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Marian Cox

Cambridge IGCSE®

First Language English

Coursebook

Fifth edition

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Introduction

Cambridge IGCSE® First Language English

Cambridge IGCSE syllabuses are created especially for international students and are suitable for different countries, different types of schools and for learners with a wide range of abilities.

Cambridge IGCSE First Language English allows learners to:

- develop the ability to communicate clearly, accurately and effectively when speaking and writing
- learn how to use a wide range of vocabulary, and the correct grammar, spelling and punctuation
- develop an awareness of purpose and of the audience being addressed.

Learners are also encouraged to read widely, both for their own enjoyment and to further their exposure to the ways in which English can be used. Cambridge IGCSE First Language English also develops more general analysis and communication skills such as inference and the ability to order facts and present opinions effectively.

This coursebook

This coursebook covers the whole Cambridge IGCSE First Language English syllabus and contains enough material for a five-term programme of study. Each of the 14 units has a rich variety of activities and tasks sufficient to last for several weeks of classroom lessons plus homework. Teachers may wish to be selective in the setting of tasks in order to target the needs of particular classes of students, but all of the units are relevant to the key objectives of the syllabus, whichever component options have been selected. Each unit ends with three extension activities or further practice tasks for students to do at home. Answers to the coursebook activities are available to teachers in the Teacher's Resource.

The coursebook is divided into four broadly themed parts: travel and sport, work and education, people and society, and ideas and technology. The themes were chosen for their international relevance, variety and intrinsic interest to students. Each part is sub-divided into units corresponding to the three key areas of skills development: Reading, Directed Writing and Composition. There are three sections within each unit, the divisions indicating transitions in texts, topics or skills. The majority of texts are authentic and are an enriching mixture of those found in everyday life and those typical of the types of passage students are likely to encounter during assessment. The coursebook draws upon a wide variety of sources, genres, registers and topics, and has been designed to be user-friendly as well as academically stimulating.

Using the coursebook

Students are expected to work through the coursebook units in sequence; as the learning support and skills development are progressive, and there is specific teaching of sentence building, vocabulary extension, punctuation and spelling. The emphasis is on the acquisition and application of transferable skills, with a mixture of tasks in every unit. There is revisiting and reinforcement of skills across the units, and the basic and generic skills of selecting, planning, editing, paraphrasing and note-taking occur throughout. A skills grid indicates the main focus of the activities in each unit.

The Reading units (1, 4, 7, 10) provide a full range of text types, both fiction and non-fiction, from a range of countries and three centuries. They vary in length; some are linked to allow for comparison tasks. The Reading units focus on comprehension, vocabulary, close reading and summary.

The Directed Writing units (2, 5, 8, 11) build the necessary skills and provide practice in selecting content, structure and style for developing longer written responses to passages, as well as including evaluations of texts. These skills include supporting, developing, collating, comparing, and analysing ideas contained in a text. They are important for both the Reading and Writing papers of Cambridge IGCSE First Language English.

Units 3, 6, 9 and 12 focus on the narrative and descriptive skills required for Composition. They provide fiction and non-fiction texts that contain material for exploring the techniques of writers, as well as providing models of good writing in the various genres and a variety of stimulus resources for composition and essay writing.

Speaking and Listening skills are fully covered in the book, with numerous opportunities for the skills acquisition and classroom practice of aural and oral activities, in a variety of groupings and situations, to help students develop the communication skills needed for later life. In addition, there are two units at the end of the book (in Part 5) that focus specifically on Speaking and Listening, which also give further opportunity for reading and writing skills development.

The rest of the suite

There are three companion books in the IGCSE First Language suite. The write-in Skills and Language Practice Book for students provides additional support for students working alone or in need of language rules and practice. This has removable answers in the back of the book. The Teacher's Resource provides teachers with a source of linked photocopiable passages, handouts and worksheets for students, and detailed lesson plans for teachers, as well as the answers to tasks and worksheets, and the coursebook exercises. In addition, the Exam Preparation and Practice contains a range of exam-type texts and tasks (although this component has not been through the Cambridge International endorsement process).

By the end of the coursebook, students should have become more confident in thinking about and using language, engaging with and responding to texts, and approaching and fulfilling tasks. They should also have expanded their vocabulary, increased their accuracy and improved in all the relevant skills areas. This will help to prepare them for examinations and to transfer their language competency to further education and to the workplace.

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		Key skills	Reading skills	Writing skills	Reading text types	Writing text types
Part 1: Travel and sport	Unit 1 Reading	Identifying paragraph topics Selecting summary points Summary technique Summary writing	Skimming and scanning Comparing text styles Inference Identifying relevant information	Paragraphing Paraphrasing Describing	Guide book Travel writing Journal	Summary Description Informative leaflet
	Unit 2 Directed Writing	Writing styles Comparing texts Targeting the audience	Comparing text styles Comparing information	Writing persuasively Considering audience Understanding the effect of style choices	Book review Journal Magazine article Blog Leaflet Autobiography Advertisement Formal letter	Blurb Journal Script for a presentation Informal letter Formal letter Blog
	Unit 3 Composition	The language of description Using imagery Planning and structuring		Using adjectives Planning compositions	Novel Haiku Autobiography Poem	Imaginative description
Part 2: Work and education	Unit 4 Reading	Reading for information Inferring writers' attitudes Sequencing ideas	Explicit and implicit understanding Selecting key points Explaining writers' effects	Sequencing	Blog biography Informative article Poem Magazine article Letter	Interview Summary Instructions Synopsis
	Unit 5 Directed Writing	Using a range of genres Analysing genre Transforming genre	Comparing text styles Selecting relevant data	Transforming information Adopting appropriate style and structure	Novel Web article News report	Magazine article Interview Formal report News report Dialogue Appeal letter
	Unit 6 Composition	Describing a process Chronological framework Adding details	Comparing text styles Style analysis	Descriptive language Structuring	Memoir Novel Informative account *A day in the life...* Magazine article	Informative account Imaginative account Commentary Formal report News report Description

		Key skills	Reading skills	Writing skills	Reading text types	Writing text types
Part 3: People and society	Unit 7 Reading	Expanding notes Summary style Comparing style and purpose Understanding writing devices	Comparing text styles Style analysis Writers' effect analysis	Sentence structure Complex sentences Vocabulary building	Biography Obituary Newspaper article Memoir Letter	Summary
	Unit 8 Directed Writing	Emotive vocabulary choices Persuasive devices Evoking sympathy	Style analysis	Targeting audiences Sequencing Writing in role	Brochure Menu Article Short story ending Interview Charity letter	Complaint letter Appeal letter Advertisement Dialogues Flyer Journal Appeal script
	Unit 9 Composition	Engaging the reader Adapting a text Planning narratives	Writers' effect analysis Comparing text styles	Plot, setting and atmosphere Structuring	Autobiography Novel Short story Poem	Autobiography Mini-saga Summary Narrative composition
Part 4: Ideas and technology	Unit 10 Reading	Looking at style Summary practice Vocabulary range	Comparing text styles Style analysis Collating Writers' effect analysis	Vocabulary extension	Magazine article Web article Advertisement Guide book Travel writing	Magazine article Text analysis Summary Editorial Broadcast script
	Unit 11 Directed Writing	Writing non-fiction Adopting a position Spelling Punctuation Rhetoric Discourse markers Analysing and refuting an argument	Collating Evaluating claims	Expressing and supporting a view Structuring Spelling techniques Synthesising information Discursive style Argumentative devices	News report Blog post Informative articles Newspaper article Radio discussion Editorial	Blog article Argumentative Composition Editorial Letter
	Unit 12 Composition	Narrative dialogue Viewpoint and character		Speech punctuation Creating character Adopting a voice Using dialogue	Fairy tale Short story Novella	Fairy tale Short story Narrative composition
		Key skills	**Speaking skills**	**Listening skills**	**Speaking text types**	**Receptive text types**
Part 5: Speaking and listening	Unit 13 Giving a talk and engaging in dialogue	Clear explanation Appropriate register dialogue	Preparing a talk Playing a part	Evaluating a talk	Role play Dialogue	Article Interview
	Unit 14 Group discussion and making a speech	Distinguishing facts and opinions Expressing and supporting opinions Public speaking	Planning a speech Scripting dialogue Switching registers Contributing to discussion	Evaluating a speech	Group discussion Speech Presentation Debate	Article Blog Political speech

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Skills grid

	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
READING						
inference	◆	◆		◆	◆	◆
comparing	◆	◆			◆	◆
evaluating	◆	◆	◆			
explaining effects	◆	◆	◆	◆	◆	◆
style analysis		◆	◆	◆		◆
summarising	◆	◆		◆	◆	◆
collating		◆			◆	
paraphrasing	◆		◆			◆
WRITING FUNCTIONS						
explaining		◆		◆	◆	
informing	◆	◆				◆
instructing				◆		
persuading		◆				◆
discussing		◆			◆	◆
LANGUAGE						
vocabulary	◆	◆		◆	◆	
arguing					◆	
rhetorical devices					◆	
register/style		◆	◆			
sentence structuring	◆					◆
spelling						
punctuation	◆					
TEXT: STRUCTURE						
openings/endings			◆		◆	
structuring	◆	◆	◆	◆		◆
sequencing		◆		◆	◆	
DESCRIPTION						
descriptive structure			◆			◆
figurative language			◆		◆	◆
NARRATIVE						
plot/pace						
character						◆
setting/atmosphere						◆
voice/viewpoint						◆
narrative dialogue						
SPEAKING/LISTENING						
giving a talk/monologue						
answering questions						
giving instructions						
dialogue						
interview				◆		
delivering a speech						
assessing a speech						
scripting a speech						
role play				◆		
group discussion				◆		
class discussion				◆		

Unit 7	Unit 8	Unit 9	Unit 10	Unit 11	Unit 12	Unit 13	Unit 14
	◆		◆	◆	◆		
◆		◆	◆		◆		
	◆		◆	◆		◆	
◆	◆	◆	◆	◆			
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Overview of the Cambridge IGCSE First Language English assessments

The information in this section is taken from the Cambridge Assessment International Education syllabus. You should refer to the appropriate syllabus document for the year you are entering for examination to confirm the details and for more detailed information. The syllabus documents are available online at www.cambridgeinternational.org.

Reading and Writing

All students will take two papers: Paper 1, and either Paper 2 or Component 3.

Paper 1 (Reading) – 2 hours – 80 marks in total

Students will take either:
Paper 2 (Directed Writing and Composition) – 2 hours – 80 marks
or **Component 3 (Coursework Portfolio)** – 80 marks

Paper 1 – Reading

Question number	Type of exercise	Brief description	Total marks
1 Comprehension and summary task	Short answer questions	Students read Text A and complete a set of sub-questions on the content of the text.	15
1 Comprehension and summary task	Summary task	Students read Text B and write a summary of up to 120 words of an informative or other non-fiction text.	15
2 Short answer questions and language task	Short answer questions	Students read Text C and complete a set of sub-questions on the writer's use of language.	10
2 Short answer questions and language task	Writers' effects task	Students re-read Text C and write about 200–300 words on the meaning and effects of three selected phrases per paragraph.	15
3 Extended response to reading	Genre transformation task	Students re-read Text C and write about 250–350 words in one of the following text types: letter, news report, formal report, journal, speech, interview and article.	25

Paper 2 – Directed Writing and Composition

Section number	Type of exercise	Brief description	Total marks
Section A	Directed Writing	Students write about 250–350 words on one or two texts, using, developing and evaluating the information in the text(s) to create a discursive/argumentative/persuasive speech, letter or article.	40
Section B	Composition	Students answer **one** question from a choice of four titles: two descriptive and two narrative. Students write a composition of about 350–450 words.	40

Component 3 – Coursework Portfolio

Students submit a portfolio of three assignments, which may be completed in any order.
Each assignment should be about 500–800 words and clearly demonstrate the different writing purposes and styles.

Assignment number	Type of exercise	Brief description	Total marks
Assignment 1	Discuss, argue, and/or persuade in response to text(s)	Students write a piece of directed writing in response to a text or texts. Students give an overview of the argument and evaluate the ideas and opinions presented in the text.	80
Assignment 2	Writing to describe	Students write a piece of descriptive writing, developing ideas and using images to create a convincing, well-defined picture with a variety of focuses.	
Assignment 3	Writing to narrate	Students write a piece of narrative writing, ensuring the plot is developed and includes well-defined features of fiction writing – such as characterisation, setting and atmosphere – along with convincing details.	

Speaking and Listening

Students can also take the optional Component 4. Marks for the Speaking and Listening component do not contribute to the overall grade. Instead, students will be marked from 1 (high) to 5 (low).

Component 4 – Speaking and Listening Test – Approximately 10–12 minutes – 40 marks in total

Part number	Type of exercise	Brief description	Total marks
Part 1	Individual Talk	Students talk for 3–4 minutes on a topic chosen prior to the test. Students are encouraged to make presentations that are lively and may also include a few illustrative materials.	20
Part 2	Conversation	Students will take part in a discussion lasting 7–8 minutes with the teacher, following on from the Individual Talk. Students are encouraged to consider how a conversation might develop around the topic and be prepared to supply additional information.	20

Weighting for qualification

Assessment objective

AO1: Reading	50%
AO2: Writing	50%
AO3: Speaking and Listening	Separately endorsed

Skill	Assessment objectives
A01 Reading	R1 demonstrate understanding of explicit meanings R2 demonstrate understanding of implicit meanings and attitudes R3 analyse, evaluate and develop facts, ideas and opinions, using appropriate support from the text R4 demonstrate understanding of how writers achieve effects and influence readers R5 select and use information for specific purposes
A02 Writing	W1 articulate experience and express what is thought, felt and imagined W2 organise and structure ideas and opinions for deliberate effect W3 use a range of vocabulary and sentence structures appropriate to context W4 use register appropriate to context W5 make accurate use of spelling, punctuation and grammar
A03 Speaking and Listening	SL1 articulate experience and express what is thought, felt and imagined SL2 present facts, ideas and opinions in a cohesive order which sustains the audience's interest SL3 communicate clearly and purposefully using fluent language SL4 use register appropriate to context SL5 listen and respond appropriately in conversation

How to use this book

Learning objectives

In this unit, you will have the opportunity to:

- read biographies, obituaries, a newspaper article, a memoir and a letter
- write biographical summaries
- practise sentence structures, connectives and prefixes.

By the end of this unit, you should be able to:

- ✓ understand how to expand notes to form continuous prose
- ✓ demonstrate summary style, write concisely and collate material
- ✓ compare styles and purposes, and use a variety of complex sentences.

Learning objectives – each unit begins with a set of learning objectives to explain what you will learn in the unit. Each unit of the coursebook focuses on a different key area of the syllabus: Reading, Directed Writing and Composition. The checklist allows you to follow your progress throughout the book.

UNKNOWN WORDS

You can often guess a word's meaning from its **context**, or by recognising the meaning of the **stem** of the word or the meaning of its **prefix**. It helps to have at least a vague idea of the meaning, or to know whether it is a positive or negative word, although you may not need to understand every word in a passage to be able to write a summary of the parts of it that are relevant to the question.

Key point – offers guidance on essential skills and techniques.

TASK TIP A20

Rather than using one short simple sentence for each point, try to combine material into longer and more complex sentences to save words. Avoid beginning each sentence the same way or repeating the same structure (e.g. don't start every sentence with 'He') and avoid the overuse of 'and'. Before you write each sentence, plan its structure in your head. Check your summary for omissions, repetitions and inaccuracies of fact.

Task tip – offers explanations and support for responding to specific tasks set in the book.

VOCABULARY

Taoists: believe the Universe originated from and is guided by Tao (the way, or the path)

Vocabulary – clear and straightforward explanations are provided for some unfamiliar words in each unit. The words appear in bold within the main text. There are also two glossaries at the back of the book. A rubric terms glossary explains the meaning of words used in assessment and task questions, and a language terms glossary defines words used when describing language and texts.

WRITING FOCUS

6 Use your answers to Task A5, Identifying topics and Task B4, to summarise the characteristics of

a Tenerife and

b Luxor

in about 150 words *in total*. Use one paragraph for each place.

Skills focus – structured tasks that offer you an additional opportunity to focus on your reading, writing, observation or speaking skills.

Text passages – extracts from a wide variety of sources, genres, registers and topics, and typical of the types of passages you might encounter in an exam.

TWENTY YEARS LATER: Tom Ballard and K2

It sounds like something out of a good script writer's imagination: it's a story dedicated to those who love mountains, climbing and impossible challenges. A story for those who believe that destiny somehow does exist, a story that began twenty years ago with Alison Hargreaves' 1995 mission, which ended up in tragedy. A legendary woman climber from Derbyshire and one of the greatest ascents ever, an incredibly powerful lady, who managed to solo climb Mount Everest and then disappeared while attempting to conquer K2's summit. Twenty years have passed and Alison's son Tom Ballard has now become a great climber himself, ready to attempt to accomplish what his mother failed to achieve: reaching the top of K2, the second highest mountain in the world, considered by many even more challenging than Mount Everest.

Discussion point – highlights opportunities to discuss topics with your class.

9 In groups of three, discuss and make comments for class discussion on:

a the underlined phrases

b the italicised phrases

c the words in bold

d how the description changes during the course of the passage

e how an atmosphere of fear is created.

FURTHER PRACTICE

a Write the composition for which you made the best plan in Task C6. Do not take more than one hour. Remember to check your writing when you have finished.

b Draw labelled sketches of the exterior and interior of the perfect house. Use these sketches as the basis for a coursework draft with the title *My ideal home*. This should be descriptive rather than factual. Your draft should be 500–800 words.

c As a coursework draft or for additional practice, write a descriptive composition entitled either *My nightmare landscape* or *My idea of heaven*. Plan and order the paragraph topics first, and check your writing afterwards.

Further practice – further practice or extension activities for you to complete at home and test your knowledge and understanding at the end of each unit.

PART 1: Travel and sport

Unit 1
Reading

Learning objectives

In this unit, you will have the opportunity to:

- read guide book extracts, travel writing and a journal entry
- write a summary, a description and an informative leaflet
- practise skimming and scanning, sequencing, genre analysis, paraphrasing, making inferences and appreciating writers' effects.

By the end of this unit, you should be able to:

- ✔ identify paragraph topics
- ✔ select summary points
- ✔ write a summary.

A Identifying paragraph topics

Guide book extracts

1 You are going to read a passage about an island. To get you in the mood, with your partner, jot down words associated with islands. Create a **mind map** to connect all the ideas that you can think of.

