-riding

Write two texts.

- Text One is an imaginative story in which your chosen topic is the central interest.
- Text Two is brief factual writing about your topic, such as you might find in a reference book.



### Speaking and listening

1. Three films have been made from *Wizard of Oz*. From your reading of this extract, why do you think it would make a good film?
2. People have been fascinated by balloon flight for centuries. A non-stop circumnavigation of the globe in a hot-air balloon was achieved in 2003. Why do you think balloon flight has captured the imagination of people for so long?



### Extended Work on Unit 8

#### Parts of the body: extended exercise, page 174

More adjectives from parts of the body:

- *Facial* refers to the face
  - *Dorsal* refers to the back
  - *Manual* refers to the hands
  - *Arterial* refers to the arteries
1. Use the following words and phrases in sentences of your own. Each one uses words made from parts of the body.
    - a) *red-handed* = to be caught red-handed means to be caught in the act of doing something dishonest or illegal
    - b) *nosey* = too inquisitive about someone else's business
    - c) *cheeky* = impudent; rude
    - d) *to mouth* (pronounced with voiced 'th') = to say something without meaning or believing it
    - e) *facial* (noun) = a beauty treatment for the face
    - f) *arterial road* = the main road
    - g) *manual work* = work done with the hand

#### Writing explanations, page 175

2. Write brief explanations of the differences between the following pairs. In your explanations, use the markers, *in contrast*; *on the other hand*; *whereas*. Check your punctuation!
 

a) nasal and oral	b) Cairo and Karachi	c) Dallas and London
d) twins and quads	e) a full stop and a question mark	d) Mark and Elizabeth

#### Pairs of commas, page 176

3. Below is a list of phrases and clauses which are going to add non-essential information to the sentences you are going to write. Use each one in an interesting sentence of your own. Don't forget to use pairs of commas correctly.
 

a) who ate six cheeseburgers last night	b) a director of his father's multi-national company
c) my very closest friend	d) who is my father's second cousin
e) the most exotic flower in China	f) who travelled widely in Japan last year
g) who used to live in Lahore	h) the most exciting book I have ever read



**Commas before a clause introduced by 'as', pages 185–186**

4. Write six sentences each containing a clause introduced by *as*.  
 In three sentences make *as* introduce a reason or explanation. (Remember, in these cases you could use *because* instead.)  
 In the other three sentences, use *as* without introducing a reason or explanation.  
 Use the comma correctly!

**Writing a paragraph**

5. Do you think the world is a better place for all the technological advances of the twentieth century? Write a paragraph in which you explain your opinions and reasons.

**Endings pronounced –shun and –zhun, pages 195–197**

6. Fill in the gaps with nouns ending in the sound –shun or –zhun.
- There was a huge \_\_\_\_\_ as the fireworks factory exploded during the fire.
  - Jessica came first in the beautiful baby \_\_\_\_\_ at the local fair at the weekend.
  - When I decided to move to Australia, it turned out to be the best \_\_\_\_\_ I ever made.
  - To be an airline pilot, you have to have perfect \_\_\_\_\_. It would be impossible to do the job with poor sight.
  - Tariq was very keen to do well in his history \_\_\_\_\_ because he wanted to study history at university, but all the hours of \_\_\_\_\_ had made him very tired.

**Historical Account, pages 197–198**

7. Using the information in the account of the first fatal railway accident in 1830, write a newspaper report of the incident.  
 Include in your report:
- a headline
  - the reporter's name
  - the city from which he is reporting
  - some quotations from people reported in speech marks
  - some lively, dramatic words and phrases

Remember that you are writing in 1830!

**Test Paper on Unit 8****Reading for understanding:*****Egyptian twins doing well***

1. What were the most difficult and dangerous parts of the surgery performed on the conjoined Egyptian twins.

***Texts on the Karakoram Highway***

2. Explain the differences and similarities between Text B and Text D.

***It's just an incredibly magical place***

3. Describe what Laurel found exciting and challenging during her trip on the space shuttle Columbia.

**Pakistan's new moon**

4. Write down five facts which you have learned from this text.

**Poem: Geography Lesson**

5. Explain three things which became clear to the poet as his jet climbed in the sky.  
6. The poet did not want to write just about his jet journey. He wanted to make his readers think about something more important. What do you think this is?

**Historical account**

7. Why did the driver of The Rocket not brake as he approached Huskisson? Why did he not warn Huskisson of his approach?  
8. Why did Huskisson not jump clear of The Rocket?

**Writing:**

9. Put pairs of commas in the following sentences, as necessary:
- My cousin who has travelled extensively all over the world came to my sister's wedding.
  - Unfortunately Mark Saunders the best teacher I ever had is leaving my school at the end of this term.
  - We are very proud of my brother Nadeem who is graduating this year.
10. What is the difference in meaning between a) fraught and freight b) awful and awesome?  
11. What is the difference between an acronym and an initialization? Give an example of each to support your explanation.  
12. Write down the nouns ending in *-shun* or *-zhun* from the following verbs:  
a) distribute b) confuse c) motivate d) purify e) investigate f) divide  
13. Use the following words in separate sentences:  
a) spinal b) stoical c) gargantuan d) awe-inspiring  
e) astronaut f) haphazard g) crescent

**Answer key to the tasks in Unit 8****Page 174:** Matching definitions

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

**Page 176:** Pairs of commas

1. My cousin, Fariha, told me a secret.
2. My teacher, who was born here in Karachi, has been teaching at this school for fifteen years.
3. John Brown, Managing Director of Sky Airlines, said yesterday that he would do all he could to avoid airport delays.
4. The child who fell into the river was saved.
5. Tom Brown, whose father is the managing director of a big company, is always late for school.
6. Nadia's mother, the well-known cookery writer, is teaching her daughter French.
7. The doctor, who carried out the operation, was able to give an accurate account of the patient's progress.

**Page 185:** Identifying errors in English

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

**Page 186:** Comma before a clause introduced by 'as'

1. I always hated green vegetables as a child.
2. I couldn't write in my examination, as I had broken my arm the day before.
3. Nadia did not have clean shoes as all the other children did.
4. I was late for the bus, as I was searching for my homework which had fallen under my bed.
5. I saw the horse galloping towards me as I approached the gate.
6. Faisal boasted that he was as strong as an ox.
7. It is impossible to grow crops in the dry season, as the seeds need water to germinate.

**Page 189:** Acronyms

SUPARCO	=	Pakistan Space and Upper Atmosphere Research Commission
AIDS	=	acquired immune deficiency syndrome
NATO	=	North Atlantic Treaty Organization
OXFAM	=	Oxford Committee for Famine Relief
RAM	=	random-access memory
NASA	=	National Aeronautics and Space Administration
RADAR	=	radio detection and ranging
QUANTAS	=	Queensland Australian Airways
LASER	=	light amplification by the stimulated emission of radiation

**Page 191:** Sequencing the *Space Race*

The correct order is: 11; 3; 5; 7; 9; 12; 1; 4; 2; 6; 10; 8.