2 Looking at your mind map, think about possible answers to the following questions and contribute to a group discussion:

a Which islands or types of island are you imagining?

b Why are islands generally considered attractive?

c What are the disadvantages of living on or being on an island?

3 Skim-read the passage below, which is an **informative** piece about the island of Tenerife.

READING PASSAGES

You should always read unseen passages twice. First, **skim** the text to get the **gist** (the **genre** and main ideas and style features); then **scan** the text for specific information.

VOCABULARY

archipelago: group of islands

Taking a trip round Tenerife

The Spanish island of Tenerife lies about 300 km off the West African coast, and is the largest, most populous and most productive of the seven Canary Islands, believed to be named after the ferocious dogs (*canaria*) found there by early explorers. Santa Cruz is the capital of Tenerife, and the shared capital (with Las Palmas) of the whole **archipelago**.

This rugged, rocky and steep island looks up to El Teide, the third largest volcano in the world and the highest point in Spain at 3718 m. Its often snow-covered peak gave the island its name, which means 'white mountain'. Ravines and valleys are another striking feature of Tenerife's terrain, some of them formed by volcanic eruptions, four of which were recorded between 1704 and 1909. The island has 342 km of coastline and boasts nearly 70 km of beach, the ones on the northern coast consisting of black sand rather than the lighter, finer sand of the south. The island has two distinct landscapes and atmospheres: the lush, green north and the barren, developed south.

Tenerife is known as the 'Island of Eternal Spring'; since it is on the same latitude as the Sahara Desert, it enjoys a warm climate and plenty of sunshine all year round. However, the trade winds create cloud and cold sea currents, keeping temperatures moderate, with an average of 13–18 °C in the winter and 24–28 °C in the summer.

The Canaries are one of the major tourist destinations in the world and tourism is Tenerife's main industry, with about 5 million visitors each year using one of its two airports. There are two main highways crossing the island, as well as dizzying narrow mountain roads in the north. Tourists mainly visit the south of the island, which is hotter and drier and has many resorts, such as Playa de las Americas and Los Cristianos. The only new hotels permitted to be built must be of 5-star quality to promote environmentally conscious development.

The area known as Costa Adeje has many world-class facilities and leisure activities to offer besides sea and sand, such as quality shopping centres, golf courses, restaurants, waterparks, animal parks and a theatre. In February, visitors can enjoy one

PARAGRAPHS

Paragraphing is a logical way of dividing text. Paragraphs usually consist of several sentences which group similar information together. A break between paragraphs shows a change of topic, time or place. As well as being necessary for structuring text, paragraphs are a courtesy to the reader to aid their understanding.

YOUR OWN WORDS

If you are asked to respond to a question 'in your own words', be careful to avoid 'lifting' from the text, i.e. copying whole phrases or sentences. This gives the impression that you have not understood them, or that you have a limited vocabulary and are unable to think of synonyms. It is not necessary to change every single word, however.

These are the parts of a passage **not** to use in your response to Task A10: repetitions, minor details, quotations or **direct speech**, **imagery**, examples, lists.

VOCABULARY

brochure: booklet containing illustrations and information about a product or service

of the world's largest carnivals. The distinctive local craft is Tenerife lace – the embroidery of stretched cloth for table linen – which visitors can see being made. Wildlife attractions are the UNESCO Biosphere Reserve, opened in 2013, the botanical gardens in Puerto de la Cruz and a butterfly park in Icod de los Vinos.

Agriculture contributes only 10% to the island's economy but it supports the landscape and the cultural values of the island. In the coastal areas, tomatoes and bananas are cultivated, and these are exported to mainland Spain and the rest of Europe. At lower and drier altitudes, potatoes, tobacco and maize are the most common crops. Grapes are grown on steep north-facing slopes and onions in the south. Flowers are also produced for the export market. The islands are important to Spain as fishing grounds.

Tenerife has several archaeological sites, consisting mainly of the cave paintings prevalent in the south. Also noteworthy are the buildings called Güímar Pyramids, whose origin is uncertain, and the defensive castles located in the village of San Andrés and elsewhere on the island. There are many other interesting historical buildings, such as the Convent of San Augustin and the Church of San Marcos. Other impressive but more modern structures are the Auditorio de Tenerife, at the entry port to the capital, and the Torres de Santa Cruz, a skyscraper 120 metres high.

There are pretty hill towns to look around, and from one of them, Masca, visitors can set off on the famous hike down the gorge. The gorge is full of rich vegetation, large and colourful plants, and a range of animal species. Garachico is a small, unspoilt fishing town whose quiet streets are dotted with bars, cafés and gift shops, and there are some superb fish restaurants down by the harbour. Sight-seeing in the nearby smaller town of Icod de los Vinos must include the island's most prized possession, the Dragon Tree, which stands in a preserved garden and is said to be approximately 1000 years old.

4 Without looking at the passage, answer the following general questions about Tenerife. Compare your answers with those of a partner, then check the passage to see who is right.

- **a** What are the most noticeable features of the scenery?
- **b** What can tourists spend their time doing?
- **c** What is the temperature like?
- **d** What contributes to the economy?
- **e** What is there to see?

5 Scan the passage and find the single word in each paragraph which could be used as a topic heading for that paragraph. Are your choices the same as your partner's?

6 Skim the passage about Cape Town, and decide where it should be divided into paragraphs.

7 How many paragraphs did you make? Compare and discuss with your partner why you would put breaks in the places you chose.

8 Scan the passage and for each of the paragraphs think of a heading to indicate its topic, as if for a tourist **brochure**. This time, instead of using words from the passage, think of **synonyms** (words or phrases with the same meaning) where possible.

CAPE TOWN

DISCOVER SOUTH AFRICA

With its majestic Table Mountain backdrop, Cape Town is one of the most beautiful cities in the world. A harmonious blend of architectural styles reflects the tastes of the past as well as today's more functional requirements. Between the high-rise office blocks, Edwardian and Victorian buildings have been meticulously preserved, and many outstanding examples of Cape Dutch architecture are found. Narrow, cobblestone streets and the strongly Islamic presence of the Bo-Kaap enhance the cosmopolitan ambiance of the city. Cape Town's shopping options invite you to endlessly browse. Elegant malls such as the Victoria Wharf at the V&A Waterfront, antique shops, craft markets, flea markets and art galleries abound. Specialist boutiques offer an enticing array of unusual items not readily obtainable elsewhere. One of Cape Town's biggest tourist attractions, the Waterfront, evokes images of the early activities of the harbour. Much of its charm lies in the fact that this busy commercial harbour is set in the midst of a huge entertainment venue with pubs, restaurants, shops, craft markets, theatres and movies. Table Mountain is undeniably the biggest tourist attraction in South Africa, drawing local holidaymakers as well as tourists from the four corners of the globe. The summit can be reached by trails or cable-car, but mountaineers do it the hard way. On a clear day, the spectacular views from the summit (1086 m above sea level) stretch across the mountainous spine of the Cape Peninsula and beyond Table Bay and Robben Island. Robben Island, which lies about 11 kilometres north of Cape Town, has over the years become synonymous with the anti-apartheid struggle in South Africa. It was here that activists such as Nelson Mandela and Walter Sisulu, among many others, were imprisoned because of their opposition to apartheid. The historical importance of Robben Island (meaning 'Seal Island') can be gauged by its designation as a cultural heritage site. Stretching away from Table Bay Harbour, the Atlantic seafront features virgin beaches along undeveloped frontages to the north, and densely populated Sea Point to the south, leading on to the Clifton, Camps Bay and Llandudno beauty spots, among others. The western coastline is characterised by rocky outcrops and beautiful beaches. Major national and international windsurfing competitions are held at Bloubergstrand. Seal watching is an amusing diversion. Boat trips around the harbour and along the coast are always popular.

Adapted from www.sa-venues.com

9 Summarise in one sentence the attractions Cape Town has for visitors, according to the passage.

10 With a partner, in pencil or on a copy of the passage put brackets around the material you would not use in a summary about the city.

READING FOCUS – GENRE ANALYSIS

11 Discuss as a class, collecting notes on the board, the typical features of guide books, based on your reading of the texts about Tenerife and Cape Town.

SUMMARIES

A summary is a reduced version of a text and its aim is informative. When you **summarise** a passage, you need to identify the key words in the text (single words or **phrases** which tell you what each part of the text is about). It may be useful use a highlighter or two to annotate a reading passage so that you can select key material. Highlight only the essential points rather than whole sentences or paragraphs.

TASK TIP A10

It is good style, saves time and words, and avoids repetition to use **complex sentences** when writing. A complex sentence has at least two **clauses** (groups of words containing **finite verbs**): one **main clause**, which could stand as a sentence on its own, and one or more **subordinate clauses**, which are not grammatically complete as sentences and should usually be separated from the main clause by commas. Subordinate clauses are often introduced by **connectives**, and these can go before or after the main clause. There is an example of a complex sentence at the end of the passage taken from *Pole to Pole*.

B Selecting summary points

Travel writing

1 Read the passage below, which is about a stop in Egypt during a journey from the North Pole to the South Pole without using air transport.

UNKNOWN WORDS

You can often guess a word's meaning from its **context**, or by recognising the meaning of the **stem** of the word or the meaning of its **prefix**. It helps to have at least a vague idea of the meaning, or to know whether it is a positive or negative word, although you may not need to understand every word in a passage to be able to write a summary of the parts of it that are relevant to the question. It will enable you to expand your vocabulary if you keep a personal list of new words, with examples of their usage, during the course. Writing down words helps you to remember them and to use them in your own writing.

Day 56 – Luxor

At 5.35 in the morning the train pulls into Luxor, known by the Greeks as Thebes, 420 miles south of Cairo, in Upper Egypt. I cannot conceal my excitement at being here for the first time in my life.

Luxor Station is tastefully monumental in decoration, with tall columns, gilded details on the doors, eagle heads and a hieroglyphic design somehow incorporating power stations, railways and ancient history. Figures materialise from the pre-dawn gloom to offer us taxi rides. You will never stand on your own for long in Egypt.

We shall be joining a Nile cruise for the next leg of our journey, and as we drive along the river to find our boat – the *Isis* – I can see ranks of chunky four-storeyed vessels, maybe 100 in all, lined up along the riverbank, awaiting the day the tourists come back.

My guide to Luxor is a tall, straight, matchstick-thin aristocrat of the business whose name is Tadorus but who asks me to call him Peter … 'It's easier.' I would rather call him Tadorus, but he doesn't look the sort you argue with. He is 83 years old, and as a boy of 14 was present when the archaeologist Howard Carter first pushed open the door of Tutankhamun's tomb.

Peter takes me across on the Nile ferry to a cluster of mud buildings on the West Bank opposite the city. We are driven past fields of sugar cane and alongside an irrigation canal financed by the Russians in 1960.

The greenery ends abruptly as we climb a winding road up into barren, rubble-strewn desert. Then we are into the Valley of the Kings, which resembles a gigantic quarry, littered with rock debris, bleached white by the sun. We leave the bus and walk up towards the tombs in dry and scorching heat. Peter estimates the temperature at 40° Celsius, 104° Fahrenheit.

This vast necropolis contains the remains of 62 Pharaohs of the New Kingdom, established in Thebes between 3000 and 3500 years ago. It was discovered – 'rediscovered', as Peter corrects me – in 1892. Only 40 of the tombs have been found, and all, bar one, had been emptied by robbers.

We walk down into the tomb of Rameses III. The walls are covered in rich paintings and complex inscriptions illustrating the progress of the Pharaoh on his journey through the underworld, filled with wicked serpents, crocodiles and other creatures waiting to devour him. Because of the dry desert air, they are well preserved, an extraordinary historical document.

The Sun is setting behind the Valley of the Kings when we return on the ferry. At this indescribably beautiful time of day, when the rich golden brown of the lower sky spills onto the surface of the Nile, turning it an intense amber, and the palm trees along the bank glow for a few precious minutes in the reflection, it is not difficult to imagine the power and spectacle of a funeral procession bearing the God-King's body across this same river, three and a half thousand years ago, at the beginning of his last and most important journey.

Adapted from *Pole to Pole*, by Michael Palin, BBC Publishing, London, 1995.

2 **Five** words in the passage are underlined. Can you guess their meaning by looking at their context (the other words around them)? Use a dictionary to check your guesses, then write synonyms for the five words in your personal vocabulary list.

3 Which words and phrases in the passage best illustrate the appearance of:

a the West Bank and the Valley of the Kings (paragraph 5 and 6)?

b the tomb of Rameses III (paragraph 8)?

c the Nile at sunset (paragraph 9)?

For each of your choices, explain why they are effective.

4 Scan the passage for the information given about Luxor and identify the key phrases.

5 Make a grid as shown below. List the key phrases and **paraphrase** them.

Key phrase	Point
barren, rubble-strewn desert	*wasteland*

READING FOCUS

6 Discuss how the content, style and **structure** of the Luxor passage differs from the other two, and why.

WRITING FOCUS

7 Use your answers to Task A5, Identifying topics, and Task B4 to summarise the characteristics of

a Tenerife and

b Luxor

in about 150 words *in total*. Use one paragraph for each place.

PARAPHRASING

Try to paraphrase the information in texts when gathering points together, and to make your phrases shorter than those in the text (see the example in Task B5). If you are not sure what a word means, it is safer not to change it, although you can still change other words in the phrase. Technical terms often do not have synonyms, or it would take too many words to paraphrase them (e.g. solar heating, irrigation canal) so you may use them.

SEQUENCING

When working under timed conditions, you probably won't have time to write a draft for your summary, so group and order your material before you begin to write. The best way to structure your response is by bracketing and numbering your list of points. (Do not confuse a summary with a **commentary**: you are not required to present information in the same order as in the passage, or to give your own views on the material.)

INFERENCE

The skill of understanding **implicit** as well as **explicit** meanings and attitudes is an important one to be able to demonstrate when responding to a text. Implicit meanings are those which you can infer from the text – which are implied rather than actually stated (which are explicit). One of the ways you can demonstrate an ability to infer ideas from a passage, and so show a deeper level of understanding of it, is by predicting what may happen in the future. Your predictions must be based on material actually contained in the passage.

WRITERS' EFFECTS

You may be asked to select and comment on words from a passage which give a particular impression to the reader. It tests the skills of close reading and sensitivity to language. Select and quote a range of short phrases (usually not more than two or three words each), and make clear that you understand both their meaning and their effect (which means how it makes you think or feel). In Further Practice Task **c**, your reasons for preferring a destination should be linked to the descriptive phrases which make it seem attractive, and the response each one evokes in you as a reader.

C Summary technique

Fictional journal entry

1 As a class, discuss what you already know or think about the following topics:

- **a** Robinson Crusoe
- **b** desert islands
- **c** books, films or television series set on desert islands
- **d** survival techniques.

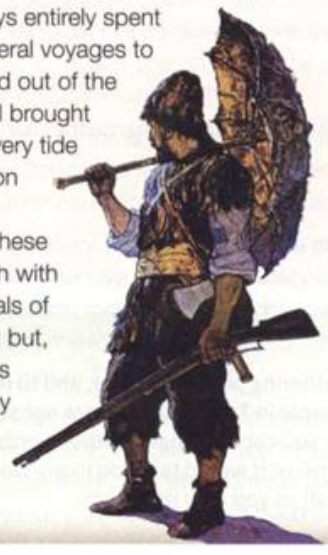
2 Read the text below about Robinson Crusoe, which is an extract from a **novel** written in 1719 that includes journal entries.

Robinson Crusoe

September 30, 1659.
I, poor miserable Robinson Crusoe, being shipwrecked, during a dreadful storm, came on shore on this dismal unfortunate island, which I called the Island of Despair, all the rest of the ship's company being drowned, and myself almost dead.

All the rest of that day I spent in afflicting myself at the dismal circumstances I was brought to, viz. I had neither food, house, clothes, weapon, or place to fly to; and in despair of any relief, saw nothing but death before me; either that I should be devoured by wild beasts, murdered by savages, or starved to death for want of food. At the approach of night, I slept in a tree for fear of wild creatures, but slept soundly, though it rained all night.

From the 1st of October to the 24th.
All these days entirely spent in many several voyages to get all I could out of the ship, which I brought on shore, every tide of flood, upon rafts. Much rain also in these days, though with some intervals of fair weather; but, it seems, this was the rainy season.



October 26.
I walked about the shore almost all day to find out a place to fix my habitation, greatly concerned to secure myself from an attack in the night, either from wild beasts or men. Towards night I fixed upon a proper place under a rock, and marked out a semicircle for my encampment, which I resolved to strengthen with a work, wall, or fortification.

The 31st.
In the morning, I went out into the island with my gun to see for some food, and discover the country; when I killed a she-goat, and her kid followed me home, which I afterwards killed also, because it would not feed.

November 1.
I set up my tent under a rock, and lay there for the first night, making it as large as I could, with stakes driven in to swing my hammock upon.

November 17.
This day I began to dig behind my tent into the rock. Note, three things I wanted exceedingly for this work, viz. a pick-axe, a shovel, and a wheelbarrow or basket; so I ceased my work, and began to consider how to supply that want and make me some tools. A spade was so absolutely necessary, that indeed I could do nothing effectually without it; but what kind of one to make, I knew not.

January 1.
Very hot still, but I went abroad early and late with my gun, and lay still in the middle of the day. This evening, going farther into the valleys which lay towards the centre of the island, I found there was plenty of goats, though exceeding shy, and hard to come at. However, I resolved to try if I could not bring my dog to hunt them down.

January 2.
Accordingly, the next day, I went out with my dog, and set him upon the goats; but I was mistaken, for they all faced about upon the dog; and he knew his danger too well, for he would not come near them.

January 3.
I began my fence or wall; which being still fearful of my being attacked by somebody, I resolved to make very thick and strong.

All this time I worked very hard, the rains hindering me many days, nay, sometimes weeks together; but I thought I should never be perfectly secure till this wall was finished. And it is scarce credible what inexpressible labour everything was done with, especially the bringing piles out of the woods, and driving them into the ground; for I made them much bigger than I need to have done.

In the next place, I was at a great loss for candle; so that as soon as ever it was dark, which was generally by seven o'clock, I was obliged to go to bed.

Adapted from *Robinson Crusoe*, by Daniel Defoe.