## Answer Key to worksheet tasks

### Task 1

- 1) Hassan's teacher asked him (or: The teacher asked Hassan) when he was going on holiday.
- 2) Jack's sister asked him ('His sister asked Jack' is too awkward) why he was looking so worried.
- 3) The boys' mother asked them whether they were going to stop shouting.
- 4) Sana asked whether she was old enough to vote.
- 5) The customer asked where he could find the eggs.
- 6) The caretaker asked the girls what was going on there.

### Task 2

- 1) 'How are you feeling, David?' asked / inquired his mother.
- 2) 'What is wrong with me, Doctor?' asked the patient.
- 3) 'Am I big enough to ride on the horse, Daddy/ Father/ Dad?' asked the little girl.
- 4) 'Will (could / can) you help me, Tom?' asked / inquired the farmer.
- 5) 'Do you like magic tricks, children?' asked the clown.

## Sample lesson plan

Class/Level:	6
Duration:	40–45 minutes (one period)
Topic:	Future time and tag questions
Aim:	To reinforce use of tag questions with statements in future tense
Resources:	<i>Oxford Progressive English</i> , Book 6; Worksheet 9

## Worksheet for Unit 9

### Revision of future time

The two most common ways of expressing future time are:

1. With the modal verb 'will' followed by the infinitive

Example: *I will buy a new dictionary tomorrow.*

The modal verb can be contracted (shortened).

Example: *I'll buy a new dictionary tomorrow.*

Note that the negative contracted modal verb for all pronouns is *won't*. Example: *I / you / he / she / it / we / they won't buy a dictionary tomorrow.*

2. Using *be going to* + the infinitive (the base form of the verb)

Example: *She is going to go home next week.*

The pronoun and *be* verb may be contracted.

Example: *She's going to go home tomorrow.*

The most common forms of the future in spoken English are the contracted forms shown in the examples above.

Markers within a sentence indicate future time and that a future form of the verb is required.

For example: *next week    tomorrow    in the future    the month after next*

### Task 1

Make a list of as many future time markers as you can. They may be single-word markers or phrases.

### Task 2

Fill in the gaps in the following sentences with a) a future time verb and b) a word or phrase indicating future time.

Example: 1) She a)..... chicken at dinner b).....

Correct answers: *She a) will eat chicken at dinner b) tonight/ tomorrow.*

*She a) is going to eat chicken at dinner b) tomorrow / next month.*

- 1) Daniel a) \_\_\_\_\_ to school b) \_\_\_\_\_
- 2) We a) \_\_\_\_\_ a new one b) \_\_\_\_\_
- 3) They a) \_\_\_\_\_ away from here b) \_\_\_\_\_
- 4) Are you a) \_\_\_\_\_ the mountain b) \_\_\_\_\_
- 5) It a) \_\_\_\_\_ very difficult for you b) \_\_\_\_\_

**Task 3**

- a) Rewrite the following sentences in the negative.
- Add a future time marker to each sentence.
  - Do not contract the future time verb form.

Example: *He is going to take his exam.*

Your answer: *He is not going to take his exam tomorrow.*

- 1) She will be going to Berlin.
- 2) The twins are going to Dubai for their holidays.
- 3) My parents will wait for me.
- 4) The whole family is going to have a picnic by the sea.

- b) Rewrite the sentences 1–4 in the negative.
- Add a new time marker to each, different from the one you have already used.
  - Use a contracted form of the future time verb.

Example: *He is going to take his exam.*

Your answer: *He's not going to take his exam next week.*

**Tag Questions**

A tag is a little tail which, when put at the end of a statement, turns the statement into a question. Tag questions are used in spoken English and in written direct speech.

Remember:

- The tense of the verbs in the statement and the tag question is the same.
- There is always a comma before the tag question.
- When the statement is positive, the tag is negative.
- When the statement is negative, the tag is positive

Examples of future time positive statements with tag questions:

*She is going to like Berlin, isn't she?*

*She will like Berlin, won't she?*

Examples of future time negative statements with tag questions:

*She is not going to like Berlin, is she?*

*She won't like Berlin, will she?*

**Task 4**

- a) Turn the following positive statements into tag questions.
1. We will travel to Morocco next month.
  2. The flowers are going to bloom soon.
  3. You will join us for the picnic.
  4. Daud is going to go to university.
  5. Michelle will arrive at six o'clock.
  6. Aunt Julia is going to emigrate.
- b) Now convert these into negative statements with tag questions.

**Homework**

Write an account of what you will do tomorrow. Your day may be adventurous, or perhaps, unadventurous. Use your imagination—you could be anyone, anywhere in the real or an imaginary world!

In your account, use future time verbs to describe what you will be doing, seeing, hearing...

- Make your account really interesting!
- Underline your future time verbs.



## Extension Text

The following text is an extract from *The Calypso Cricketer*, a fictionalized account of a dramatic Test Match by Mark Jefferson.

The Test Match between West Indies and England at Sabina Park in Kingston, Jamaica, has reached a crucial moment. The night before, play was closed because of poor light when England needed only one run to win, and the West Indies needed one run to tie, and two runs to win. The West Indian number eleven player, Hamish Hurricane, was going to have to bat. He was a giant of a man and a brilliant bowler, but not a batsman, and he had never batted in a Test Match before. It seemed that the West Indian hopes of winning were slim indeed.



### *The Calypso Cricketer*

#### Paragraph 1

Hurricane walked to the ground and it reminded him of the day he had first played for Jamaica. People saw his lanky frame coming along the street and, before he knew it, he was surrounded by little kids, jumping up to touch him and wishing him luck.

‘Here he comes! Here comes Hurricane Hamish—the calypso cricketer!’

Old and young alike hung out of their windows and shouted out to him.

‘Good luck, Hurricane!’

Hurricane smiled and waved, but his nerves were jangling.

Fish Archibald was already sitting there with his pads on. He had a towel over his head, concentrating and getting his mind on the job in hand. The other players stood around in their West Indies blazers and team uniform, unable to do anything today, other than watch Fish and Hurricane decide if the series would belong to them or to England.

Hurricane got changed and padded up. A few of the players came to sit with him, talking to him, trying to build his confidence. He would never have minded being in a position to decide a series with the ball—but not with the bat!

England needed one wicket to win.

West Indies needed one run to tie, two to win.

The match and the whole series hung in the balance.

#### Paragraph 2

The umpires and the England fielders were out there and it was time for Fish and Hurricane to go. Fish had a grim look of determination on his face. Hurricane just looked worried. To try to change his luck, he left his boots in the dressing-room, deciding to risk it barefoot. He went gingerly out towards the field of play behind Fish. As they were walking out Hurricane heard a voice to one side of him.

‘Hurricane! Hurricane, over here!’

He looked at the mass of people packed around where the players came out.

‘Hurricane!’ came the voice again.

Hurricane scanned the faces and squashed in between them he made out the face of the mystery girl. Some people made a gap for her and she squeezed through to stand before him. He stopped, frozen in front of her.

‘Who are you?’ he said.

She looked very intensely at him and she spoke in a voice that was serious, yet full of belief.

‘Don’t worry about that now,’ she said. ‘Just remember. You don’t know how to hold the bat. Try the other way. Just try the other way. Left-handed.’

What did she mean?

#### Paragraph 3

There was a murmur from the crowd as Hurricane hesitated on the steps. What had Hurricane stopped for? Who had he been speaking to? Had he no boots on? Inside the West Indian dressing-room, Brian Lara turned to speak to Viv Richards. Inside the England dressing-room, Ian Botham turned to speak to Michael Atherton. All round the ground people spoke in hushed tones to each other. With uncertainty and anticipation in their words, they all said the same thing:

'Here comes Hurricane Hamish. Boots or no boots, I've never seen him make a run.' Fish was facing for the first over. Darcy took the captain's responsibility of bowling it. He had bowled accurately all series. If he could just keep Archibald at that end and prevent any runs, then Willoughby, their top fast bowler, could have a go at Hurricane Hamish in the next over. It was a risk, but it might just work. Fish's plan was to play the first five balls of the over as positively as he could and to try to hit the runs. If not he would try to pinch a single off the last ball to keep the strike.

**Paragraph 4** Darcy bowled the perfect defensive over. Each delivery was fired into the blockhole, he varied his pace, and it was all Fish could do to keep the six deliveries out—let alone hit the winning runs or even sneak a single off the last ball.

'Great bowling, captain,' said Willoughby, taking the ball from him at the end of the over. The England players changed ends eagerly. Now they had a chance to bowl at Hurricane Hamish and none of them had ever seen him look like making a run. Up in the dressing-room the West Indies players all groaned. Some could not even watch.

'That's it,' someone said. 'We've lost.'

The crowd was quaking with nerves. Everyone was willing Hurricane to manage a good stroke. In their heart of hearts everyone knew that this was highly unlikely. Fish sauntered down the wicket, pretending to be casual.

'Well this is it,' said Fish. 'It's now or never, Hurricane.'

He looked at the kid. He liked him so much—but if only he could bat a bit.

'I've never even hit a ball in Test cricket before,' said Hurricane.

'Isn't there something different you could try?' said Fish. 'Anything?'

Hurricane remembered the mystery girl's words.

'Well. I've an idea,' said Hurricane. 'I've always been told I don't know how to hold a bat. So how about the other way?'

'What?' said Fish. 'You mean left-handed?'

'Why not?' said Hurricane. 'Anything is worth a try. Otherwise we've lost.'

Fish closed his eyes in prayer.

'Go on then,' he said. 'Try it.'

Hurricane went back to the crease, took guard and settled into the stance of a left-hander. Darcy switched his field round in response to this. John Willoughby stood at the end of his run, concentrating. The crowd was so quiet it seemed unreal. Everybody had almost stopped breathing.

**Paragraph 5** Willoughby charged in. He bowled a quick in-swing on a full length, aiming for Hurricane's exposed toes. It curved in towards middle stump and Willoughby started to raise his arms as he saw it heading on target for victory. Hurricane Hamish took a giant stride towards the ball and, lunging blindly, his eyes closed, he swung the bat towards it. He felt a contact with the ball and heard the noise of leather on willow.

For an instant everything stood still. Hurricane opened his eyes and saw the ball squeeze out on the leg side between square leg and mid-wicket. He looked up and Fish was haring down the wicket towards him.

'Run, Hurricane!' he was screaming.

The whole crowd was screaming: 'RUN, HURRICANE!'

Hurricane set off. With his bare feet, he flew over the turf. He reached the bowler's end in an instant and turned. Fish was already heading back towards him at full pelt.

'Run, Hurricane! There's two here!'

The crowd was screaming and shouting.

'TWO, HURRICANE! RUN! RUN!'

Hurricane did not even look where the ball was. He ran like a madman down the wicket. Somewhere to his side he could hear the ball whistling in from the outfield. As he neared

the wicket, he dived, flinging himself full length and running his bat home before the ball thudded into Frank Churchill's gloves.

For a moment Hurricane lay outstretched on the turf. The world was suddenly full of noise—all he could hear was clapping and shouting and people calling his name. He could hear Fish somewhere.

'You did it, Hurricane! You did it!'

Hurricane was carried off the ground by a group of supporters. He held his bat and the souvenir stump, which someone had given him, above his head. The whole ground was cheering and shouting and chanting his name and Hurricane grinned the biggest grin in the history of the world.

**Paragraph 6** The series trophy was presented to Charlie Constantine and the Man of the Match award to Hurricane, who stood with the two teams as he accepted the trophy from Man of the Match adjudicator, Clive Lloyd. The West Indies team were all grinning and patting him on the back and, despite their disappointment, Mike Atherton, Fitzwilliam Darcy, and the whole England squad were applauding him, and the two chairmen of selectors, Viv Richards and Ian Botham, stood together and marvelled at such a climax to one of the greatest ever Test series. Hurricane looked out at the people crammed on to the outfield, shouting and waving up at him. The mystery girl was smiling and waving. Hurricane kissed the Man of the Match trophy and raised it above his head, and Fish and Charlie hoisted him up on to their shoulders. He looked across the sea of smiling faces and waved in thanks to his adoring fans.



#### Vocabulary

*at full pelt* = at full speed

*calypso* = traditional West Indian rhythmical song or music

*gingerly* = very carefully

*haring down* = running extremely fast, like a hare

*lanky* = tall and thin

*leather on willow* = traditional expression for the leather of the cricket ball against the willow of the bat

*sauntered* = walked in a leisurely way

*stance* = position



#### Reading for understanding

1. How do you know that Hurricane Hamish is a very popular cricketer in his hometown of Kingston, Jamaica?
2. In Paragraph 1, how does the writer create an atmosphere for the beginning of this fifth day of the Test Match?
3. What advice did the mystery girl give to Hurricane in Paragraph 2? The reader does not know who she is, but who do you think she might have been?
4. Why were the England players fairly confident of winning in Paragraph 3 and 4?
5. In Paragraph 4, how does the writer convey the feelings of the crowd?
6. Describe Hurricane's actions and feelings in Paragraph 5.
7. In Paragraph 5, Fish 'was haring' down the wicket. Can you think of an expression meaning the complete opposite which uses a very slow-moving creature?  
(answer: at a snail's pace!)
8. In what way did the England players show their sportsmanship in the final paragraph?