TASK TIP C3

Rather than using one short **simple sentence** for each point, try to combine material into longer and more complex sentences to save words. Avoid beginning each sentence the same way or repeating the same structure (e.g. don't start every sentence with *He*) and avoid the overuse of *and*. Before you write each sentence, plan its structure in your head. Check your summary for omissions, repetitions and inaccuracies of fact.

3 In one sentence, describe the situation of Robinson Crusoe on the Island of Despair by answering these questions in any order:

- Who is he?
- Where is he?
- What happened to him?
- How did he get there?
- When did it happen?

4 You are going to write a summary of Robinson Crusoe's situation which includes his:

- needs
- fears
- difficulties
- disappointments.

First, make brief notes under each heading. Then, write a one-paragraph summary, in modern English, using all your notes.

5 With your partner, list future incidents or problems which Robinson Crusoe may face later in the novel, based on evidence in the extract. Share and support your predictions with your class.

FACTUAL ACCURACY

When changing information into your own words and trying to reduce their number, there is a danger that you may express something in a way that is no longer strictly true; for example 'the majority of the island' is not the same as 'most of the island'. You need to be careful that you have not changed the meaning of the passage or the information it gives.

FURTHER PRACTICE

a You have become stranded on a desert island! Write a description of the imaginary island. Think about its landscape, climate, vegetation, wildlife, food and water sources. You can use information from the island passages in Sections A and C to give you ideas.

b List the main features of your home town or rural area. Use the list to write an information leaflet for tourists, using bullet points. Group the points, divide them into sections, and give a topic heading to each section (e.g. *Things to see*). The passage in Selecting Summary Points, Task B6, will help you with ideas.

c From what you have read in this unit, would you rather visit Tenerife, Cape Town or Luxor? Write the reasons for your preference, using details from the texts.

Unit 2
Directed Writing

Learning objectives

In this unit, you will have the opportunity to:

- read a book review, a journal entry, a magazine article, a blog post, a leaflet, an advertisement and a formal letter
- write a blurb, a journal entry, a script for a presentation, an informal letter, a formal letter and a blog post
- practise changing genres, giving a talk, maintaining focus and writing persuasively.

By the end of this unit, you should be able to:

- ✔ understand the effect of writing style choices
- ✔ make comparisons between different types of text
- ✔ demonstrate audience awareness.

A Writing style choices

Book review

1 Discuss the following questions in class:

a How would you define 'extreme sports'?

b What examples can you think of?

c What kind of people participate in them?

d What makes these sports attractive?

e Which ones would you consider doing or refuse to do?

2 Read the following passage, which is a newspaper review of a **non-fiction** book about a historical Arctic tragedy.

The big chill

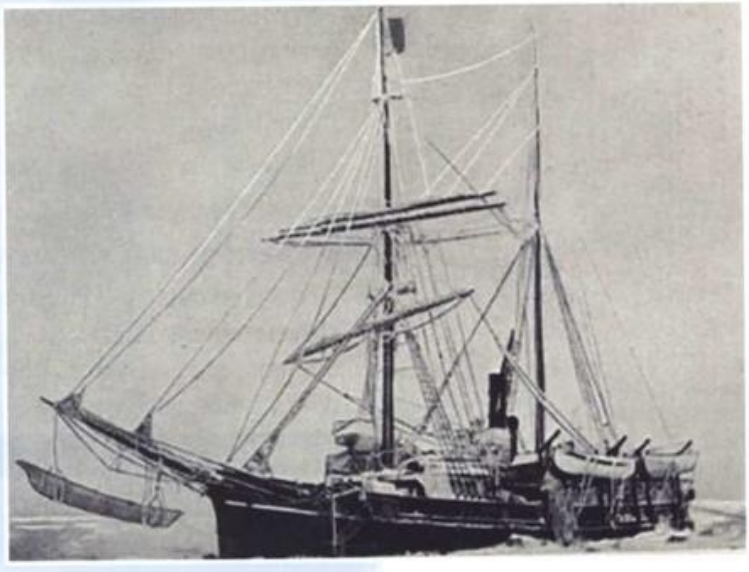
Arctic explorers are a breed apart, inevitably drawn, it would seem, by tragedy and the poetry of a 'good end'. Consider Shackleton. Having narrowly survived the loss of his ship, the *Endurance*, when it was crushed by ice in the Weddell Sea, he later died aboard the *Quest*, another Antarctic no-hoper, in 1922. Scott, of course, perished ten years earlier just a few miles from his base camp, having failed by a whisker to be the first to reach the South Pole. Amundsen, who beat his rival by just a couple of days, went on to die in an Arctic air crash.

Good chaps, each and every one of them. But what was it all about? In *The Ice Master*, an appropriately chilling account of the voyage of the *Karluk*, lead-ship of a doomed Arctic expedition in 1913–14, the motivation of those taking part seems to have been foolhardy at best. Vilhjalmur Stefansson, a Canadian of Nordic extraction, was an anthropologist and ethnologist who, for reasons best known to himself, believed that under the Arctic ice there lay a Lost Continent, a kind of wintry Atlantis, the discovery of which would make him famous. In reality, of course, there is no missing landmass; the Arctic Ocean is just what its name implies. But to the impatient Stefansson, the fact that there was, literally, no solid ground for his belief was defeatist talk.

Hiring a steely skipper, Captain Bob Bartlett, Stefansson ordered the *Karluk* to sea from Victoria in British Columbia on June 17th 1913. Few of his men had real Arctic experience. The 'scientists' on board knew very little of the trials ahead. The ship itself was a retired whaler, made of wood, staggeringly unsuited to its new purpose.

The crew, it transpires, had an eerie premonition of their fate. Stuck fast in the Alaskan floes, they were 'transfixed' by the diaries of George Washington De Long, another of their breed, who had died, along with all his men, in 1881. De Long's ship, the *Jeanette*, had been crushed by ice in almost exactly the same reach of the Arctic Ocean as the *Karluk*. One hundred and forty days passed before cold and starvation claimed the last of the expedition's victims.

Jennifer Niven, formerly a screenwriter, assembles her characters with all the skill of an experienced novelist.



CHANGING GENRES

In an Extended Response to Reading task, you may need to use material in a text in a specific way. You need to be familiar with the following response genres and aware of their purpose: formal letter, news report, formal report, journal, magazine article, speech, interview. When approaching a task, pay attention to instructions about the audience and specific content. Your response might require modification of the structure and style of the original passage, so you need to change vocabulary, sentence structures and text structure, rather than simply reuse points from the passage in the same order or in the same words. Questions sometimes ask you to change voice and viewpoint, and to write as if you were a character referred to in the passage.

WRITING STYLE

The style of a piece of writing is determined by its:

- aim – what is the purpose of the writing?
- voice – what kind of character is the speaker/persona?
- audience – what do we know about their age, interests and expectations?
- vocabulary – how formal is the situation, relationship or subject?
- tone – is the emotion and mood appropriate?
- sentence structure – should sentences be simple, **compound** or complex, or a mixture?

These are all aspects to consider when you are asked to write or to comment on a piece of writing.

Both of the principals are carefully drawn. There is Bartlett, an energetic, skilful mariner, big in every way, with a booming voice and a love for literature and women. Stefansson, by contrast, comes across as an egotist of monstrous proportions. Charming, silver-tongued and handsome, he cared little for those under his command.

Locked together on the diminutive ship, the crew of the *Karluk* watched and listened in horror as the frozen sea closed in around them. The staff and officers gathered nightly in the saloon for Victrola concerts, choosing from among more than 200 records. As the gloom grew ever deeper, the lure of the library, with its terrible account of the fate of the *Jeanette*, increased by the day.

Stefansson cracked first. Loading up a dog-sledge, he and several others headed off into the night, ostensibly to hunt for food. Others would go to pieces later. Matters came to a head on January 10th when, with a thunderous roar, the ice broke through the ship's hull, forcing the captain to give the order to abandon ship.

In all, 16 men were to die, but Bartlett emerged as the true hero of the hour. Niven's account – always alive to the nuances of human strength as well as weakness – is at its strongest as she recounts his ghastly journey through the Arctic winter in search of help, and his equally determined quest for his lost crewmen when he at last found sanctuary in Siberia. Those who survived long enough for him to find them numbered a lucky 13, including two Eskimo girls and one of the scientists, McKinlay, who ever after regarded his captain as 'honest, fearless, reliable, loyal, everything a man should be'.

Stefansson, needless to say, survived as well. Having spectacularly betrayed his comrades, he went on to map and discover several Arctic islands. Collecting a medal for his achievements, he made no mention of the *Karluk*, its crew or the men who were lost.

Adapted from an article by Walter Ellis, *The Sunday Times*, 19th November 2000.

3 Discuss the following questions as a class:

a Why do you think book reviews are published in newspapers?

b Who do you think writes book reviews, and why?

c Who do you think reads them, and why?

d Who do you think benefits from the reviews, and how?

e Who do you think would be interested in reading *The Ice Master*?

4 Publishers promote their new books by printing **blurbs** (brief descriptions of the type and content of the book) on their back covers. It is a rule that a blurb must not reveal what happens in the end, as this would deter readers. Write a blurb for *The Ice Master*, using three short paragraphs. Your aim is to appeal to your audience and persuade them to buy the book:

- Refer to the background of the expedition and its participants.
- Describe the crisis situation the book deals with.
- Refer to specific incidents which make the book sound exciting.

5 Find all the dates and time references in the article. Then list the events in **chronological** order (the order in which they occurred), together with their date or duration, in a grid like the one shown below. This will give you a sense of the overall time scheme, which will help you later. An example has been given.

Event	Time
The Jeanette crushed	*1881*

Journal entry

6 Read the following extracts from the journal of the Antarctic explorer Robert Falcon Scott (who is mentioned in *The big chill* in Task A2). On 16 January 1912, he discovered that the Norwegian explorer Roald Amundsen had beaten him to the South Pole.

17th Jan: Great God! This is an awful place and terrible enough for us to have laboured to it without the reward of priority. Well, it is something to have got here, and the wind may be our friend tomorrow.

18th Jan: Well, we have turned our back now on the goal of our ambition with sore feelings and must face 800 miles of solid dragging – and goodbye to the daydreams!

23rd Jan: I don't like the look of it. Is the weather breaking up? If so God help us, with the tremendous summit journey and scant food.

18th Feb: Pray God we get better travelling as we are not so fit as we were and the season advances apace.

5th Mar: God help us, we can't keep up this pulling, that is certain. Among ourselves we are unendingly cheerful, but what each man feels in his heart I can only guess.

29th Mar: It seems a pity, but I do not think I can write more.

R. Scott

DIARY *V.* JOURNAL

Although the terms diary and journal are often used interchangeably, they are not the same genre. A diary is often a purely personal and private record, written in a **colloquial** style or even in note form, and often consisting of very short entries. A journal is likely to be a formal record of a journey or significant experience, sometimes intended for a wider audience and possibly for publication. It is therefore written in full sentences and with some consideration given to style.

7 With your partner, list the common characteristics of the style of writing used in journals (also remember the journal extracts in Unit 1, Summary Technique, Sections B and C). They are obviously written in the first person – using I or we – but what can you say about the following:

a tense?

b register?

c vocabulary level?

d sentence length?

e sentence type?

f content?

WRITING FOCUS

8 Imagine you are Captain Bob Bartlett in the passage in Section A. Write three journal entries, with dates, for the winter period of 1913–14, from the freezing of the sea to when you abandon ship.

Use the time grid from Task A5 to help you. Do not simply retell the story – adapt the material. Write about 300 words, in an appropriate style, and refer to the following:

- previous events and original goal of the expedition
- Stefansson's character and behaviour
- the mood of the crew and their fears
- how the crew passed the time
- what happened to the *Karluk*
- the journey you are about to face
- your thoughts and feelings about the future.

B Comparing texts

Magazine article and blog post

1 The next passage concerns mountaineering. Discuss these questions with your partner:

a How do you feel about mountains?

b What makes some people determined to get to the top of them?

c What can go wrong during a climbing expedition?

d What do you think the title 'A rock and a hard place' means?

2 Read the article below, from a Sunday newspaper magazine, which concerns the death of a mountain climber on the Himalayan mountain of Kanchenjunga (K2).

A ROCK AND A HARD PLACE

Alison Hargreaves faced the toughest decision of her career. It was August 6: she had spent six weeks on K2 and had already failed in two summit bids. Now, should she stay and give it one more try? Or call it a day and go home?

The situation was as bleak as could be. Alison was back at base camp, its cluster of red and yellow tents pitched unevenly among the ice and boulders of the Godwin-Austen Glacier. Towering 12,000 ft (3657.6 metres) above was K2 itself, shrouded in grey, wind-tossed clouds. It was bitterly cold and raining and, says the American climber Richard Celsi, Alison was in tears.

By Celsi's account, Alison had changed her mind a dozen times. Now she was utterly torn. She wanted to fulfil her dream of climbing K2, adding it to Everest to become the only British woman to have reached the world's two highest summits. And she desperately wanted to be back with her children, Tom, six, and Kate, four.

The previous night she seemed to have made up her mind to leave. She had packed her equipment and said goodbye to the climbers who were staying. Her porters were due to leave at 7 a.m. and Alison had a flight booked from Islamabad in a week's time. 'It was done,' says Celsi. 'She was going home.'

But early that morning, Alison reopened the question once again, drinking endless cups of coffee with Celsi as she turned it over and over in her mind. 'It was a very emotional thing for her,' says Celsi. 'She really went through a lot of things.' Finally, just 15 minutes before the porters were due to depart, she told Celsi she had decided to stay, reasoning that, since she had been away for so long, one more week wouldn't matter. 'She said it was logical to give the weather a chance to clear.'

Alison hugged Celsi and thanked him profusely for his help. In some haste, her equipment was retrieved. Celsi himself was leaving, and Alison gave him some letters and a fax saying she had decided to give K2 'one more try'. As he set off down the glacier, Celsi turned to look back at Alison, and saw her waving to him through the drifting rain.

'She seemed in good spirits,' he recalls. 'She had made her decision.'

Four days later Alison and a group of climbers left base camp for their summit bid. By August 12, they had reached Camp Four on a sloping snowfield known as the Shoulder, 2,000 ft (609.6 metres) below the summit. They set off before dawn the next morning, climbing a steep gully called the Bottleneck, passing beneath an unstable wall of ice pinnacles and finally emerging on the summit ridge.

At 6.30 p.m. the climbers in base camp received a radio call from the summit. Alison and three others had reached the top, and another two were about to arrive. The caller, a Spanish climber, added that there was no wind but it was bitterly cold, and they were about to start their descent. There was no further word.

An hour later the upper reaches of K2 were hit by hurricane-force winds. As they edged their way back down the summit ridge, Alison and her companions stood no chance. She was plucked from the ridge by the wind and hurled down K2's monumental South Face.

The next morning two Spanish climbers, Pepe Garces and Lorenzo Ortas, who had survived the storm at Camp Four, were descending the mountain suffering from frostbite and exhaustion. Some 3,000 ft (914.4 metres) below the summit they found a bloodstained anorak lying in the snow. They also saw three slide-marks leading towards the edge of an ice cliff. But above the cliff, some 600 ft (182.88 metres) away, they saw a body resting in a hollow. 'I recognised the red clothing,' Ortas says. 'I knew it was Alison.'

At 33, after a mercurial climbing career, Alison had become an icon – a symbol of what women could achieve. For some her death represented a betrayal of motherhood, for others a paradigm of the dilemmas faced by mothers seeking a career.

Alison had been bemused by the publicity her Everest climb attracted, saying: 'The whole thing is much bigger than I can handle.' But she was worthy of her acclaim. Her Everest ascent in May – alone and without using supplementary oxygen or porters – was a supreme moment of the sport. Just 5 ft 4 in (162cm) and with an easy smile, she impressed people with her friendliness, modesty and charm. Some, accustomed to the ruthless egos of some leading male mountaineers, were relieved to find her so *normal*.

Yet Alison was far more complex than her image revealed. The climber who exulted in her triumph on Everest could be racked with doubt. She could be talkative and outgoing – or reticent and closed. She was eager to show that she was self-sufficient, yet ardent for approval and acclaim.

The most profound contradiction lay in her replies when asked the perennial question of why she climbed. She said she did so because she had something to prove – then added that, after summit, she felt she had to prove herself again. So what was Alison trying to prove, and why was she never satisfied? And is it true that her ceaseless quest led inevitably to a reckless death?

Adapted from an article by Peter and Leni Gillman, *The Sunday Times*, 3rd December 1995.

3 With a partner, make a list of the similarities and differences between the experiences of those on board the *Karluk* and those of the K2 climbers.

4 With your partner, work on the following tasks:

a Think of and list adjectives of your own which you could use to describe the character of Alison Hargreaves.

b Agree on and list the characteristics of the style commonly used for informal letters to relatives and close friends.

5 Write Alison Hargreaves' last letter to her parents after deciding to stay. Use an appropriate style, and write about 300 words. Begin *Dear Mum and Dad*. Mention the following:

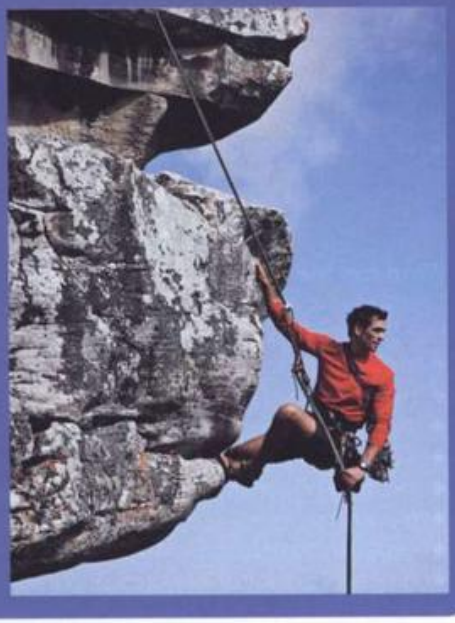
- her difficult decision and how she made it
- conditions on K2
- her ambitions and expectations
- her feelings about climbing
- her feeling about her fellow climbers
- her feelings about her family.

TWENTY YEARS LATER: Tom Ballard and K2

It sounds like something out of a good script writer's imagination: it's a story dedicated to those who love mountains, climbing and impossible challenges. A story for those who believe that destiny somehow does exist, a story that began twenty years ago with Alison Hargreaves' 1995 mission, which ended up in tragedy. A legendary woman climber from Derbyshire and one of the greatest ascents ever, an incredibly powerful lady, who managed to solo climb Mount Everest and then disappeared while attempting to conquer K2's summit. Twenty years have passed and Alison's son Tom Ballard has now become a great climber himself, ready to attempt to accomplish what his mother failed to achieve: reaching the top of K2, the second highest mountain in the world, considered by many even more challenging than Mount Everest.