## Grammar

### Expression: *willing to*

There are two uses of this phrase:

- a) willing to + verb = happy to / prepared to do something  
For example: I am *willing to help* you with your decorating.  
He was not *willing to talk* about what had happened.
- b) willing + direct object + verb = trying to make something happen, or someone do something merely by wanting it.  
For example: The crowd was *willing Hurricane to win*.  
It was pouring with rain and I was *willing the bus to come*.  
She was *willing her sister to recover*.

### Left-handed and right-handed

Traditionally, left-handed people have been regarded with suspicion. Doing things right-handed has been regarded as the correct way, as the word 'right'—meaning correct—reflects this. Even in the twentieth century, children at some schools who wanted to write with their left hands were not allowed to, and were punished for doing so. Nowadays, of course, it is recognized that although the majority of people are naturally right-handed, many people are naturally left-handed. Both are equally efficient and acceptable.

The Latin word from which right-handed is derived is 'dexter'. The Latin word from which left-handed is derived is 'sinister'. The attitude to left and right-handedness can be seen in these words. Sinister has come to mean suspect and slightly frightening, whilst from 'dexter' comes positive words such as 'dextrous' and 'dexterity'.



## Writing

In this story, there are many words and phrases which are to do with the game of cricket.

- Make a list of all these words and phrases.
- In brackets after each one, state whether they are nouns, adjectives, adverbs or verbs.



## Speaking and listening

In pairs, one of you will take the part of a Jamaica Radio interviewer and one of you will take the part of the Man of the Match, Hurricane Hamish.

- Use the material in the text, *The Calypso Cricketer*, and interview Hurricane Hamish about his dramatic role in the Test Match.



## Extended Work on Unit 9

### 1. Apostrophes, pages 202–204

Put apostrophes in the correct places in the following sentences:

1. The Blue Mountains rise up behind West Indies cricket grounds perimeter.
2. The day was cricketing historys most dramatic day. All the worlds eyes were on the game.
3. The players sat with Hurricane, trying to lift the young mans spirits. Hurricanes skill lay in bowling, not batting.

4. He hadn't batted in a Test Match before. He didn't want to be the one to be responsible for his side's failure to win the match.
5. The England bowler's strategy wasn't successful and Hurricane was the day's hero, if not the hero of the whole Test Match.

Key:

- a) The Blue Mountains rise up behind *West Indies'* cricket *ground's* perimeter.
- b) The day was cricketer *history's* most dramatic day. All the *world's* eyes were on the game.
- c) The players sat with Hurricane, trying to lift the young *man's* spirits. *Hurricane's* skill lay in bowling, not batting.
- d) He *hadn't* batted in a Test Match before. He *didn't* want to be the one to be responsible for his *side's* failure to win the match.
- e) The England *bowler's* strategy *wasn't* successful and Hurricane was the *day's* hero, if not the hero of the whole Test Match.

### Future time, page 205

Using the nouns in the list a)–e) below, make up three sentences of your own.

- In one, use the simple past tense of your chosen verb.
  - In the other two, use the same verb and write the two different ways of expressing future time given on page 205.
- a) music concert   b) garden   c) king   d) baby   e) ice-hockey

Example:

Noun: *picnic*

Verb: *simple past*: The family members from all over the country *met* for the big *picnic*.

Future time: a) The family members from all over the country *will meet* for the big *picnic*.

b) The family members from all over the country *are going to meet* for the big *picnic*.

### Extended vocabulary concerning 'sport'

How many words and phrases can you think of containing *sport* or *sports*?

Compare with this list:

- *a bad sport* = someone who behaves unfairly in a game; someone who can't take a joke; a poor loser
- *a good sport* = someone who behaves fairly in a game; accepts losing and congratulates the winner; takes a joke in good part; reacts positively to a challenge or difficulties
- *sportsmanlike* = fair and honourable in play
- *sportsmanship* = sportsmanlike conduct; knowledge of, and skill, in the game
- *sporty* = (of a person) keen on sports; (of a car) racy, like a sports car
- *to make sport of* = to make fun of
- *in sport* = in jest; as a joke
- *sports car* = a low-built, often open, car for speed
- *sporting* (adjective) = generous, fair-minded
- *sports section* = the part of the newspaper devoted to reports on sporting events.

Now, use all ten words and phrases, either in ten separate sentences, or in one or more paragraphs. Underline the words.



### Speaking and listening

1. a) Class discussion

As a class, discuss the following question:

*How important is sport in the school curriculum?*

As you listen to and take part in the discussion, jot down a few notes to remind you of the main points that are made.

b) Follow-up writing task

Imagine that a new head teacher has come to your school. He is intending to cut seriously the amount of time devoted to sport in your curriculum to thirty minutes per week. However, the new Head Teacher says he is willing to hear the views of each class.

You have been elected to write down the ten most important points in favour of keeping the full amount of time devoted to sport in your curriculum, which have been discussed by your class.

- Number your points
- Write clearly
- Write down points which are likely to persuade your head teacher

2. Using tag questions, pages 209–210

In pairs, role-play as a market trader, and another as a customer. The market trader is offering something for sale which is very unlikely to be what he says it is, such as a dinosaur tooth.

The customer has to ask questions about the item, using tag questions.

3. Group discussion

George Orwell (1903–1950) was an important English novelist and essayist. His best known novels are *Animal Farm* and *1984*. In an essay, he wrote:

*'Serious sport has nothing to do with fair play. It is bound up with hatred, jealousy, boastfulness, and disregard of all the rules.'*

In your group, discuss first of all what you think Orwell means by these two statements.

Then discuss whether you think that Orwell is correct.

In your discussion, think of as many different sports as you can to support the various views in your group.



### Test Paper on Unit 9

#### Reading for understanding:

##### *Fan costs Cubs the World Series*

1. Explain exactly how the fan cost the Chicago Cubs the World Series.

##### *Advertisements*

2. In what ways do you think the language of the advertisements is different from the language in the account of the fan on page 200?

##### *Curling*

3. How important is Scotland in the history and playing of curling?

**Boy and Kite**

4. How does the poet make you think about freedom and movement in the poem?

**My Mother saw a Dancing Bear**

5. How do you think the bear is feeling in the poem? How do you feel about the bear?

**Himalayan Brown**

6. How did the shooting party feel about the bear? How do you feel about the bear?  
7. Explain as many differences and similarities as you can between the two bears in the poems *Himalayan Brown* and *My Mother saw a Dancing Bear*.

**Writing:**

8. Write down the abbreviations by which the following nouns are usually known:  
a) perambulator b) omnibus c) hippopotamuses d) general purpose vehicle  
(Key: a=*pram*; b=*bus*; c=*hippos*; d=*jeep*)
9. Rewrite the following phrases putting an apostrophe in the nouns.  
For example: apostrophes belonging to nouns. You write: *The nouns' apostrophes*.  
a) the kites belonging to the boys b) the article written by Jessica James c) the only empty seat in the bus d) the strong tail belonging to the lion e) the violin belonging to Mrs. Clement.
10. Write down the plurals of the following nouns:  
a) salmon b) bus c) child d) woman e) bear f) sheep g) television  
(Key: a) *salmon* b) *buses* c) *children* d) *women* e) *bears* f) *sheep* g) *televisions*)
11. In the following sentences:
- change the verbs into future time
  - change the 'markers' (e.g. 'yesterday') to match your verbs.
- a) We went out yesterday. b) They saw him last month. c) Bina's sister had a party last week. d) The cinema closed down last year.
12. Write four tag questions. Remember the 'Don't forget' points on page 210.
13. Write sentences which show the difference in meaning between these pairs of words, one of which you have met in Unit 9:  
a) polish and Polish b) wear and where c) piece and peace
14. Write interesting sentences using the following words:  
a) fan b) exaggeration c) curling d) Japanese e) galaxy f) heart-ache g) bewildered

**Answer key to the tasks in Unit 9****Page 210: Tag Questions**

- 1) ,do we? 2) ,doesn't he? 3) ,won't he? 4) ,doesn't it? 5) ,isn't he? 6) ,do we?

**Page 214: Nationalities**

2. a) Scot, b) Scots or Scottish  
3. a) and b) Japanese ('Jap' is an insulting term)  
4. a) and b) Nigerian  
5. a) Frenchman / woman b) French  
6. a) Dutchman / woman b) Dutch  
7. a) and b) Thai  
8. a) Englishman /woman b) English  
9. a) and b) Ethiopian  
10. a) Pole b) Polish

**Answer key to worksheet tasks**

**Task 2:** Suggested answers—the variations are also correct.

- 1) Daniel is going to school tomorrow / next week / next year...
- 2) We will buy a new one next week / next Saturday / at the weekend...
- 3) They are moving away from here next week / the year after next / in 2015...
- 4) Are you going to climb the mountain next summer / next season / in the future...?
- 5) It is going to be very difficult for you in the months to come / in the next few days / for the next fortnight...

**Task 4 a)**

1. We will be travelling/will travel to Morocco next month, won't we?
2. The flowers are going to bloom soon, aren't they?
3. You will join us for the picnic, won't you?
4. Daud is going to go to university, isn't he?
5. Michelle will arrive at six o'clock, won't she?
6. Aunt Julia is going to emigrate, isn't she?

**Task 4 b)**

1. We won't be travelling to Morocco next month, will we?
2. The flowers aren't going to bloom soon, are they?
3. You won't join us for the picnic, will you?
4. Daud isn't going to go/won't be going to university, will he?
5. Michelle won't be arriving at six o'clock, will she?
6. Aunt Julia isn't going to emigrate, is she?

**Sample lesson plan**

<b>Class/Level:</b>	6
<b>Duration:</b>	40–45 minutes (one period)
<b>Topic:</b>	Metaphors and similes
<b>Aim:</b>	To make speech and writing more effective and interesting through improved vocabulary
<b>Resources:</b>	<i>Oxford Progressive English</i> , Book 6; Worksheet 10

**Worksheet for Unit 10**

**Metaphors** and **similes** make writing more interesting. They are used by writers to make comparisons which have an effect on you as reader. They may deepen your understanding, make you think, or paint a picture in your mind.

Both metaphors and similes make comparisons.

- A metaphor states that something is something else:  
Example: *The future is an unopened book.*
- A simile likens something to something else and is introduced by 'like' or 'as':  
Example: *The future is like an unopened book.*

This metaphor and this simile both make a comparison between the future and an unopened book. Just as you do not know what is inside a book which you have not opened, the future is unknown to you. The metaphor states that the future **is** an unopened book; the simile states that it is **like** an unopened book. The unopened book comparison extends the idea of the future being something unknown which is to be revealed.

**Task 1**

- a) Identify the following as metaphors or similes (the content of the sentences is taken from *Crossing the River*, page 222 of the textbook).
1. Ivan was as strong as an ox.
  2. Our boat was an egg shell in the waves.
  3. The river was as angry as a raging bull as we crossed.
  4. A curtain of black cloud covered the sun.
  5. The women cried out like terrified children.
  6. I feared I was entering the cave of death.
- b) Choose one simile and one metaphor from 1–6 and explain what they add to your understanding of the text.

Example: *As strong as an ox*: this simile shows how immensely strong and tough Ivan was. He was stronger than any man and has the strength of one of the strongest animals there is.

Example: *Was an egg shell*: this metaphor states that the boat was an egg shell, that is something very frail and fragile which will be broken by the great waves. It makes you imagine the huge waves and the boat which will be smashed.

**Task 2**

There has to be some point of comparison or link between the things in the metaphor and simile.

Examples: *From the stage all I could see was a sea of faces.* (metaphor)

*From the stage the audience looked to me like a sea of faces.* (simile)

The literal meaning of the sea is the ocean. *Metaphorically* or *non-literally* it can be a vast expanse of something. These two examples allow you to imagine the largeness of the theatre and the mass of faces turned towards the actor.

From each of the following ideas, write a metaphor and a simile.

Example: road and ribbon

Your possible answers: *Metaphor: The road was a ribbon of moonlight.*

*Simile: The road looked like a ribbon in the moonlight.*

1. A forest and a cave
2. Anger and a volcano
3. A runner and lightning
4. A mother and a hen
5. A playground and a farmyard

**Task 3**

- a) Insert a simile into each of the following sentences. You may insert the simile in any position in the sentence.

Example: The tiger stared with his yellow eyes.

Your possible answer: *The tiger stared with his yellow eyes as bright as jewels.*

1. The child screamed.
2. The donkey collapsed under his load.
3. The mountain pass stretched ahead.
4. My homework piled up.
5. Godfrey fell to the ground.

- b) In the following pairs of sentences, the a) sentences contain a verb used literally and the b) sentences contain the same verb used non-literally, or as a metaphor.

For each pair:

- Explain the meaning of the a) literal verb.
- Explain the meaning of the b) metaphorical verb and show the link in meaning between a) and b) verbs.

Example: a) When it was my turn to dance on stage, I was very nervous.

b) When I hit my head, bright lights danced in front of my eyes.