Tom Ballard is young, he's now 26 years old and he was only six when his mother vanished on the 'Savage Mountain', aged 33. The past winter, he managed to complete a great undertaking: he was the first man in history to solo climb in just one season the Alps' six classic Northern ascents: Lavaredo's Cima Grande, Piz Badile, the Matterhorn, the Grandes Jorasses, the Petit Dru and the Eiger. His mother did the same, only it was in summer: it almost seems like he's chasing her. Tom never plugged his accomplishment, he only shared a couple of pictures on his Facebook page, choosing not to widely publicise this historic undertaking.

Discreet, silent, humble. During one of the few interviews granted at the end of the climb, Tom Ballard said what many have been waiting to ask him for ages, he explained the relationship he had with his mother: "I think a lot of people believe that by climbing I am trying to get closer to my mother. This is not the case. I climb solely for me. That may seem selfish but – yes, solo climbing is one of the most selfish things you can do. I feel a deep connection to mountains that can't be explained. Something spiritual perhaps. I want to climb them simply because they are there, and that's where I want to be. It's not for adrenaline, or kicks." Alison would certainly agree with that.



Adapted from Alessandro Benetton's Blog *Each Time a Man*, 9 July, 2015.

6 Read the blog about Alison Hargreaves's son, Tom Ballard. Then write a paragraph to answer each of the following questions:

a What is the main difference in style between the blog and the article? Give examples.

b How is the content and structure different between the two texts?

c Give reasons for these differences between the two texts.

INFORMAL WRITTEN ENGLISH

Informal letters, emails and blogs tend to contain contractions (e.g. *can't*, *OK*), **abbreviations** (e.g. *uni*, *probs*), **phonetic** spelling (e.g. *hilites*, *kwik*) and **colloquial** expressions (e.g. *no way*, *bonkers*) as if the writer is speaking aloud to the recipient, with whom he or she has a relationship. It is not appropriate to be this casual in many situations. Even if you are asked to write a letter to a relative, it is better to avoid slang, jargon or **non-sentences**, and to write in paragraphs, as you need to demonstrate that you can write accurate and standard English.

TASK TIP B6

Bloggers write blogs to comment on the news and other topics of general interest as an alternative information source to the mass media, which are governed by the editorial principles of the official organisation they represent. Because they are giving their personal and unofficial views, the content is not objective or even necessarily true. The style is often informal to the extent of not using sentences or of containing grammatical errors, as in this case.

FOCUS

You should try to use all the relevant material available in a passage in order to fully answer the question. Bullet points focus on different aspects of the question and give structure to your response, as well as indicating the essential material to be included in it. Some refer to explicit points made in the passage and others may test implicit understanding. Your ideas must all be linked to the passage and related to the question, and **inferences** need to be supported by evidence. Underline the key words in a question to ensure your planning is focused, and follow **rubrics** exactly.

C Audience awareness

Leaflet

1 Read the leaflet below, which gives information about a youth outdoor-pursuits programme called The International Award.

The International Award

What is it?

The Award is an exciting self-development programme for all young people worldwide. It equips them with life skills, builds their confidence and engages them with their communities. It gives all young people aged between 14 and 24, regardless of their background, abilities or circumstances, an opportunity to experience challenge and adventure, to acquire new skills and to make new friends.

What does the programme consist of?

It is a four-section programme, with three progressive levels: Bronze, Silver and Gold. Participants are in charge of their own programme, setting their own goals and measuring their progress against them.

The Sections

- Service develops a sense of community and social responsibility
- the Adventurous journey cultivates a spirit of adventure and an understanding of the environment
- the Skills section develops cultural, vocational and practical skills
- Physical Recreation encourages improved performance and fitness.

The Residential Project, an additional requirement at Gold level, broadens horizons through a worthwhile residential experience.

What are the benefits of involvement?

The Award is widely recognised by educationalists and employers. Some of the benefits to young people include developing or discovering:

- a sense of achievement
- new skills and interests
- self-confidence and self-reliance
- leadership skills and abilities
- exciting opportunities
- friendship
- experience of teamwork and decision making
- a network of local, national and international connections
- enjoyment.

Adapted from Fact Sheet, The Duke of Edinburgh's International Award, www.intaward.org.

2 Select the relevant material in the text, then use it to write the script for a talk to a group of fellow students in which you describe the Award programme and encourage them to take part. Write about 300 words.

- Summarise the rules and structure of the programme.
- Explain the aims and what is involved.
- Comment on the benefits of taking part and give examples of your own.

3 Give your talk to the class, and be prepared to answer any questions your audience asks about the programme.

Advertisements

4 Read the internet advertisement below for courses in white water rafting.

WHITE WATER ACTION IN VICTORIA

The most exciting experience you'll ever have!

HOME OUR ACTIVITIES TRANSFERS RESTAURANTS PRICE LIST DISCOUNT SPECIALS CONTACT US

In 1985, Shearwater was the first Zimbabwean company to run commercial white water rafting trips in Victoria Falls, Zimbabwe. Since those first intrepid paddle strokes on the Zambezi River, Shearwater has become synonymous internationally with some of the best white water action on the planet in dramatic scenery otherwise hidden from visitors. Today, 28 successful seasons later, Shearwater continues to be at the forefront of white water rafting on the Zambezi, offering one-day rafting trips (in both high-and low-water seasons), overnight trips, and multi-day wilderness adventures. There's something to suit everyone. Dare you try it?

SPLASH AND DASH – approx. March and June

'Splash and Dash' describes a very high-water run operated at the beginning and end of the rafting season. Most of the really big, dramatic rapids, for which the Zambezi is famous, have either been washed out or are considered too dangerous for commercial rafting purposes. This stretch of the river from rapid 15 to rapid 24 is fast flowing but the rapids are quite gentle compared to other times of the year.

Considered more of a scenic trip, as the gorge and the river are breathtakingly beautiful following the rainy season, the whirlpools and boils can pose a few unexpected surprises for the unwary! The hike out of the gorge remains – as always – arduous, so you need to be fit!

US $132

MULTI-DAY RAFTING ADVENTURES – low water only

Shearwater's Multi-Day Rafting Adventures (2½ days or 5 days). A chance for you to explore more of the Zambezi River down to the Lower Muwemba Falls, past the Batoka Dam and on to where the land flattens out towards the upper reaches of Lake Kariba. The days get lazier as the river widens through flat terrain, and there is plenty of opportunity for you to fish, watch the wildlife and camp in the wilderness on the pristine sandy beaches of the Zambezi. Tents are provided, although you may choose to sleep directly under the glittering velvet canopy of an African night.

Shearwater offers 2½ day (US $550) and 5 day (US $880) Multi-Day Rafting

OVERNIGHT TRIPS – low water only

Instead of facing an arduous climb at the end of an amazing day, take us up on our offer to camp overnight in the gorge on one of the pristine beaches used exclusively by Shearwater clients, and witness complete peace and privacy beside the river when everyone else has left. Accommodation is in tents although many people choose to sleep under the clear sky. Sit out under the African stars and relive the memories of your day's rafting around a campfire. Walk along the Batoka Gorge and transfer back to town after breakfast the next morning.

US $220 – Minimum of 4 required.

A certificate is awarded at the end of every trip in confirmation of conquering the mighty Zambezi River.

Adapted from www.shearwatervictoriafalls.com/rafting.

TASK TIP C5

Advertising aims to persuade, using a mixture of the following devices:

- **imperative verbs**
- questions
- exclamations
- **clichés**
- short/non-sentences
- repetition
- superlatives and **intensifiers**
- personal pronouns *you*, *we* and *our*
- evocative/**emotive** adjectives
- **alliterative** phrases
- rhyme/**assonance**
- statistics.

These stylistic features make the text as easy as possible to read, understand and remember. They attract the reader to the offered product by making it sound an exciting and desirable thing to own or to do. The content of the material is entirely positive, and usually begins with an attention-catching device, followed by evidence and details to support the initial claim. These devices can be used in all types of persuasive writing.

5 What are the stylistic features of written advertisements? Give examples of each from the passage 'White water action in Victoria', and explain how they aim to persuade.

Formal letters

6 Write an informal letter or email of about 300 words to a friend to suggest that you both go on one of the trips. (Pretend it is in your own country.)

- Give a summary of the factual information.
- Give your impression of the company.
- Give reasons why it would be a good idea to go on such a trip.
- Say which of the trips sounds most attractive and why.

7 Formal letters, whose aim is usually to persuade, have the following format, which you would use when writing for official or business purposes, or to someone whom you have never met.

Dear Madam/Sir (or the official position)
or
Dear Mr/Ms (Surname) (if you know his/her name)

Section 1: Reason for writing/topic of letter
Section 2: Background to and details of request/complaint/issue
Section 3: Conclusion, thanks, prediction, advice, warning

Yours faithfully (if you have not addressed the recipient by name)
or
Yours sincerely (if you have addressed the recipient by name)

Discuss with a partner how the example of a letter text applies this structure.

Example of letter text:

19 Aetos Street
Kifissia
Greece

Kyriakos Kyriakou
General Manager
Aegean Aviation
Kato Trimithia

16th Feb 2018

Dear Mr Kyriakou,

I am writing to you, as the owner of Aegean Aviation flying school, to report a dangerous situation which occurred yesterday. I am a member of the club and have been taking regular flying lessons, weather permitting, for the last four months, with your instructor, Lucas Antoniou. I have recently flown solo for the first time and I was practising circuits yesterday morning. On my fourth approach, I was shocked when another aircraft cut in front of me, dangerously close, when I was only 100 feet above the ground. I nearly collided with the other aircraft and had great difficulty in retaining control of plane, but did manage to perform a go-around and subsequently land safely.

I immediately went up to the control tower to report the near-miss but the on-duty controller admitted that he had been talking to someone at the time and had not witnessed the event. I then spoke to my instructor, who had been in his office and had also not seen what happened.

Despite my shock I was able to identify the aircraft involved as another machine belonging to the flying club, and I established that it was being flown by another of your instructors, Andreas Panayiotou, at the time.

Although it seems that no third party saw what happened, I am in no doubt that Mr Panayiotou was flying dangerously and with disregard for the safety of other pilots. I therefore urge you to speak to Mr Panayiotou, give him a warning about his dangerous conduct, and ask him to apologise to me. Otherwise, I shall have no option but to report the incident to the aviation authorities, which would formally investigate the failures of your club.

I look forward to hearing from you soon.

Yours sincerely,

Yiannis Georgiou

FORMAL LETTERS

Formal letters differ from informal letters in **register** and in having a clear and conventional structure: usually one paragraph per section, although the middle section can extend over two or three paragraphs. The tone of a formal letter is impersonal and polite – even when complaining – and the expression is formal and mature (i.e. using complex sentences and without contractions, abbreviations or **colloquialisms**). It is not necessary to date or give addresses in letters during an assessment, though these would be essential for a real letter.

WRITING FOCUS

8 Plan and write a letter of about 300 words to a local newspaper after an extreme sports incident has been reported in your area. Try to persuade readers to sign a petition calling for the sport to be banned for being too dangerous.

Begin 'Dear Editor'. Use the ideas you collected in Task A1. Use the text in Task C7 as a model of style and structure.

FURTHER PRACTICE

a Imagine that you and your friend went on a Shearwater rafting course and were not satisfied with the experience. Write a letter of complaint to the company and ask for your money back. Include references to the advertisement in Task C4.

b Imagine that you are on an International Award expedition which has met with unforeseen difficulties. Write a journal entry describing your situation, location, fellow expeditioners, thoughts, feelings, and giving a prediction of what will happen next.

c Write a blog post describing a sport you are keen on – either as a spectator or as a participant – with the aim of persuading others to become involved in it.

Unit 3
Composition

Learning objectives

In this unit, you will have the opportunity to:

- read a novel extract, a haiku, an autobiography extract and a poem
- write an imaginative description
- practise using adjectives, observation skills and planning and checking written work.

By the end of this unit, you should be able to:

- ✔ understand how writers use language to achieve descriptive effects
- ✔ use original and appropriate images and literary devices
- ✔ plan and structure your work to write effective openings and endings to descriptive compositions.

A The language of description – using adjectives

Novel extract

1 Write definitions of **narrative** and **description**, then offer them to the class for discussion of the differences between the two **genres** of writing.

2 Are the following statements about descriptive writing true or false?

a Descriptive writing must be based on the truth.

b You need a wide vocabulary to be good at descriptions.

c It is difficult to make descriptive writing interesting.

d Descriptive writing is the easier choice.

e You should use only the sense of sight when describing something.

f Descriptive writing doesn't need a structure.

g You don't need to write in full sentences for description.

h Descriptions are often written in the present tense.

Discuss your views in class.

3 Write words (including colours) that come to mind when you consider the following **moods** or atmospheres.

- loneliness
- decay
- celebration
- tranquillity
- fear
- love.

4 For each of the following scenes, write a descriptive paragraph, covering as many senses as possible. Think about your own experience of such events.

a a street market in summer in a hot climate

b an outdoor festival in winter in a cold climate.

Read some of your paragraphs to the class for comparison and comments.

DESCRIPTIVE WRITING

In Composition tasks, you may have a choice of descriptive and narrative titles. Although narratives need to contain some description of character and setting – enough for the reader to be able to envisage both – the two kinds of writing are fundamentally different, so it is important not to confuse them, or to start a description which becomes a narrative. You are likely to be better at one kind of writing than the other.

Descriptive compositions may be completely imaginary, but it is safer to base your description on an actual memory or experience. This will make your response more convincing and original, and it will be easier for you to think of material.

DESCRIPTIVE LANGUAGE & STYLE

Descriptions are often written in the present tense to give a sense of immediacy. Your vocabulary level and ability to structure varied and sophisticated sentences are assessed, so you should avoid repeating words or using non-sentences (without main verbs). Don't start every sentence in the same way, e.g. with *There is* or *The storm* or *It*, but vary the subject and verb, and the word order. Variety is the key to good descriptions, so try to avoid ordinary language and include the following:

- unusual (**polysyllabic**) vocabulary
- as many of the five senses as possible
- multiple adjectives
- **similes** and **metaphors**
- varied sentence lengths and types
- sound effects (e.g. alliteration, assonance, **onomatopoeia**).

TASK TIP A5 & A6

Adjectives are the key to effective descriptive writing; nouns need to be qualified by at least one adjective, and usually more, to enable the reader to picture what is being described, whether it's a person, place or object. The more precise, varied and uncommon your adjectives are, the more the reader will be able to engage with your description. Atmosphere can best be created by appealing to all five senses: sight, sound, smell, touch, taste. (Taste can be included through choice of imagery, e.g. bitter, salty, mouth-watering; touch by references to temperature as well as texture, e.g. blistering, chilling.) Colour is essential for conveying mood, and size and shape are also important elements in descriptive writing.

When more than one adjective is used before a noun, size and shape adjectives go first, colour next, and other types of adjective closest to the noun (e.g. *the large, silver-framed, speckled, antique mirror; the tiny, square, black, velvet-covered box*).

5 Look at the underlined words in the following sentences and replace them with more unusual and ambitious adjectives.

a The students went on a good day trip.

b The weather yesterday was so bad that the match was cancelled.

c I think your new track suit is very nice.

d The flight to Madagascar was awful.

e What a pretty view!

6 **a** Rewrite the following phrases, adding two adjectives before each noun. Think of adjectives with interesting sounds and avoid clichés (obvious and common phrases such as *busy street* or *delicious food*).

i the house on the corner of the street

ii the girl with the cat in the garden

iii the car in the car park by the river

iv the meal in the restaurant in the city centre

v the toddlers on the swings in the park.

b Now extend each of your rewritten phrases into full sentences using verbs and adverbs which are unusual, precise and vivid.

7 With your partner, list all the verbs you know which refer to a manner of walking (e.g. *shuffle*). Now use a thesaurus to add to your list. See which pair in the class can get the longest list in ten minutes. (Make sure that you understand what the words mean.) Write the words which are new to you in your personal vocabulary list, with an example of usage.

8 Read the following novel extract about the sinking in the Pacific of a cargo ship on which an Indian boy called Pi is travelling to Canada with his family and the contents of Pondicherry Zoo.

TASK TIP A7

The man was walking along the street is much less effective than *The ancient bearded tramp in his tattered grey overcoat and filthy shoes was shuffling along the damp and littered pavement.* Verbs of locomotion describe more than just movement: they can convey the gender, age, social status, health, mood and personality of the character.

It was dark still, but there was enough light to see by. Light on pandemonium it was. Nature can put on a *thrilling show*. The stage is vast, the lighting is dramatic, the extras are innumerable, and the budget for special effects is absolutely unlimited. What I had before me was a spectacle of wind and water, *an earthquake of the senses*, that even Hollywood couldn't **orchestrate**. But the earthquake stopped at the ground beneath my feet. The ground beneath my feet was solid. I was a spectator safely ensconced in his seat.

It was when I looked up at a lifeboat on the bridge castle that I started to worry. The lifeboat wasn't hanging straight down. It was leaning in from its davits. I turned and looked at my hands. My knuckles were white. The thing was, I wasn't holding on so tightly because of the weather, but because otherwise I would fall in towards the ship. The ship was listing to port, to the other side. It wasn't a severe list, but enough to surprise me. When I looked overboard the drop wasn't sheer any more. I could see the ship's great black side.

A shiver of cold went through me. I decided it was a storm after all. Time to return to safety. I let go, **hotfooted** it to the wall, moved over and pulled open the door.

Inside the ship, there were noises. Deep structural groans. I stumbled and fell.

No harm done. I got up. With the help of the handrails I went down the stairwell four steps at a time. I had gone down just one level when I saw water. Lots of water. It was blocking my way. It was surging from below *like a riotous crowd*, raging, frothing and boiling. Stairs vanished into watery darkness. I couldn't believe my eyes. What was this water doing here? Where had it come from? I stood **nailed** to the spot, frightened and incredulous and ignorant of what I should do next. Down there was where my family was.

I ran up the stairs. I got to the main deck. The weather wasn't entertaining any more. I was very afraid. Now it was plain and obvious: the ship was listing badly. And it wasn't level the other way either. There was a noticeable incline going from bow to stern. I looked overboard. The water didn't look to be eighty feet away. The ship was sinking. My mind could hardly conceive it. It was *as unbelievable as the moon catching fire*.