Your answer: a) *'to dance' means to move to music rhythmically.*

b) *'danced' means the lights darted and twisted about as though they were dancing.*

- 1) a) I'm reading a fantastic science fiction book.  
b) You can always read me. You always know what I'm feeling.
- 2) a) Hungry James ate up all his dinner very quickly.  
b) Her jealousy ate her up and made her very unhappy.
- 3) a) I'll fall over if you push me.  
b) However much you push me, I'll never agree.
- 4) a) We're going to move to the south next year.  
b) This tragic story will move you to tears.
- 5) a) While it thundered outside, we were warm inside.  
b) 'What are you doing?' thundered Mr. Baig.



## Extension Text

This text, *Journey's End* has been adapted and abridged from *Kidnapped* by Robert Louis Stevenson (1850–1894), one of the most important Scottish writers of the nineteenth century. He was born in Edinburgh in Scotland and died in Samoa in the Pacific, where he had lived for the previous six years. He had moved to the Pacific island to improve his poor health, which he had suffered since childhood. He was buried in Samoa, where he was known as 'Tusitala', or 'The Teller of Tales'. Another of his best known tales is *Treasure Island*.

*Kidnapped* is an exciting adventure story set in Scotland in 1751. David Balfour is a seventeen-year-old boy who after the death of his father is left without any means of support and sets out to find his uncle, Ebenezer Balfour, who lives on the old family estate called the house of Shaws. David hopes that his uncle will help him, but his hopes are sadly dashed.

*Journey's End* is a good introduction to classical Scottish nineteenth-century fiction.



## *Journey's End*

### Paragraph 1

It was approaching sundown when I met a stout, sour-looking woman trudging down a hill. When I asked her if she had heard tell of a house they called the house of Shaws, she turned sharp about, and led me to the summit she had just left. She pointed to a great building standing very bare upon a green area in the bottom of the next valley. All around it was pleasant, wooded country, but the house itself appeared to be a kind of ruin; no road led up to it, no smoke arose from any of the chimneys. My heart sank.

'That?' I cried.

The woman's face lit up with a malignant anger.

'That is the house of Shaws!' she cried. 'Blood built it; blood stopped the building of it. Blood shall bring it down—may its fall be black!'

And suddenly she was gone.

### Paragraph 2

In those days, folk still trembled at a curse, and her words had taken the pith out of my legs. I sat down and stared at the house of Shaws amidst the fields dotted with sheep beneath a fine flight of rooks in the sky. At last, the sun went down and a thin scroll of smoke no thicker than smoke from a candle encouraged me to go on. I set forward by a fast track in the grass and came at last to what was plainly meant to be the entrance, but it had never been finished and the end was open on the upper floors where steps of uncompleted masonry showed against the sky. Many of the windows had no glass, and bats flew in and out like doves in a dovecote. Was it really within these walls that I was to seek new fortunes?

### Paragraph 3

In the dim light I saw the great wooden door studded with nails. I knocked once...twice. I called the name of my uncle until I heard a cough above me. Looking up, I saw at a first storey window a man's head, and the mouth of a blunderbuss.

'It's loaded,' said the voice.

Boldly ignoring the threat, I said, 'I have come here with a letter of introduction from my father. I am David Balfour, nephew of Mr. Ebenezer Balfour of Shaws. I wish to give him the letter.'

The man gave a start and withdrew the blunderbuss.

'Well, I'll let ye in,' he said, and disappeared from the window.

Presently, there came a rattling of chains and bolts and a stooping, unshaven man let me in.

'Go into the kitchen and touch nothing!' he ordered.

Sitting in the kitchen, meanly lit by a poor fire, the man demanded the letter but I told him it was for my uncle, Mr. Balfour, not for him.

'And who do you think I am?' he asked. 'Give me my brother's letter.'

If I had been some years younger than my seventeen years, I think I would have burst into tears.

'No doubt,' said my uncle, for it was he. 'You had some hopes?'



'I confess, sir,' said I. 'I was told I had well-to-do kinfolk and I did indeed hope they might help me in my life.'

'Your father's been long dead?'

'Three weeks, sir,' I answered.

'And he never spoke of me, nor of the Shaws?'

'No, sir.'

Without another word, he gave me a bowl of cold porridge, which I ate in silence.

'Well, now you'll be away to your bed,' he said abruptly. 'We'll talk in the morning.'

But he lit no lamp or candle as he took me in darkness to my room which was as cold as a well and my bed, which when I groped my way to it, was as damp as a peat-bog.

**Paragraph 4** With the first peep of dawn, I opened my eyes to find myself in a great, cold chamber, which must once have been a fine room, but was now home to spiders and mice. I called for my uncle to unlock the door, which he did and together we returned to the kitchen. My uncle sat down by the window, and started to smoke his clay pipe. A fresh bowl of porridge was set on the table for me.

'Stay here a day or two, David,' my uncle began. 'Say nothing to anyone, and as sure as sure, I'll do right by you.'

'Very well,' I said, much relieved. 'If you are willing to help me, I'll be glad of it and most grateful.'

**Paragraph 5** The day passed fairly well. We had the breakfast porridge cold at noon and hot again at night and after supper my uncle puffed again at his clay pipe. He told me he was growing old and a little broken and would like some help around the house and garden, and I expressed my readiness to serve.

'Well,' he said, pulling out a rusty key from his pocket. 'Let's begin. This is the key to the stair-tower at the far end of the house. Go up there and bring me down the chest that's at the top. There are papers in it.'

'May I have a light, sir?' said I.

'No,' said he cunningly. 'No lights in my house.'

'Very well, sir. Are the stairs good?'

'Grand!' said he. 'But keep to the wall, there are no banisters.'

Out I went into the black night, with the wind moaning in the distance. I felt my way along the wall until I came to the stair-tower door at the far end of the unfinished wing. I had got the key into the key-hole and had just turned it, when all upon a sudden, without sound of wind or thunder, the whole sky lighted up with wild-fire and went black again. I stepped into the tower. It was so dark inside, it seemed a body could scarcely breathe; but I pushed on. The wall, by the touch, was of fine-hewn stone; the steps too, though somewhat steep and narrow, were regular and solid under foot. Minding my uncle's word about the banisters, I kept close to the tower side, and felt my way in the pitch darkness with a beating heart.

**Paragraph 6** The house of Shaws stood some five full storeys high, not counting lofts. As I climbed the stair, it seemed to me it grew airier and I was wondering what might be the cause of this change, when a second blink of the summer lightning came and went. If I did not cry out, it was because fear had me by the throat; and if I did not fall, it was more by Heaven's mercy than my own strength. The passing brightness had shown me that the steps were of unequal length, and that one of my feet rested that moment within two inches of an abyss. My uncle had sent me here to die!