Where were the officers and the crew? What were they doing? Towards the bow I saw some men running in the gloom. I thought I saw some animals too, but I dismissed the sight as illusion **crafted** by rain and shadow. We had the hatch covers over their bay pulled open when the weather was good, but at all times the animals were kept confined to their cages. These were dangerous wild animals we were transporting, not farm livestock. Above me, on the bridge, I thought I heard some men shouting.

The ship shook and there was that sound, *the monstrous metallic burp*. What was it? Was it the collective scream of humans and animals protesting their oncoming death? Was it the ship itself giving up the ghost? I fell over. I got to my feet. I looked overboard again. The sea was rising. The waves were getting closer. We were sinking fast.

I clearly heard monkeys shrieking. Something was shaking the deck. A gaur – an Indian wild ox – **exploded** out of the rain and **thundered** by me, terrified, out of control, berserk. I looked at it, dumbstruck and amazed. Who in God's name had let it out?

From *Life of Pi*, by Yann Martel.

9 In groups of three, discuss and make comments for class discussion on:

a the underlined phrases

b the italicised phrases

c the words in bold

d how the description changes during the course of the passage

e how an atmosphere of fear is created.

10 In the same style (short sentences and questions for dramatic effect) and using a range of powerful adjectives and verbs, write approximately another 150 words to continue the description of the sinking of the ship and the 'pandemonium' on board. Read it to the class.

11 A haiku is a kind of descriptive poem. Here are two examples:

Striking yellow bird
At a desert waterhole
Dips its beak and drinks

Gold and scarlet leaves
Rustle in the lively breeze,
Skirting the mountain

Haikus have five syllables in the first and third lines, and seven syllables in the middle line. They aim to describe a beautiful or impressive natural moment.

Write another haiku for this picture. Draft and edit it in order to arrive at the best possible version to read out to the class. Remember to use specific vocabulary, and think about both visual and sound effects.

B Using imagery and literary devices

Autobiography extract

1 Read the passage below from an **autobiography** set on the Greek island of Corfu.

The Strawberry Pink Villa

The villa was small and square, standing in its tiny garden with an air of pink-faced determination. Its shutters had been faded by the sun to a delicate creamy-green, cracked and bubbled in places. The garden, surrounded by tall fuchsia hedges, had the flower-beds worked in complicated geometrical patterns, marked with smooth white stones. The white cobbled paths, scarcely as wide as a rake's head, wound laboriously round beds hardly larger than a big straw hat, beds in the shape of stars, half-moons, triangles, and circles, all overgrown with a shaggy tangle of flowers run wild. Roses dropped petals that seemed as big and smooth as saucers, flame-red, moon-white, glossy, and unwrinkled; marigolds like broods of shaggy suns stood watching their parent's progress through the sky. In the low growth the pansies pushed their velvety, innocent faces through the leaves, and the violets drooped sorrowfully under their heart-shaped leaves. The bougainvillaea that sprawled luxuriously over the tiny front balcony was hung, as though for a carnival, with its lantern-shaped magenta flowers. In the darkness of the fuchsia hedge a thousand ballerina-like blooms quivered expectantly. The warm air was thick with the scent of a hundred dying flowers, and full of the gentle, soothing whisper and murmur of insects. As soon as we saw it, we wanted to live there – it was as though the villa had been standing there waiting for our arrival. We felt we had come home.

From *My Family and Other Animals*, by Gerald Durrell.

2 With your partner, answer the following questions about the passage in Task B1 to contribute to a class discussion analysing how the writer has made the text vivid.

a What kind of adjectives are used?

b Why do you think there are so many **compound** (hyphenated) **adjectives**?

c What type of sound effects are created?

d Where is **personification** used?

e Which words are repeated and what is the effect?

f What can you say about the sentences?

3 With your partner, discuss the following pairs of sentences. For each pair, say which sentence is more effective. Be prepared to explain your choice.

a It was autumn and the trees were aflame.
It was autumn and the leaves were reddish-brown.

b The old man's face was wrinkled.
The old man's face was like a withered apple.

c Her laugh tinkled like ice in a glass.
Her laugh was high-pitched.

d The waiting passengers pushed onto the train.
The waiting passengers stormed the train.

e The rain drummed on the roof.
The rain beat loudly on the roof.

4 It is likely that in Task B3 you preferred the sentences which contain imagery. Here are more examples:

a The hail stung the windows.

b The sun stalked across the fields, as stealthily as a tiger.

c The hillside bloomed with scarlet men marching.

d Life's but a walking shadow.

e The sea is like a giant, grey, hungry dog.

f A lake is a river curled and asleep like a snake.

Say whether each sentence above is a simile or a metaphor.
Which image do you find the most effective as description. Why?

5 Copy and complete the following similes and metaphors using original but appropriate comparisons.

a The baby's skin was as soft as ....

b He leaped across the stream like ....

c The train ... its way through the mountain pass.

d She is as dangerous as a ....

e The soldiers marched as if they ....

6 Rewrite the following sentences, using imagery to make the descriptions more detailed and specific.

a The child was crying.

b The house looked empty.

c It started to rain.

d The football stadium was crowded.

e The woman got angry.

TASK TIP B3–B6

Imagery can contribute to powerful and memorable descriptive writing in the form of similes (stated comparisons using *as* or *like*, e.g. *as aloof as a cat*) and metaphors (implied comparisons, e.g. *the wind roared*). Imagery is meant to help the reader to picture something by comparing it to something else, so the comparison should be apt enough to be convincing but unusual enough to be interesting. Imagery can also include onomatopoeia to create sound effects.

Poem

7 **a** Read the poem below, then using pencil fill the blanks with adjectives on a copy of the poem, making sure that your words fit the **metre**.

b The teacher will collect suggestions on the board and the class can decide on the best choices.

c Read or listen to the poem being read aloud, and put the original words in ink into the blanks on your copy of the poem.

The winter evening settles down
With smell of steaks in passageways.
Six o'clock.
The burnt-out ends of _____ days.
And now a _____ shower wraps
The _____ scraps
Of withered leaves about your feet
And newspapers from vacant lots;
The showers beat
On _____ blinds and chimney-pots,
And at the corner of the street
A _____ cab-horse steams and stamps.

And then the lighting of the lamps.

Preludes, T.S. Eliot, *Prufrock and Other Observations*, Faber & Faber, 1917.

TASK TIP B9 & B10
Good descriptive skills depend on good observation skills. You need to learn to notice the details of what you see around you, in order to make your descriptions comprehensive, precise, distinctive and convincing – and interesting for the reader. If the drawings are very different from the original pictures in Task B9, this may be either because you were not very clear or accurate in your description, or because your partner did not follow your description closely enough.

8 **a** Indentify the descriptive devices in the original poem, and tell your teacher what they are.

b Explain the effect of the poem as a whole, and give reasons.

c Write a prelude of your own, of a similar length and form. Describe a place and time of day which is a preparation for something that happens in the last line. Use as much **figurative** language as possible.

OBSERVATION SKILLS

9 Describe a photograph, postcard or calendar picture (given to you by your teacher or brought from home) of a rural or urban landscape. Your partner – who must not be allowed to see your picture – draws what you are describing. Then swap roles and draw what your partner describes. Compare the drawings with the original pictures.

10 Imagine that you live on another planet and have just made your first trip to Earth. Describe to the rest of your class back home a place you visited and what happens there. You cannot mention the actual name of the place and they must guess what you are describing. For example, you might choose:

- a school
- a hospital
- an athletics stadium
- a theatre
- an airport
- a bowling alley.

C Planning and structuring: Openings and endings

1 Look again at the first and last sentences of the passage *The Strawberry Pink Villa*. Discuss with your partner whether or not they are effective, giving reasons.

2 With your partner, guess whether the following are openings or endings to pieces of descriptive writing.

a It was the summer of 1996 and there had been a heatwave in Brasilia for over a week.

b As far as I'm concerned, the future is not something to look forward to.

c The impression will stay in my mind for the rest of my life.

d The trip to Africa was all my grandmother's idea.

e I hadn't really noticed the garden before the afternoon when my ball went over the wall.

3 Rank the following openings to descriptive compositions, according to how engaged you feel as a reader (1 = low; 5 = high). Write a comment for each one to explain your evaluation.

a Imagine then a flat landscape, dark for the moment, but even so conveying to a girl running in the still deeper shadow cast by the wall an idea of immensity, of distance.

b I think the best place I have ever visited is the football stadium in my town.

c When I think of the year 2050, the first thing which comes into my head is a vision of bright lights.

d The house my family moved to when I was six years old looked like a monster crouching on a hill waiting to pounce on and devour those foolish enough to pass by.

e The building that suddenly came into view was a fairy-tale turreted castle, which looked as though it had a sleeping princess in the attic and a heap of gold treasure in the dungeon, guarded by a fearsome, fiery dragon.

4 Write the first and last sentences for a composition on each of the following assignment titles:

a A bird's eye view.

b Home sweet home.

c The place that has most affected my life.

d Describe a place you visited which was not at all what you expected.

e Jungle.

PLANNING

Planning is an essential part of writing any composition, whether it is written for coursework or under timed conditions. It enables you to:

- give your writing structure
- build towards a **climax** or conclusion
- avoid repetition of material or vocabulary
- ensure focus and relevance
- achieve the required length
- provide sufficient supporting detail
- cover the title comprehensively
- concentrate on good expression and accuracy once you start writing.

If after a few minutes of thinking and planning you don't have at least five points to use in your composition, consider switching to a different title and starting again. Even in an assessment situation you can afford to spend a few minutes planning your composition and are advised to do so.

TASK TIP C1–C4

Effective openings and endings always make a good impression in a composition. A strong descriptive opening will usually set the scene by referring to time, place, season or weather. A strong ending may draw a conclusion (e.g. *I shall never return to that place*), or refer back to the title (e.g. *And that was when I truly learnt what homesickness was*), or to the beginning of the description (e.g. *So I returned to the beach, got back in the boat, and put the island behind me*). It is better to write a description of a place at a specific time rather than a general one, so that a particular atmosphere can be created.

DESCRIPTION

A particular event or time (e.g. sunset or a storm) may be the focus for a descriptive composition, but you must avoid responding to a descriptive title by inventing a series of events beyond the scope of the question. Remember that the aim of description is to clearly convey a sense of place and atmosphere. It is permissible, however, to create an observer who reveals their thoughts and feelings as they are looking at the scene.

5 Plan a descriptive composition on each of the two photographs below, entitled *Derelict house* and *Crowded market*. Make your structure and choice of opening and ending clear.

6 Plan the following descriptive titles. What difference do the definite article and use of the plural make? List at least six ideas which could be developed into paragraphs, and make notes of some descriptive words, phrases and images you will include. Decide on the order in which you would use your material.

a The lake

b A place I never want to go back to

c Where I come from

d City street at night

e Mountains.

PLANNING PROCESS

Plan in three steps:

1. Make a list, in a column, of topic headings (i.e. single words or short phrases referring to items to be described), each of which could be developed into a paragraph.
2. Add supporting material in note form to each heading, e.g. add details of language you wish to include, such as some original metaphors, powerful adjectives, or sense references.
3. Order the headings, using numbers, to give a coherent structure according to the type you have chosen (see the Key Point on Description Structure, at the end of Section C).

COURSEWORK

Unlike a composition written under timed conditions, an untimed piece should be drafted as well as planned. The draft should be word-processed to make editing it easier – you can move paragraphs and add or delete material quickly and clearly – but you still need to check grammar, spelling and punctuation and not rely on your computer, which cannot pick up every mistake.

The writing process has the following stages:

1 planning (producing an outline)
2 drafting (writing a rough version)
3 revising (altering content/structure by adding, removing or changing the order of material)
4 editing (writing a final version, improving vocabulary choice/range and range of sentence structures)
5 proofreading (checking for errors of spelling, punctuation and grammar and correcting them).

The purpose of the draft – which should be in continuous writing – is to enable your teacher to comment on general aspects of its structure, length, content and accuracy, so that by following the advice given you can revise and improve it in the next and final version. Your teacher is not permitted to point out or correct mistakes in your draft, so you need to proofread your final version carefully before you submit it for assessment.

FURTHER PRACTICE

a Write the composition for which you made the best plan in Task C6. Do not take more than one hour. Remember to check your writing when you have finished.

b Draw labelled sketches of the exterior and interior of the perfect house. Use these sketches as the basis for a coursework draft with the title *My ideal home*. This should be descriptive rather than factual. Your draft should be 500–800 words.

c As a coursework draft or for additional practice, write a descriptive composition entitled either *My nightmare landscape* or *My idea of heaven*. Plan and order the paragraph topics first, and check your writing afterwards.

CHECKING

Content, structure, style and accuracy are important elements of composition writing. Leave enough time to check your work carefully. Checking is as important as planning, because it enables you to notice and correct careless errors, missing words or links, and unclear or clumsy expressions. To produce your best work, your writing needs to be stylistically fluent, linguistically strong and without mechanical errors.

Read through your work as if you are the reader, not the writer, to ensure the following:

- It makes sense.
- It is cohesive and hangs together.
- It has no grammar, punctuation or spelling slips.
- The handwriting is legible.
- Ideas are not repeated.
- Words are not over-used.
- There is a variety of type and length of sentences.

Make late additions by putting an asterisk (*) within your writing and the extra sentence/paragraph at the end, or by putting a caret (^) to show that you are inserting an extra word or short phrase above the line. Cross out unwanted material with a neat, single horizontal line. As long as your writing is legible, you do not need to worry about neatness of presentation. It actually gives a good impression that you have edited and tried to improve your work.

DESCRIPTION STRUCTURE

Structure can be provided by using a limited spatial or chronological framework, for example by movement to, through or around a place, or by recording how a scene changes during a short period of time. Movement towards a feature allows you to refer to the senses in the order that you experience them as you approach: *sight*, *sound*, *smell*, *touch* and *taste*. Avoid purely mechanical and vague sense references, such as *there was a bad smell*. Be original and specific, for example *The musty odour of dead flowers reminded him of visits to the cemetery when he was a small child.*

PART 2: Work and education

Unit 4
Reading

Learning objectives

In this unit, you will have the opportunity to:

- read a blog biography, an informative article, a poem, magazine articles and a letter
- write an interview, a summary, instructions and a synopsis
- practise selecting points, giving instructions and developing writers' effects.

By the end of this unit, you should be able to:

- ✔ read for information
- ✔ infer attitudes and comment on how writers use effects
- ✔ sequence facts and ideas.

A Reading for factual information

Blog biography

1 Read the blog **biography** about Biz Stone to get the gist: Who? What? When? Where? Why? How?

Progenitor of social media

Whiz-kid Biz (good name!), real name Christopher Isaac Stone, is an entrepreneur who saw the **potential** and co-founded Twitter with Dick Costolo in 2006. The aim of the text-based service, for which they invented hashtags and the 'follow' model, was to send messages of no more than 140 characters to a group of friends, a real-time one-to-many network. It went public later that year. They were thrilled when it reached 5000 users. Now 255 million users post a billion tweets every 48 hours. It has changed the way the world communicates, from schoolchildren to Presidents. In 2008, Facebook owner Mark Zuckerberg offered to buy Twitter for $500 million but was turned down. In 2013, it was worth $30 billion. Biz stepped down as CEO in 2011 to focus on other projects.

Biz Stone grew up in Wellesley, near Boston, USA. In 1974, his parents divorced and Biz had to keep moving to a cheaper house until finally, when he went to high school, it was one with a dirt floor. From the age of nine, he had a job running errands, and later did store work. His friends were wealthy and he tried to hide his poverty from them. He used to go through lost property at school to find shirts. He lived on welfare throughout his twenties and later built up a massive debt to $75,000. He studied art at college and dropped out twice before moving to California to become an early Google employee from 2003 to 2005.

Now he lives in beautiful Marin County, where he is a prominent **philanthropist**, filmmaker and author. He has published two books on blogging and a humorous look at the business world called *Things a Little Bird Told Me* (2014). As a vegan, he was the executive producer of a documentary called *Eating Animals*. He set up a **foundation** with his wife Livia which supports education and conservation.

He invests in people rather than companies. He believes that the most important thing for any new technology is not how many people use it, but its broader social impact.

He retained his early interest in the visual and his latest project is a visual social network called Super; its aim is to inspire empathy by expressing emotion using **superlatives**. With Super, the user can choose a starter phrase like 'the best', 'the worst', or 'the craziest' and finish the sentence however they like. The statement is then turned into a colourful banner, and pasted across an image of their choice. 'If something is fun then people are more likely to use it, and if a lot of people use it then it has the potential to become important,' he said. He believes the experience of using the internet should be humanised. 'Why rely on artificial intelligence when we are surrounded by actual intelligence?' he asks. He always stresses the importance of creativity and **innovation** in the approach to inventing technology.

Stone has been given many honours and titles, such as **Entrepreneur** of the Decade. *TIME magazine* listed him as one of the '100 Most Influential People in the World', and he received his most prestigious **accolade** for his leadership at the forefront of developing new forms of media. One of the most successful entrepreneurs in the world, he is worth $200 million.

2 You may not be familiar with some of the business-related words in the text.

a Explain in your own words what a *whiz-kid* is, and why they are given this name.

b Look at the context in the passage of each of the nouns shown on the left below, and match it with its correct definition.