**Paragraph 7** I got down upon my hands and knees and clung to the stone, my breath heaving with terror. After I had recovered myself enough to move, I began to descend the stairs as slowly as a snail, feeling before me every inch, and testing the solidity of every stone as the bats beat about my head. Finally, I felt the flat floor beneath my feet. I groped my way through the wild night and stumbled back into the ill-lit kitchen. I could see my

uncle's back as he sat hunched over some papers in his chair. I stepped forward to come close behind him and suddenly clapped my two hands down upon his shoulders.

'A-ha!' I cried.

My uncle gave a kind of broken cry like a sheep's bleat, flung up his arms, and tumbled to the floor like a dead man. I was somewhat shocked at this; but I had myself to look to first of all, and did not hesitate to let him lie as he had fallen. The keys were hanging in the cupboard from which he had taken the papers, and in it I found a rusty, ugly-looking Highland dirk. This I concealed inside my waistcoat, and then turned to my uncle.

**Paragraph 8** He lay as he had fallen, huddled, his face a strange colour of blue, and he seemed to have ceased breathing. Fear came on me that he was dead but I fetched water and threw it in his face. With that, he seemed to come a little to himself. At last he looked up and saw me, and terror came into his eyes.

'Come, come, Uncle,' said I. 'Sit up.'

'Are ye alive?' he sobbed. 'Are ye really alive?'

'That I am,' said I. 'Small thanks to you!'

I set him on a chair and looked at him. Although I felt pity for him, I was full of righteous anger.

'Why did you try to kill me? I am your brother's son!' I demanded, with fire in my heart.

He begged me to let him go to bed.

'Please, David, I'll tell ye in the morning,' he pleaded pitifully. 'As sure as death, I will.'

And so weak was he that I could do nothing but consent.



#### Vocabulary

*abyss* = emptiness; a gaping void

*blunderbuss* = a large gun of the time

*chamber* = large room

*chest* = trunk; transportable container with a lid

*fine-hewn* = smooth ('hewn' means 'cut'; 'fine' is the smooth finish)

*highland dirk* = Highlander's dagger (The Highlands are in the north of Scotland)

*kinfolk* = family; relations

*malignant* = evil

*meanly* = poorly; miserably

*peat-bog* = marshy area (peat is a type of earth which was cut, dried and burnt as fuel)

*the peep of dawn* = the very first sign of morning

*pitch darkness* = absolute blackness ('pitch' is black tar)

*pith* = the essential central part; the strength

*porridge* = cooked oats and milk; the traditional staple diet of Scotland, still eaten in Scotland, and sometimes in England, as a traditional breakfast

*righteous* = justified

*ye* = archaic form of 'you'



### Reading for understanding

1. What did the woman, who David met at the beginning of the text, say about the house of Shaws?
2. What was the effect of her information and her words on David?
3. David's arrival at the house of Shaws was certainly not welcoming. Describe what happened.
4. How was David's disappointment made even worse after he met his uncle?
5. Describe David's 'guest room'. How does it compare with your idea of a guest room?
6. In Paragraph 5, there is one adverb which gives the reader a hint that David's uncle is not a good man. What is it? (Answer: *cunningly*)
7. Why did David's uncle send him to fetch the chest of papers?
8. Describe what happened when David started to go up the stairs to fetch the chest.
9. How do you know that David's uncle was deeply shocked to see David when he returned to the kitchen?
10. You cannot know from this text why David's uncle wanted David dead. Can you think of any possible reason?  
(The reason in the story is that Ebenezer Balfour had stolen David's inheritance.)



### Writing

Choose one of the following titles to write an imaginative story:

- The House of Mystery
- The Long Journey
- The Warning



### Speaking and listening

*Journey's End* would make a very effective opening scene for a film. Discuss how you think it could be successfully filmed.

You could talk about things like:

- The setting
- The characters' appearance and actions
- How colours could contribute to the atmosphere
- The weather
- The effect of dark and light



### Extended Work on Unit 10

#### Definite and indefinite articles, pages 225–226

Read the following mini-text:

Sundays were always special, I remember. We'd go dinghy sailing, all of us, on the reservoir, our dog, Stella Artois, barking her head off at the other boats as if they'd no right to be there. My father loved it, he said, because the air was clear and clean, no brick dust—he worked down at the brickworks. He was a great do-it-yourself fanatic. There was nothing he couldn't fix, even if it didn't need fixing. So he was in his element on a boat. My mother, who worked part time in the office at the same brickworks, revelled in it, too. I remember her once, throwing back her head in the wind and breathing in deep as she sat at the tiller. 'This is it,' she cried. 'This is how life is supposed to be. Wonderful, just wonderful.' She always wore the blue cap. She was the undisputed skipper. If there was a breeze out there, she'd find it and catch it. She had a real nose for it. We had some great days on the water.

- Items 1–15 in the text below identify the use of definite, indefinite and zero articles.
- Make three columns headed: definite article, indefinite article and zero article.
- List the items 1–15 in the appropriate columns and explain why the particular article has been used.

1) Sundays were always special, I remember. We'd go dinghy sailing, all of us, on 2) the reservoir, our dog, Stella Artois, barking her head off at 3) the other boats as if they'd no right to be there. My father loved it, he said, because 4) the air was clear and clean, no brick dust—he worked down at 5) the brickworks. He was 6) a great do-it-yourself fanatic. There was nothing he couldn't fix, even if it didn't need fixing. So he was in his element on 7) a boat. My mother, who worked part time in 8) the office at the same brickworks, revelled in it, too. I remember her once, throwing back her head in 9) the wind and breathing in deep as she sat at 10) the tiller. 'This is it,' she cried. 'This is how 11) life is supposed to be. Wonderful, just wonderful.' She always wore 12) the blue cap. She was the undisputed skipper. If there was 13) a breeze out there, she'd find it and catch it. She had 14) a real nose for it. We had some great days on 15) the water.

### Count and non-count nouns, pages 227–228

Write six sentences of your own, either as six separate sentences, or as a paragraph.

- Use six count nouns underlined in red.
- Use six non-count nouns underlined in blue.

### Metaphors and similes, page 233

Write five pairs of sentences of your own using metaphors and similes.

- First think of what you are going to compare, and then what you are going to compare it with.
- Then write one sentence using your idea as a simile.
- Write another sentence using your idea as a metaphor.

Set your sentences out like this:

Idea: *road and snake*

Simile: *The twisting road stretched out ahead of us like a snake.*

Metaphor: *The road twisting ahead of us was a snake of bright lights.*

### Direct and indirect speech, page 237

Write out the following extract from the extension text, *Journey's End*, in reported speech.