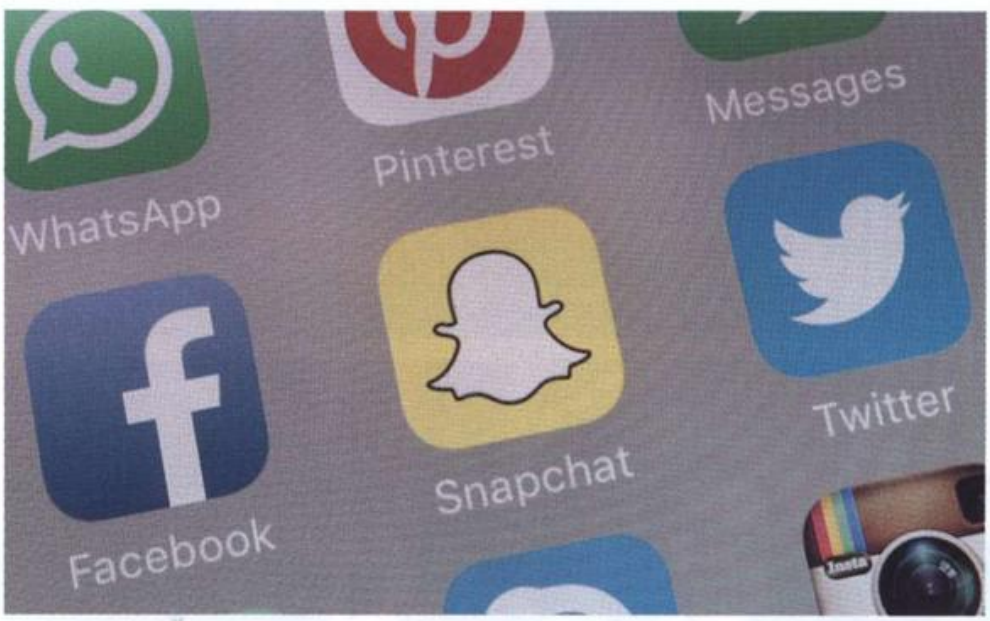
c Add the words which you consider useful to your personal vocabulary list, with an example of usage.

progenitor	future prospects
potential	words expressing highest degree
philanthropist	recognition of merit
foundation	supporter of humanitarian causes
superlatives	originator
innovation	speculator in business
entrepreneur	charitable organisation
accolade	change

3 Now read the article again, identifying the main facts about 'Biz' Stones's life and career so far.

4 Copy the grid below and transfer the material you identified in the text into the appropriate boxes, changing it into your own words and reducing it where possible.

Childhood & early life	
Education & career	
Beliefs & opinions	



5 **a** With your partner, script an interview between 'Biz' Stone and a Business Studies student writing an article for a college magazine. What questions could be asked in order to receive the answers in your boxes in Task A4? Write about 300 words. Begin with the student asking: *How does your life differ now from when you were a child?*

b Perform the interview for the class, taking one role each.

Informative article

6 Read the following informative article about choosing where to go for higher education.

What degree?

When you enter an education fair in your country, you'll be met by a huge array of displays with university representatives from English-speaking countries who will try to convince you that theirs is the right institution and in the right place for you.

It's best to have some idea of what you want to find out before you attend the fair, or you'll emerge feeling bewildered and clutching a heavy pile of prospectuses, some of which you may not even read.

So do your homework: arrive with a checklist of questions.

What do I want to study?

This is a question only you can answer, of course. If you have no idea at all of what might be suitable for you, a visit to the Fair could well make up your mind. But it is, of course, better to arrive with some idea of what you'd like to do.

Most universities offer a wide variety of courses, from languages to business studies, literature to engineering. But if your aim is to go for the professions, such as medicine or dentistry, then your choice will be more limited.

Look at the prospectuses and try to get some idea of the universities which offer particular degrees. It is always best to have a choice.

- Does the university have a good record in dealing with overseas students?
- Does it have a special office to cater for the needs of international students?
- Does it have many international students there already and if so, from where?
- What support would there be, should things start to go wrong?
- Does it have a student counselling service?
- Is there an established student community from your country there already?

How much is it all going to cost?

Prices might vary considerably. Some degree programmes cost more than others – for example, laboratory-based courses such as medicine, veterinary medicine and dentistry will normally cost more than non-lab degrees.

But it's not just the course fees that you and your parents need to find on a yearly basis. There are many other things that will eat into your cash. You also have to budget for:

- accommodation and utility bills
- food
- books and equipment
- transport (how much will it cost to get from your lodgings to the campus?)
- clothing
- entertainment
- travel (how far is the university from an international airport?).

As a general rule, capital and large cities are more expensive than other parts of a country. But of course the bigger cities have more to offer in terms of cinemas, sports fixtures and cultural venues.

When thinking about cost, it is important to ask the representative of a prospective university how much you should expect to pay per year in living costs.

How will I know how good the degree is?

This is probably a better question to ask than 'Which is the best university?' The reason for this is that universities often specialise in particular fields, the newer ones tending to be strong in art, design and media courses, while for subjects like science and medicine the older universities are still unrivalled. So, before you make your mind up, here are a few more questions to ask:

- How many of the graduates get jobs?
- Is any work experience built in to the degree?
- How well qualified are the staff? Have they published any research? Do they actually do any teaching?
- How much teaching contact time will you get: how many lectures, seminars and tutorials per month?
- What do employers think of the degree, and what do current students think of it?
- Where does the university come in the national league tables for your subject?

Surprising though it may seem, many people make up their minds on the basis of people they know personally who have studied at a particular university, so if you know someone who's already taking a course that you think you might enjoy, it's well worth getting in touch with them. The sort of information they can give you will not be found in the university's prospectus.

What else is there to think about?

Taking a degree is primarily about education but it shouldn't be all work and no play. What happens outside your study time and the lecture theatre is also important. For example:

- Do visiting bands or orchestras perform concerts regularly?
- Does the town organise an annual arts or science festival?
- Is the town on the rail network, so it's easy to get to other places?
- Is the town good for shopping?
- Is it an attractive place to walk around?
- Are the local people friendly?

Basically, there's so much to think about that you may end up being slightly confused, possibly even suffering from an acute case of information overload. But the important thing is to take your time: don't jump at the first offer that comes your way, for others are sure to follow.

7 **a** Give the text in Task A6 a suitable title of no more than six words.

b What is the genre of the text?

c Who is the audience and how do you know?

d What is the purpose of the sub-headings?

8 **a** Scan the four sets of bullet points. For each set, write one or two sentences which include all the information/questions more briefly and concisely.

b Scan the unbulleted text. Identify the material which gives advice. Make two columns as shown below and fill them with short phrases, using your own words as far as possible. Examples have been provided to start you off.

Do	Don't
have some idea of what you are looking for	*collect too many prospectuses*

B Inferring writers' attitudes

Poem

1 Read the poem below about the daily work of an African woman in Malawi.

Why The Old Woman Limps

Do you know why the old woman sings?
She is sixty years old with six grandchildren to look after
While her sons and their wives are gone south to dig gold.
Each day she milks the goat, sells the milk to buy soap,
Feeds and washes the children, and tethers the goat.
In the evening she tells all stories of old at the fireside:
I know why the old woman sings.

Do you know when the old woman sleeps?
She rests with the dark, at night she thinks of
Tomorrow: she's to feed the children and graze the goat.
She's to weed the garden, water the seedling beans,
The thatch has to be mended, the barnyard cleared.
Maize pounded, chaff winnowed, millet ground, fire lit …
I do not know when the old woman sleeps.

Do you know why the old woman limps?
She goes to fetch water in the morning and the well is five miles away,
Goes to the fields to look for pumpkin leaves leaving the goat tethered to the well tree
And hurries home to the children to cook:
I know why the old woman limps.

By Lupenga Mphande.

2 Now read the poem again, looking at how language not only conveys information but also implies feelings and attitudes.
Work in small groups to prepare answers to the following questions to contribute to a class discussion.

- **a** In one sentence, describe the old woman's working life.
- **b** List the ways in which her life is difficult.
- **c** What are your feelings towards the subject of the poem?
- **d** Select the words or phrases which evoke these feelings, and say why they have this effect on the reader.
- **e** Say what you think the attitude of the poet is towards the old woman, giving reasons to support your answer.

Magazine article

3 Read the magazine article about working on the *Africa Mercy*, a hospital ship anchored off the coast of Sierra Leone.

The deck of the cruise ship creaks and blisters in the west African sun. From beneath a weather-beaten lifeboat tarpaulin, a group of giggling school children hot-foot around enormous steel rigging bolts, as if each one is a piece of burning coal, before plunging headlong into the pool. From the upper tier of the vessel their laughter floats out across Freetown's war-ravaged harbour.

Home for the unique band of youngsters **frolicking** in the sparkling pool is a passenger ferry that once **plied** the Baltic. Rising above the harbour's grime, the gleaming vessel, formerly known as the *Dronning Ingrid*, is today the only sign of modernity on the entire coastline of Sierra Leone.

A 160 metre-long floating hospital, weighing 16,500 tons and accommodating 450 crew and medical staff, the *Mercy* is equipped with six operating theatres, intensive-care unit, recovery beds for 78 patients, an ophthalmic unit and two CT scanners. Over the next 12 months her staff will perform 7,000 operations.

The ship depends entirely on 2,000 volunteers from more than 40 nations, including surgeons, nurses, mechanics and teachers, all of whom pay for the privilege of living and working on board. The **annals** of the Mercy Ship are filled with **poignant** stories of lives transformed by simple surgery, some of which would take a mere 10 minutes in a typical modern western hospital.

Thousands live in **squalid** shacks, spilling sewage into the sea through open channels. Even the docks, where hessian sacks of cassava and rice rot on *the sweltering* quayside, are a testament to a state **ravaged** by decades of war. When the ship arrived, 12 people were injured in the *stampede* for free treatment.

Chief medical officer is Dr Gary Parker, a legend among surgeons and the inspirational hub of the ship. He lives with his wife and two children in two small cabins, and she teaches Latin to the floating classroom's pupils. Despite working a 70- to 80-hour week, he has no house, no car, no life savings and no pension. Parker has seen local children **mutilated** by rebels, and others outcast because of such disfiguring but treatable conditions as cleft palates. He is a world expert on head and facial injuries caused in war. However, the biggest threat to life is a **virulent** strain of cerebral malaria, which is now on the offensive.

Parker says, 'Some people may not understand how I can bring my children up on a boat off the west coast of Africa, but they have a full life here and a wonderful education. There are 50 children on board and, sure, they live in a bubble, but they are with their parents and are all remarkable and balanced individuals.

The school is perhaps the most unusual in Africa. With 50 youngsters aged between one and 18, the key challenge is not encouraging them to learn but filling their free time, since they are all largely **quarantined** to the ship and quayside. The *claustrophobia* on the ship can be intense, and the hardest thing is forming relationships. Although they all bond as one big family, this makes goodbyes very tough when people leave.

It is from the region's coastal trading posts, such as Freetown, that the **afflicted** come in their thousands for the public medical screenings held by *Africa Mercy*.

'Can you imagine one bucket and one bar of soap on each ward of 40 patients for all the nurses and caretakers to wash their hands? Can you imagine how hard it is to

SELECTING WRITERS' LANGUAGE

When you are required to select evocative language from specified paragraphs in a passage, you should refer separately to each choice you make, rather than making a general or vague comment about some or all of them treated as a group. Furthermore, if the choice is a phrase, you need to examine the individual words within it. If your choices are too long, you will not demonstrate an ability to select appropriately from a text or give the necessary focus to individual words. However, selecting only part of a phrase may mean you miss an opportunity to comment on its full effect.

You should always consider why the writer chose particular words or structures rather than others which could have conveyed a similar meaning. The answer will be that the connotations of the words or their order reveal the writer's aim and the impression to be made on the reader.

VOCABULARY

quarantined: kept isolated to prevent the spread of disease, originally for 40 days

keep the linen and beds clean? Can you imagine working in a hospital where water rarely comes out of the tap? That is why the ship is here,' I'm told by Sandra Lako, a *Mercy* Ship's doctor, who now lives in Sierra Leone. Her story is amazing, but not unusual. She was raised on board and attended the school. Later, she emulated the surgeons she admired as a child by becoming a doctor. I am told that most youngsters brought up on the boat return.

'The hardest thing about being here is the look in people's eyes when you say you can't help them,' says Sandra. 'We can only take on the most severe cases, those that have not gone beyond help. That's the truth we face. We cannot save everyone. The need is simply too great."

Dan McDougall, *Sunday Times*, 21st August 2011

4 With a partner:

- **a** Give synonyms, in the same **part of speech**, for the **ten** words in colour in the passage.
- **b** Use the **five** italicised words in the passage in new sentences that show their meaning.
- **c** Explain in your own words the **five** underlined idiomatic phrases in the passage.

5 Write a summary of about 150 words in total to describe:

- **a** the people who live on the *Africa Mercy* ship
- **b** what they are doing there
- **c** the difficulties they face.

6 Comment on the effect of the use in the passage of the following phrases and grammatical structures:

- **a** *creaks and blisters*
- **b** *plunging headlong*
- **c** *gleaming vessel*
- **d** *no house, no car, no life savings and no pension*
- **e** *Can you imagine ... Can you imagine ... Can you imagine*

Letter

7 Read the extracts from a letter written in March 1850, during the California gold rush, by a prospector called Sheldon Shufelt to his cousin.

After many delays & vexations, we at length took passage on a German ship & set sail again on our journey to the Eldorado of the west. We went south nearly to the Equator, then turned west, the weather was warm, the winds light & contrary for our course. Our ship was a slow sailer & consequently our passage was long & tedious. One of the sailors fell from the rigging into the water & it was known that he could not swim, so the excitement was great. Ropes, planks and everything that could be got hold of was thrown to him. He caught a plank & got on it, a boat was lowered & soon they had him on board again. He was much frightened, but not much hurt. We had one heavy squall of wind & rain, that tore the sails & broke some of the yards in pieces, & gave us a quick step motion to keep upon our feet, but soon all was right again & we were *ploughing through the gentle Pacific* at the rate of ten knots per hour.

On the 85th day out we **hove** in sight of an object that greatly attracted our attention & **ere** long the green hills of San Francisco bay began to show their highest points, & soon we were gliding smoothly along between them, down the bay, & when the order came to let go anchor, we brought up directly in front of the City amidst a fleet of vessels, of all kinds & sizes.

"We took passage on a small schooner, crossed the bay with a gentle breeze & soon were winding our way up the crooked Sacramento. We soon entered Soosoon bay & our Capt. not being acquainted with the channel we ran on the ground at high tide & a stiff breeze, so that we were fast in reality. As the tide fell our little schooner fell also on her side & filled with water. We clung to the upper side, but were so thick that as night drew on the Capt. thought some of us had better go on shore. Some of our party went, myself among the rest. We came very near getting swamped on the water.

We laid our frail bodies down to rest, & after a short nap the watch waked us with the sad news that the tide was rising fast & would soon overflow our resting place. Some found their feet **asoak**, others their blankets, & all jumped up exclaiming what shall we do, but we managed to keep out of the water by getting on old logs until morning, which being Sunday & being obliged to stay there all day made it one of the most unpleasant Sabbaths that I ever spent. At night the Capt. sent a boat and took us on board & at high tide at midnight we succeeded in getting off & after spending one week & getting fast several times more we at length reached Sacramento City to *the joy of our hearts & the relief of our hands*."

VOCABULARY

Eldorado: (Spanish for 'the golden one') refers to a legendary lost city of gold believed to be in the Andes of South America
yards: horizontal spars on the masts of sailing ships

"We hired an ox team to carry our baggage & started for this place then called Hangtown, from the fact that three persons had been hung here for stealing & attempting to murder. ...We walked by the wagon & at night cooked our suppers, rolled our blankets around us & lay down to rest on the ground, with nothing but the broad canopy of the heavens over us & slept soundly without fear or molestation. After leaving the plains we passed over some hills that looked dry & barren being burnt up by the sun & the long droughts that we have here. We reached this place at night on the fourth day, & in the morning found ourselves in the midst of the diggings, being surrounded by holes dug.

We pitched our tents, shouldered our picks & shovels & with pan in hand **sallied** forth to try our fortunes at gold digging. We did not have very good success being **green** at mining, but by practice & observation we soon improved some, & found a little of the *shining metal*. "...

"Many, very many, that come here meet with bad success & thousands will *leave their bones* here. Others will lose their health, contract diseases that they will carry to their graves with them. Some will have to beg their way home, & probably one half that come here will never make enough to carry them back. But this does not alter the fact about the gold being plenty here, but shows what a poor frail being man is, how liable to *disappointments, disease & death*.

Schufelt letter www.eyewitnesstohistory.com/californiagoldrush.htm

8 **a** Give synonyms for the **five** underlined words in the letter extracts.

b Select **five** words from the text which are **archaic**.

c Comment on the devices and explain the effects of the **five** phrases in italics.

9 **a** Which features does the letter have in common with a journal?

b What can you infer about the writer from his style, giving examples to support your answer?

c Listed below are the unpleasant experiences involved in being a prospector, as described in the letter. Use numbers 1–12 to put them into a logical order.

unable to return home because of lack of money
contracting fatal disease
having so much baggage
long voyage to America
perilous sleeping conditions
delay before ship sets sail
threat of thieves and murderers
running aground in the river
limited success in finding gold
bad weather at sea
long walk through dry, barren land
danger of drowning.

C Sequencing facts and ideas

Magazine article

1 In small groups, read the jumbled sentences of the magazine article below about working on a conservation project in Central China.

THE QINLING PANDAS

I had a wonderful childhood, living close to nature and having fun and adventures in the woods.

I was born close to the Qinling Mountains, where our project is working to conserve giant pandas and their habitat.

Those memories and experiences are important to my own philosophy of life.

In the field, we visit project sites, doing interviews, giving presentations, conducting surveys, organising discussions, taking photos and gathering news.

Qinling is called the biological gene bank of China, with a large number of rare plants and animals, including the giant panda, crested ibis, takin, snub-nosed golden monkey, and many more.

I believe man has to respect nature, to live in harmony with it.

So by saving the forests for pandas, we also save other plants and animals.

Now I'm lucky enough to work for WWF (World Wide Fund for Nature) to help the giant panda conservation in Qinling.

In the office, I spend my time organising communication and awareness events and activities, collecting and editing news information, and preparing press statements and magazine articles.

A trip to a remote field site can last three or more days, depending on the distance and conditions.

The giant panda is not only the well-known icon of WWF and international conservation, it's also an umbrella species.

Although the Chinese government and the public are aware of the need for conservation, there's still much more to be done.

The panda is a very special animal and it's an honour for me to work for it, and to see the difference that the **support** from panda adopters is making.

Liang Hao, WWF China, *WWF Magazine* October 2013.

2 Use a copy of the text to sequence the material logically.

a Put the sentences in a cohesive order using numbers.

b Group them in paragraphs using arrows and brackets.

Be prepared to explain the reasons for your decisions.

LOGICAL SEQUENCE

It is important to order facts and ideas ideas logically in non-fiction writing, i.e. when summarising, explaining, arguing, discussing, evaluating, or informing. It is difficult for readers to take in the content or purpose of a text if the material is incoherent and has no overall shape or progression. Ideas need to follow on from each other in either an explicitly stated way using linking words, or by the organisation of the material. In summaries, ideas need to be grouped logically, by aspects of the topic, as this is a way of showing understanding of the original text.

TASK TIP A3

When you explain a process to someone, in speech or in writing, it is important to be factually accurate, to use short, concise expressions, and to get the instructions in the right order. Do not confuse the reader/listener with unnecessary information. You can use imperative verbs, and time adverbials such as *First*, *Next*, *Then*, *After*, to emphasise the necessary sequence.

3 Using the map of Buenos Aires below, role play with your partner giving a visitor to the town directions how to get by car from:

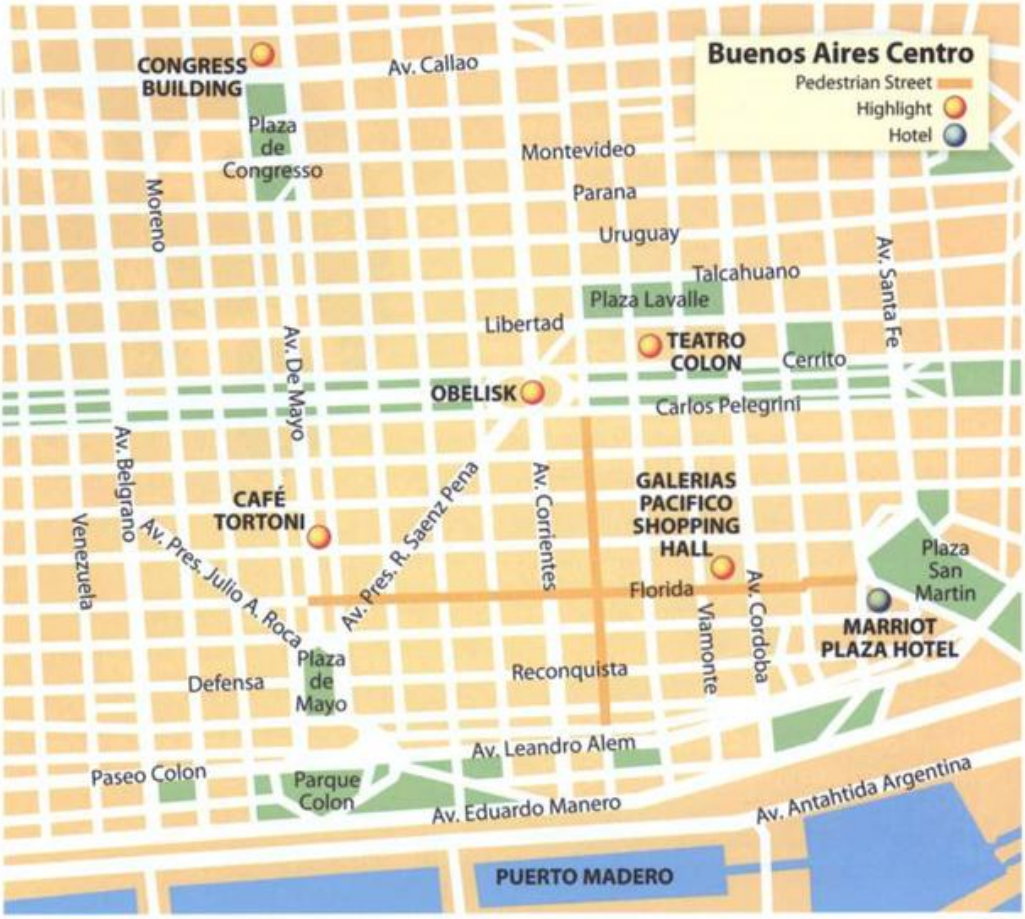
a the Plaza de Mayo to the Teatro Colon

b the Congress Building to the Plaza San Martin

c the Obelisk to the Parque Colon

d Café Tortoni to Montevideo St

e the Shopping Hall to the port.



FURTHER PRACTICE

a Write clear, concise and numbered instructions for how to tie a shoelace, plait hair, find a word in a dictionary, or upload a video to a social media site. Then ask someone to try to follow your instructions exactly!

b Think of a film you have seen recently. Write a one-paragraph **synopsis**, mentioning only the main aspects of the action, in chronological order, and grouping the information in complex sentences; for example: *A 19th-century fur trapper is left for dead and then robbed after being mauled by a grizzly bear. When he survives against all odds, he sets out on a treacherous journey to get revenge on his betrayers ... .*

c Choose one of the routes listed in Task C3 and write a set of directions.

Unit 5
Directed Writing

Learning objectives

In this unit, you will have the opportunity to:

- read novel extracts, web articles and news reports
- write a magazine article, an interview, a formal report, a news report, a dialogue, and an appeal letter
- practise selecting relevant data.

By the end of this unit, you should be able to:

- ✔ respond to texts using a range of genres
- ✔ analyse genre
- ✔ transform genres.

RESPONSE TO READING

You may be asked to respond to Reading passages in one of a variety of genres, selecting the content from the passage(s). It is likely that you will be asked to express what is thought and felt by one of the characters mentioned or implied in the passage. You will need to identify and develop explicit ideas from the passage and support them with textual details, and also to infer what is not stated but can be supported and is relevant to the question. Straying too far from the text and making things up is to be avoided, however, as this is a comprehension and not a creative writing task. For example, it is acceptable to infer in response to Text 1 that the parent would not approve of a teacher being easy-going with the pupils, because of the historical and social context, but not acceptable to say that she doesn't have the necessary knowledge to be a teacher, because there is no suggestion of this in the passage.

A Respond using a range of genres

Novel extracts

1 Read or listen to someone reading the passage from a novel set in the early 20th century about a young woman's first day at school as a teacher.

In the Classroom

There was a **hubbub**, which gradually resolved itself into three columns of girls, two and two, standing **smirking** in the passage. In among the peg-racks, other teachers were putting the lower classes into **ranks**.

Ursula stood by her own Standard Five. They were jerking their shoulders, tossing their hair, nudging, **writhing**, staring, grinning, whispering and twisting.

A sharp whistle was heard, and Standard Six, the biggest girls, set off, led by Miss Harby. Ursula, with her Standard Five, followed after. She stood beside a smirking, grinning row of girls, waiting in a narrow passage. What she was herself she did not know.

Suddenly the sound of a piano was heard, and Standard Six set off **hollowly** down the big room. The boys had entered by another door. The piano played on, a march tune, Standard Five followed to the door of the big room. Mr. Harby was seen away beyond at his desk. Mr. Brunt guarded the other door of the room. Ursula's class pushed up. She stood near them. They glanced and smirked and shoved.

'Go on,' said Ursula.

They **tittered**.

'Go on,' said Ursula, for the piano continued.

The girls broke loosely into the room. Mr. Harby, who had seemed **immersed** in some occupation, away at his desk, lifted his head and thundered:

'Halt!'

There was a halt, the piano stopped. The boys who were just starting through the other door pushed back. The harsh, **subdued** voice of Mr. Brunt was heard, then the booming shout of Mr. Harby, from far down the room:

'Who told Standard Five girls to come in like that?'

Ursula **crimsoned**. Her girls were glancing up at her, smirking their accusation.

'I sent them in, Mr. Harby,' she said, in a clear, struggling voice. There was a moment of silence. Then Mr. Harby roared from the distance.

'Go back to your places, Standard Five girls.'

The girls glanced up at Ursula, accusing, rather **jeering**, fugitive. They pushed back. Ursula's heart hardened with **ignominious** pain.

'Forward—march,' came Mr. Brunt's voice, and the girls set off, keeping time with the ranks of boys.

Ursula faced her class, some fifty-five boys and girls, who stood filling the ranks of the desks. She felt utterly non-existent. She had no place nor being there. She faced the block of children.

Down the room she heard the rapid firing of questions. She stood before her class not knowing what to do. She waited painfully. Her block of children, fifty unknown faces, watched her, hostile, ready to jeer. She felt as if she were in torture over a fire of faces. And on every side she was naked to them. Of unutterable length and torture the seconds went by.

Then she gathered courage. She heard Mr. Brunt asking questions in mental arithmetic. She stood near to her class, so that her voice need not be raised too much, and **faltering**, uncertain, she said:

'Seven hats at twopence ha'penny each?'

A grin went over the faces of the class, seeing her commence. She was red and suffering. Then some hands shot up like blades, and she asked for the answer.

The day passed incredibly slowly. She never knew what to do, there came horrible gaps, when she was merely exposed to the children; and when, relying on some **pert** little girl for information, she had started a lesson, she did not know how to go on with it properly. The children were her masters. She **deferred** to them. She could always hear Mr. Brunt. Like a machine, always in the same hard, high, inhuman voice he went on with his teaching, **oblivious** of everything. And before this inhuman number of children she was always at bay. She could not get away from it. There it was, this class of fifty collective children, depending on her for command, for command it hated and resented. It made her feel she could not breathe: she must suffocate, it was so inhuman. They were so many, that they were not children. They were a **squadron**. She could not speak as she would to a child, because they were not individual children, they were a collective, inhuman thing.

Dinner-time came, and stunned, **bewildered**, solitary, she went into the teachers' room for dinner. Never had she felt such a stranger to life before. It seemed to her she had just **disembarked** from some strange horrible state where everything was as in hell, a condition of hard, **malevolent** system. And she was not really free. The afternoon drew at her like some **bondage**.

From *The Rainbow*, by D.H. Lawrence.

GENRE TRANSFORMATION

The information and ideas from the passage should be used in a different style and structure from those of the original text, and tailored to the specified task and audience. You need to group and sequence your selected material to show your understanding of the ordering of material required by the response genre, which is normally not the order in which the text presents it. It counts as mechanical use of the text, or even copying, if you do not modify the structure and language of the original.

2 Work with a partner:

- **a** Give synonyms for the **20** words in bold in the passage.
- **b** Select **ten** words or phrases to show how the children felt about Ursula.
- **c** Select **ten** words or phrases to show how Ursula felt about the children.

3 With a partner:

- **a** Select **five** images from the passage (i.e. similes or metaphors).
- **b** Explain the effect of the imagery you have chosen. Think about the **connotations** of the words, and what they make you think and feel.
- **c** Find words that are repeated and explain the effect of the repetition.

4 Imagine you are the parent of a child in 'Standard Five'. Write a letter to the head teacher giving your views on why you think the new teacher should not have been appointed, using ideas from the passage. Your letter should be about 300 words, in three paragraphs, and include mention of:

- her behaviour towards the pupils and the way she teaches
- her attitude to her colleagues and her relationship with them
- the way things are likely to develop in future.

Begin your letter: *My daughter has told me about her new class teacher and I am writing to tell you that I am not satisfied ...* Before you start, read the Key Points on Response to Reading and Genre Transformation.

Text A

EDUCATION IN VICTORIAN ENGLAND

During the long reign of Queen Victoria, there was an educational revolution in England. When she came to the throne in 1837, only a tiny number of children from wealthy families attended schools, although many poorer children went to Sunday School. This took place in churches and was mainly about teaching children the Christian religion.

Education for all

Following the 1870 Education Act, it became compulsory for all children to go to school from the age of five to the age of ten. This school-leaving age was later increased many times until it reached sixteen in 1972. The children went to school from Monday to Friday each week.

Holidays

Children were given short holidays around the religious festivals of Christmas and Easter. Because, in the Victorian era, the vast majority of children lived in the country and their parents worked on farms, they were given a long holiday in the summer so that they could help with the harvest. This is the origin of today's long summer break.

Strict teachers

Most teachers were unmarried women, referred to as 'Miss', because teaching was not thought to be a suitable job for men. When a woman married, she had to give up work, so the older and more experienced teachers were all unmarried. Victorian England had a strict Christian moral code and children were expected to be obedient at all times.

Punishments

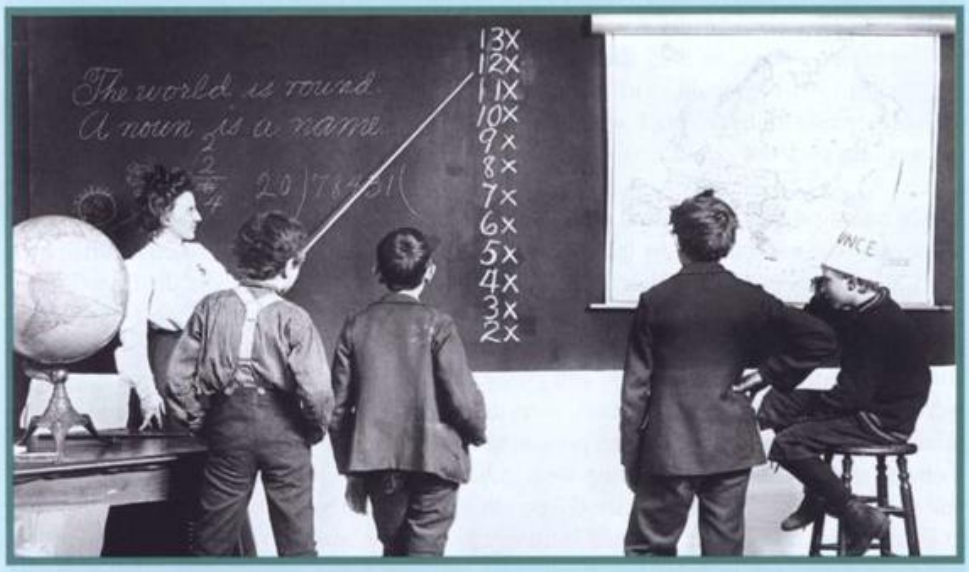
Children were punished for being late to class, for talking out of turn, or for failing to complete their work, as well as for actually being naughty! Most punishments were physical and quite harsh – hitting with a ruler was quite mild; a bamboo cane was regularly used on hands, legs and bottoms, leaving painful marks called 'weals'. For lesser offences, children were often made to write 'lines' – to write out the same moral message up to 500 times, e.g. 'I must learn to spell correctly'. At least it gave them handwriting practice! Children were also, perhaps more cruelly, punished for being stupid even when it was not their fault – often they were forced to wear a hat marked 'D', to show they were Dunces (very stupid) and made to sit in the Dunce's chair so that other children could mock them.

Curriculum

The lessons covered a very limited range of subjects. Every day the so-called 'Three Rs' were studied: Reading, wRiting and aRithmetic (which we would now call Maths). Religion was also very important. Girls and boys were always taught separately, and the girls were taught Needlework – a useful skill for them – while boys were taught the more 'manly' subject of Geography. In the later Victorian era, History and English Literature were added to the curriculum.

Class sizes and teaching methods

Most teaching consisted of 'rote learning' – learning by heart – so teachers would stand in front of very large classes (often up to 100 children in a room, typically 30–50) and write with chalk on the blackboard at the front of the class. Each child had a small slate on which they wrote down what was on the blackboard. Older children were given exercise books in which to copy down what the teacher wrote. There were frequent tests and, of course, punishments for those who had not learnt enough.



Conclusion – literacy but no fun!

As you can see, there was very little fun in school, although playtime offered a break from classroom drudgery and there was usually a two-hour lunch break so that pupils could go home for lunch. Nevertheless, the consequence of the 1870 Education Act was that virtually all children in England could now read and write – a real educational revolution.

Text B

In the course of the day I was enrolled a member of the fourth class, and regular tasks and occupations were assigned me: hitherto, I had only been a spectator of the proceedings at Lowood; I was now to become an actor therein. At first, being little accustomed to learn by heart, the lessons appeared to me both long and difficult; the frequent change from task to task, too, bewildered me; and I was glad when, about three o'clock in the afternoon, Miss Smith put into my hands a border of muslin two yards long, together with needle, thimble, and sent me to sit in a quiet corner of the schoolroom, with directions to hem the same. At that hour most of the others were sewing likewise; but one class still stood round Miss Scatcherd's chair reading, and as all was quiet, the subject of their lessons could be heard, together with the manner in which each girl acquitted herself,

and the animadversions or commendations of Miss Scatcherd on the performance. It was English history: among the readers I observed my acquaintance of the verandah: at the commencement of the lesson, her place had been at the top of the class, but for some error of pronunciation, or some inattention to stops, she was suddenly sent to the very bottom. Even in that obscure position, Miss Scatcherd continued to make her an object of constant notice: she was continually addressing to her such phrases as the following:-

"Burns" (such it seems was her name: the girls here were all called by their surnames, as boys are elsewhere), "Burns, you are standing on the side of your shoe; turn your toes out immediately." "Burns, you poke your chin most unpleasantly; draw it in." "Burns, I insist on your holding your head up; I will not have you before me in that attitude,".

A chapter having been read through twice, the books were closed and the girls examined. The lesson had comprised part of the reign of Charles I., and there were sundry questions about tonnage and poundage and ship-money, which most of them appeared unable to answer; still, every little difficulty was solved instantly when it reached Burns: her memory seemed to have retained the substance of the whole lesson, and she was ready with answers on every point. I kept expecting that Miss Scatcherd would praise her attention; but, instead of that, she suddenly cried out -

"You dirty, disagreeable girl! You have never cleaned your nails this morning!"

Burns made no answer: I wondered at her silence. "Why," thought I, "does she not explain that she could neither clean her nails nor wash her face, as the water was frozen?"

My attention was now called off by Miss Smith desiring me to hold a skein of thread: while she was winding it, she talked to me from time to time, asking whether I had ever been at school before, whether I could mark, stitch, knit, &c.; till she dismissed me, I could not pursue my observations on Miss Scatcherd's movements. When I returned to my seat, that lady was just delivering an order of which I did not catch the import; but Burns immediately left the class, and going into the small inner room where the books were kept, returned in half a minute, carrying in her hand a bundle of twigs tied together at one end. This ominous tool she presented to Miss Scatcherd with a respectful curtsey; then she quietly, and without being told, unloosed her pinafore, and the teacher instantly and sharply inflicted on her neck a dozen strokes with the bunch of twigs. Not a tear rose to Burns' eye; and, while I paused from my sewing, because my fingers quivered at this spectacle with a sentiment of unavailing and impotent anger, not a feature of her pensive face altered its ordinary expression.

From *Jane Eyre*, Charlotte Bronte.

5 Read Texts A and B describing education in England in the nineteenth century. Write notes in answer to the following:

a What kinds of text are they?

b Say how they differ in the following ways:

i voice **ii** purpose **iii** audience **iv** structure.

6 Compare the use of language in the two passages, including examples to support your points. Comment on

a vocabulary **b** punctuation **c** syntax.

7 Write a school magazine article entitled 'How schools have changed!', in which you:

a explain and explore the attitudes to education and the treatment of students, as expressed in Texts A and B

b select and develop some of the ideas in the passages and give your own views on them.

Begin your article: 'How would you like to be in a class of 100?'