The man gave a start and withdrew the blunderbuss.

'Well, I'll let ye in,' he said, and disappeared from the window.

Presently there came a rattling of chains and bolts and a stooping, unshaven man let me in.

'Go into the kitchen and touch nothing!' he ordered.

Sitting in the kitchen, meanly lit by a poor fire, the man demanded the letter but I told him it was for my uncle, Mr. Balfour, not for him.

'And who do you think I am?' he asked. 'Give me my brother's letter.'

If I had been some years younger than my seventeen years, I think I would have burst into tears.

'No doubt,' said my uncle, for it was he. 'You had some hopes?'

'I confess, sir,' said I. 'I was told I had well-to-do kinfolk and I did indeed hope they might help me in my life.'

'Your father's been long dead?'

'Three weeks, sir,' I answered.

'And he never spoke of me, nor of the Shaws?'

'No, sir.'

Without another word, he gave me a bowl of cold porridge, which I ate in silence.

'Well, now you'll be away to your bed,' he said abruptly. 'We'll talk in the morning.'



### Speaking and listening

#### 1) Old proverbs about journeys

In a group or pair, work out a meaning to these old proverbs about journeys.

- Finally, write down the meaning to each one which you have worked out.
- Compare your meanings to those decided upon by the other groups or pairs.
  - a) On a long journey, straw weighs.
  - b) A man knows his companion on a long journey.
  - c) In sports and journeys, men are known.
  - d) Prayers and provender (food and drink) hinder no journey.

#### 2) Describing animals

In pairs, using Ibn Batuta's account of the hippopotamuses as a springboard, students describe an animal to his or her partner, and the partner has to guess what it is from the verbal description.

The pairs swap roles of describer and guesser several times.



### Test Paper on Unit 10

#### Reading for understanding:

##### *Crossing the River*

1. Explain how the party found itself in danger.
2. Who do you think showed the most courage in this story? Give your reasons.

##### *Paradise in the Panjshir Valley*

3. Describe some of the contrasts which the writer describes in this text.

##### *Erik and the Storm*

4. What qualities of character do Erik, and his men, show in this text?

##### *The Horses in the Nile and A Chinese Conjurer*

5. Explain what Ibn Batuta found amazing about the hippopotamuses.
6. Describe the conjuring trick which gave Ibn Batuta 'palpitation of the heart'.

##### *Poem: Presents from my Aunts in Pakistan*

7. Describe in detail three reactions or feelings, which the poet describes on receiving the shalwar kameez from her aunts in Pakistan.
8. Write down your favourite quotation from the poem and explain why you have chosen it.

#### Writing:

9. Fill in the gaps with the appropriate hyphenated adjective:
  - a) The water came up to my ankles. The water was.....
  - b) The water came right up to my chest. The water was.....

10. Fill in the gaps in the following sentences with a definite article or an indefinite article or leave blank for the zero article:
- We were lucky to see .... herd of elephants on our safari. Yesterday, ..... safari group only saw ..... jackal.
  - After ..... lunch I am going home early. I think I must have ..... flu—I've got ..... bad headache and I ache all over.
  - ..... Renoir painting which we saw in ..... art gallery yesterday has been stolen! ..... search has been started for ..... thieves, but it will be ..... difficult job to find them.
  - Vegetarians do not like to think about ..... cruelty involved in killing animals to eat. They call it '.... cruelty to animals', and prefer not to eat .... meat.  
(Key: i) a, the, a ii) blank, blank, a iii) The, the, A, the, a iv) the, blank, blank)
11. Fill in the gaps in the following sentences with a partitive genitive:
- Please may I have ..... bread?
  - We saw a ..... of sheep.
  - My brother has a ..... of sweets.
  - Tania dropped her ..... of oranges.
  - I gave my mother a ..... flowers.
  - I measured out a ..... sugar for the cake.
12. Identify the metaphors and similes in the following sentences by underlining the appropriate word in brackets.
- Her life was a roller-coaster. (metaphor / simile)
  - Her mouth gaped as wide as a cave in surprise. (metaphor / simile)
  - He braved the waves like a Greek hero and rescued the little girl. (metaphor / simile)
  - She was so excited: she was running and swooping like a kite. (metaphor / simile)
  - The road was a ribbon of silver in the moonlight. (metaphor / simile)

### Vocabulary

13. Use lightning and lightening in two separate sentences of your own.
14. Use the following words in sentences of your own:
- |              |           |                  |                 |
|--------------|-----------|------------------|-----------------|
| a) ingenious | b) jagged | c) inexpressibly | d) mast         |
| e) shan't    | f) graze  | g) conjurer      | h) palpitations |



### Answer key to the tasks in Unit 10

**Page 227:** Definite, indefinite and zero article

- 1) blank 2) blank, blank 3) blank, the, blank 4) the, a  
5) The, blank 6) the, blank 7) A, the, blank, a

**Page 229:** Count and non-count nouns

- b) peasants: plural count noun; ferryman: singular count noun  
c) courage: singular non-count noun; strength: singular non-count noun; men: plural count noun  
d) current: singular count noun; fear: singular count noun  
e) swimmer: singular count noun; shallows: plural count noun.

**Page 231:** Vocabulary matching

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

**Page 236:** Lightning and lightening

- 1) lightning 2) lightning, lightening 3) lightning, lightening

**Page 237:** Speech bubbles into indirect speech

- 1) Erik said that they would find what they were looking for.
- 2) Erik said that they must row faster.
- 3) Sven feared / warned/ said that they would all be drowned.
- 4) Thorkhild asked why their master was going on the / that journey.
- 5) Erik said / promised that they would repair Golden Dragon and continue on their journey.
- 6) Thangbrand cried out / warned that there were rocks to starboard and to port.
- 7) Erik told his men that they must be as brave and strong as lions.
- 8) Hrothgar wished that he was at home away from the / that terrible storm.
- 9) Erik told them that they were the best of men, and together they would succeed.

**Page 243:** Vocabulary matching

conjurer	=	magician
apprentice	=	helper
infuriated	=	extremely angry
trunk	=	body without head or limbs
intact	=	complete
palpitation	=	beat (generally used for heartbeat)

**Answer key to worksheet tasks****Task 1 a)**

1. Simile    2. Metaphor    3. Simile    4. Metaphor    5. Simile    6. Metaphor

**Task 3 b)**

1. a) literal  
b) metaphorical: to gauge someone's thoughts or feelings
2. a) literal  
b) metaphorical: to be broken down as food is broken when it is eaten.
3. a) literal  
b) metaphorical: to force, strongly persuade.
4. a) literal  
b) metaphorical: to have an emotional effect.
5. a) literal  
b) metaphorical: to express loudly with anger

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