B Genre analysis

News reports

1 Read the following news report, noticing the order in which the information is given.

RESCUERS FIND TRAPPED STUDENT

Eight Swiss **potholers** trapped in a cave in eastern France by rising water were found alive yesterday. Rescue teams were preparing to work through the night to bring them to the surface.

Known as Bief-du-Paraud, the cave, which runs for 380 metres but only about 6 metres below the surface, is normally considered a beginner-level site for potholers.

The expedition had been part of a project for the students to develop their ability to face challenges.

Inexperienced, poorly equipped and with one of the group being partially blind, the students were initially given little chance of survival.

The potholers had entered the long narrow cave on Wednesday despite warnings from local people to stay away because rain in recent weeks had made the area dangerous.

Hope for the survival of the three women and five men – students and a teacher in their twenties – had been fading when they were found before midday by a diver who swam through a narrow passage to reach a chimney where they had taken refuge.

The diver discovered them crouched in the corridor above the water level 70 metres into the cave at Goumois in the Doubs département, 50 kilometres from the Swiss border. They had been trapped there for nearly 40 hours by sudden flooding on Wednesday.

Distraught relatives who had gathered at the site gave a cheer when news of their discovery was announced. The group was expected to be brought out through a hole being drilled into the chimney where they had taken refuge.

Rescuers were pumping water from the

NEWS REPORT STRUCTURE

Unlike other accounts of events, which are usually chronological, news reports generally follow this order:

1. summary of recent event
2. background to event
3. return to immediate situation
4. response of those involved
5. look ahead to near future.

The first few sentences answer the questions: *Who? What? When? Where?*, followed by *How?* and *Why?* Reporting does not include the emotional response or personal views of the reporter, or any direct address to the reader.

VOCABULARY

potholer: person who explores underground caves

cave to avert flood danger from heavy rains over the past 24 hours. Two divers, one of whom is a doctor, were spending the night with the students in the chimney. They brought them food and water and a heating appliance.

'The group took refuge in a dry spot in a chimney,' Eric Zipper, technical adviser to the Upper Rhine cave rescue service, said. 'They are in good shape considering their ordeal. They are hungry and a little weak. They have very little food left, but they are in good spirits. There was no panic. They had a little light because they had rationed their batteries.'

Local potholing experts described the expedition as foolhardy, given the dangerous prevailing conditions. 'They were equipped only with walking shoes, jeans and anoraks,' M. Zipper said.

Markus Braendle, director of the Social Workers College of Zurich, where most of the students come from, said: 'I am so happy this nightmare is over.'

The French authorities are expected to start a legal inquiry into the conduct of the group's leader, a normal practice in such incidents.

Adapted from *The Times*, 19th May 2001.

2 With your partner, look again at the report and assign each paragraph a letter according to the following key:

a responses of participants or witnesses

b speculation about future developments

c facts about what happened

d expansion and background details of story

e official statements by the authorities involved

f description of what is happening now.

3 The headline of the next text about climber Alain Robert is typical of newspaper reports. Other examples are given below.

With your class, discuss and list the common characteristics of headlines.

Jobless number falls

Strike march riot — *23 injured*

Miners face sack

Scandal rocks campus

4 Headlines are sometimes difficult to understand because their grammar is so condensed. With your partner, answer these two questions for each of the following (real) headlines:

a What does it mean?

b How can you make the meaning clearer? Use more words if necessary, or change the word order or punctuation.

i *17 aliens held*

ii *500-year-old child found*

iii *Squad helps dog bite victim*

iv *Miners refuse to work after death*

v *Wage rise bid defies ban.*

TASK TIP B3

Headlines are a summary of the report to follow in note form, leaving out unnecessary words. Their aim is to attract interest in the minimum amount of space and to sensationalise an event. Headlines tend to:

- consist of three to six words
- contain dramatic vocabulary (e.g. *crash*, *tragic*)
- use short words
- use the shortest synonym (e.g. *weds* for *marries*)
- use abbreviations, initials and **acronyms** (e.g. teen, Dr, UN)
- use the present tense for events in the recent past
- leave out definite and indefinite articles (i.e. *the* and *a*).

Future events may be indicated by the infinitive, as in *Minister to resign*. The passive is expressed by the past **participle** only, as in *Bus Driver Arrested*.

5 Popular newspapers like to use the following word play devices in their headlines (see also the Spiderman headline):

- puns – *Japanese yen for success*
- assonance – *Hit list twist*
- alliteration – *Fears of free fall*
- quotations – *For richer, for poorer*
- misquotations – *To buy or not to buy?*

With your partner:

a Decide which of these devices are used in the 'Spiderman' headline and the headlines in Task B4.

b Find or make up examples of each kind of device.

6 The paragraphs in the following report have been jumbled. With your partner, sequence them according to the usual structure of a news report by numbering the paragraphs 1–16.

7 With your partner, give synonyms for the **ten** words in bold in the report.

8 Give the report an alternative headline and add a sub-heading.

TASK TIP B8

A sub-heading at the beginning or within a news report is a dramatic one-word or short-phrase summary – often a quotation – of the next section of the report. It is a structural device to signal a change of direction or prepare the reader for what will follow. It entices the reader to read on, and also breaks up the text to make it seem more accessible.

HOME NEWS GALLERY HELP CONTACT

SPIDERMAN CLIMBS SKY HIGH

Robert, who has gained fame – and **notoriety** – for scaling some of the world's tallest skyscrapers without permission, climbed the 191-metres-tall TotalFinaElf building in Paris before being **apprehended** by the city police.

Robert says he intends to continue his career of **conquering** the world's highest office blocks, using no climbing equipment except for a small bag of chalk and a pair of climbing shoes.

Daredevil French climber and urban sherpa Alain Robert added one of France's tallest office towers to his **tally** on Tuesday before scaling back down into the arms of the waiting police.

The crowd which gathered to watch the man, who is sometimes called the French Daddy-long-legs or the Human Spider, may have **unwittingly** tipped off police to what was going on.

Although Robert has **courted** arrest several times in the course of his urban climbing career, the French police are known to be a lot more sympathetic towards the local Spiderman than police in many other parts of the world.

'It was a little more difficult than I'd expected because of the wind, because of the sun,' Robert told Reuters after his **vertiginous** conquest. 'Sometimes it was a bit slippery,' he said, adding that the windows had just been washed.

Using his bare hands and **dispensing** with safety lines, Robert took about 90 minutes to reach the top of the headquarters of the oil corporation TotalFinaElf in the city's crowded La Défense business district.

Robert was apprehended on Tuesday, but not **charged**. According to local media reports, the police even offered him orange juice.

The law has not always been so good to Robert. In March, Chinese authorities refused him permission to climb the 88-storey Jinmau building in Shanghai, China's then-tallest building. He did so, once again wearing a Spiderman costume, and was later arrested and jailed for five days, before being expelled from China.

In November last year, Singapore's police arrested Robert for attempting to scale the 280-metre Overseas Union Bank tower. And in April 1998, Parisian police arrested the stuntman after he climbed up the Egyptian obelisk in the Place de la Concorde and cheekily made a call on his cell phone from the top.

A mountaineer by training, Robert's first urban **feat** took place in his hometown of Valence, when the then-12-year-old scampered up to enter his family's eighth-floor apartment after losing his keys.

He was, however, given permission to climb the 200-metre high National Bank of Abu Dhabi, UAE, watched by about 100,000 spectators.

Now aged 50, his conquests have included the Sydney Opera House, the Sears Towers, the Empire State building, the Eiffel Tower and what was then the world's highest skyscraper, the Petronas Twin Towers in Kuala Lumpur, Malaysia, where he was arrested for criminal trespass on the 60th floor.

After climbing the New York Times Building in New York City on 5th June 2008, he unfurled a banner with a slogan about global warming that read 'Global warming kills more people than 9/11 every week.'

On 28th March 2011, Robert climbed the tallest building in the world, the 828-metre Burj Khalifa tower in Dubai, taking just over six hours to complete the climb.

However, he used a harness in accordance with safety procedure.

Adapted from www.abcnews.go.com.

INTERVIEWS

A written interview does not require speech marks: the name of the speakers are given alternately in the margin and it is set out like a play script. The name of the interviewer may not be known, so 'reporter' or 'interviewer' is used. For assessment purposes, the interviewer may ask a few short questions and the interviewee should answer each one at some length, in several sentences, staying on the topic of the question. The answers should not be simply factual but also explain the opinions, feelings and intentions of the interviewee.

9 **a** Write **five** questions which you would ask Alain Robert, as a reporter, after he climbed the Burj Khalifa.

b Plan the answers which Alain Robert would give, using information from the passage.

c Write the interview transcript.

10 Imagine that you are a Parisian police officer who was present when Robert climbed the TotalFinaElf building.

a Using information stated and which can be inferred from the news report, plan the points to include in a formal report of the event for your superior.

b Write the report. Begin 'At 09.38 on 25 April, I received an anonymous phone call informing me that…'.

C Transforming genres

Formal reports

MISSING

age: 46

eyes: dark brown

hair: short, tinted red

height: 1.70 metres

weight: 68 kilograms

distinctive feature: silver hooped earrings

Dr Garcelle Dominguez went missing on the evening of Friday 8th December. She was last seen at 5 p.m. by the receptionist at her place of work, Crossroads Community Health Centre. She did not return to her home address in Lambeau Street and was reported missing by her husband at 8.30 p.m.

At the time of her disappearance, she was wearing brown suede ankle boots, knee-length red skirt, white blouse, dark brown jacket and carrying a brown raincoat and beige handbag.

Anyone having any information about her present whereabouts or any sighting of her should contact the central police station in Market Square: phone no. 01278 5923485.

FORMAL REPORTS

A formal report, not to be confused with a news report, is one of the response genres which may be asked for in a Reading task. The intended audience is someone in an official position who requires an account of an incident, investigation or experience to be kept as a record or as the basis for a decision or further action. It consists of ordered facts and exact details, with a clear structure; an accident report and a job report are chronological, whereas a report analysing the suitability of candidates for a position would evaluate each candidate in turn, ending with the one recommended. The language must be precise, concise, objective and formal, without figurative language.

NEWS REPORT STYLE

News reports typically have the following stylistic features:

- short sentences – simple or compound (i.e. using *and*, *but*, *so*)
- short paragraphs – often consisting of only one sentence
- direct speech – to give realism and immediacy
- **reported speech** – introduced by a variety of verbs
- strings of adjectives – in front of nouns to describe them
- sensational vocabulary – to give a sense of drama.

WRITING FOCUS

1 Look at the 'Missing' poster. Work with your partner on the following tasks, both of you making notes. Use the material given, but also make inferences.

a Select the information in the poster that you would use as a journalist writing a news report about the missing woman.

b Provide likely extra details about the person, such as her family background, education and general state of mind.

c Fill in the possible details of his disappearance: *Where? When? How?* Was anyone else involved?

d Imagine what might have happened to her previously to explain her disappearance.

e Think of possible headlines for a report on the disappearance.

2 List all the alternatives to the verb *said* that can be used in news reports. Refer to Task B8 for help.

3 Scan the following news report extract. Then write adjective 'strings', separated by commas, to fill in the **12** gaps. Hyphenated adjectives are allowed – and encouraged! (Journalists use them as a space-saving device.) For example, gap (e) could be filled by *home-made, comic, carnival-type.*

Yesterday two (a) _____ robbers failed in their (b) _____ attempt to stage a (c) _____ robbery at a (d) _____ bank. Wearing (e) _____ masks and waving (f) _____ pistols, they threatened (g) _____ bank staff. Tellers handed over money, but one (h) _____ robber dropped the (i) _____ bag. Cursing, he tore off the mask when he could not see where it was, in full view of the (j) _____ camera. (k) _____ staff watched as the (l) _____ police burst into the bank and escorted the robbers away.

4 Now you are ready to write a news report. You work for a local newspaper and have been assigned to write the front-page story to be published the week after Dr Garcelle Dominguez' disappearance. Using the notes you made in Task B11, report the information in an appropriate order and style. Give your report a headline and a sub-heading.

FURTHER PRACTICE

a Turn the following set of reporter's notes, taken at a murder trial, into a news report for a national daily newspaper. Include a headline.

Durban – 15th Feb 2012, 2 a.m. – woman living alone – Senne Wahl – ground floor block of flats – robbed and battered to death – only witness neighbour Lindi Madyo – 56-year-old widow – heard disturbance – saw defendant throw hammer and gloves in bushes – described distinctive bulging eyes – defendant Jakob Peters claimed with wife at home all evening – defendant's identical twin brother Abel stood up in court – wearing same navy suit – same eyes – witness confused – couldn't confirm identity – defendant acquitted – lack of evidence – twins left court together laughing

b Write a conversation between yourself and a friend: you agree with the idea of school uniform, but your friend does not. Set out your **dialogue** in the form of a script of about 300 words.

c Read the news article below. Use the information contained in the article to write a letter to encourage people to knit jumpers for Tasmanian penguins. Add extra information that can be inferred from the report and the picture. Begin your letter *Dear Penguin Lover* ....

KNITTERS OF THE WORLD SAVE PENGUINS FROM EXTINCTION

The penguins which live on the island of Tasmania off the southern coast of Australia are much smaller and more vulnerable than their better-known Antarctic cousins. Already an endangered species, these 'fairy penguins', as they are known locally, came face to face with the probability of extinction in 2001. A huge illegal dumping of oil in the sea where the penguins hunt led to their feathers becoming clogged with life-threatening oil.

Volunteers from the Tasmanian Conservation Trust cleaned up stricken penguins but found that the birds were going straight back into the oil slick to fish in their familiar hunting grounds. One of the volunteers had the idea that a woollen coat would protect the birds, and an appeal was printed in *Aged Pension News*, a free newsletter circulated to elderly Australians. It was picked up and re-broadcast worldwide by the BBC, and the Trust was stunned to receive huge numbers of woollen jumpers knitted by well-wishers from far afield.

Jo Castle, a spokeswoman for the Conservation Trust, explained that the pattern was based on one used for penguins in colder climates. 'It was re-designed for the little penguins in the southern hemisphere,' she said. 'They have come from everywhere, even as far away as Japan. Someone in New York asked for a pattern, but we haven't received the jumper yet.'

There is strong scientific logic behind the Trust's approach. Wool is naturally water-repellent and when the fibres become wet, a chemical reaction creates heat which keeps the penguins warm. The birds do not seem to like their new coats very much, but as Castle explains, 'The penguins are not very happy about them, but they cover them from neck to ankle which stops them preening themselves and ingesting poisonous oil.'

The pattern specifies that the jumpers should be 40 cm long, but leaves the colour up to the knitters, mostly elderly women. Clearly the idea has appealed to their imagination, and every imaginable colour and design has been sent in, including football-team strips, patchwork designs and even 'penguin' suits.

For now, the future of the fairy penguins looks assured: the Trust has stockpiled some of the thousand jumpers it received for use in any future oil spillage.

Unit 6
Composition

Learning objectives

In this unit, you will have the opportunity to:

- read a memoir, novel extracts, informative accounts, *A day in the life of* ..., and a magazine article
- write informative accounts, descriptions, a sports commentary, imaginative accounts, *A day in the life of* ... and a formal report
- practise style analysis, compare texts, use descriptive language, make corrections and structure description.

By the end of this unit, you should be able to:

- ✔ identify and analyse devices used to describe a process
- ✔ describe an event using a chronological framework
- ✔ add the details.

A Identify and analyse devices

A memoir

WRITING FOCUS

1 Think about a trip or visit you went on with your school, either educational or for pleasure, long or short. Answer the following questions in note form.

   a Where did you go, and why?

   b How long were you away?

   c Who was in the group?

   d How did you get there?

   e What time of year was it? / What was the weather like?

2 Make notes, using time markers, of about five events which occurred on your trip. For example: *Tues 6 a.m. – breakfast outdoors in freezing cold; teacher found cockroach in cornflakes; Sophie said she missed her cat and wanted to go home.*

3 Write an account of your school trip as if for your school magazine, using the material you planned in Tasks A1 and A2 and develop each note into a sentence. Use paragraphs to represent time jumps.

4 Choose one of the events in your timeline in Task A2 to turn into a descriptive account. Draft a page of writing in which you expand and explore the moment using figurative language to capture the setting, atmosphere, your thoughts and feelings, and the reactions of the people who were present.

5 Read the extract below from a memoir set in Australia.

Shortly afterwards, the first terrible dust storm arrived boiling out of the central Australian desert. One sweltering late afternoon in March, I walked out to collect wood for the stove. Glancing toward the west, I saw a terrifying sight. A vast boiling cloud was mounting in the sky, black and sulphurous yellow at the heart, varying shades of ochre red at the edges. Where I stood, the air was utterly still, but the writhing cloud was approaching silently and with great speed. Suddenly I noticed that there were no birds to be seen or heard. All had taken shelter.

From *The Road from Coorain: An Australian Memoir*, by Jill Ker Conway.

STRUCTURE AND STYLE OF NON-FICTION DESCRIPTION

The structure for informative accounts and description or explanation of processes is chronological. The focus is on a series of events or actions, using factual, non-figurative language from an objective viewpoint. However, first-person non-fiction (autobiographical) writing, although still chronologically sequenced, usually has some of the characteristics of fictional descriptive writing, such as imagery, to make it entertaining as well as informative.

TASK TIP A6

You are likely to choose words or phrases which are images, or unusual, dramatic or atmospheric words which have connotations beyond ordinary meaning, as these are the ones which make an impression on the reader and evoke a response. Individual choices usually support each other and reinforce the writer's intended overall effect, for example, danger or speed. Sometimes a key word is deliberately repeated; here it is *boiling*, which denotes both heat and movement. The length of sentences, especially when there is a sudden change, is a syntactical way of creating suspense or tension.

6 **a** Select the powerful words and phrases from the passage. Explain in a sentence for each why they are effective.

b What is the overall impression given of the storm? Explain in one sentence the combined effect of the description.

c Comment on how sentence structure contributes to effect.

7 Plan and then write a description (about 200 words) of an extreme event or place, using as a model the text in Task A5. Think about both vocabulary and grammar, and about how the feelings of the observer are conveyed without them needing to be explicitly stated (e.g. fear, disapproval, awe). Read your description to the class for them to comment.

Novel extracts

8 Read this paragraph from a 19th-century novel describing an industrial town in northern England.

> It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but, as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and next.
>
> From *Hard Times*, by Charles Dickens.

SHAPING DESCRIPTION

Descriptions need to be shaped, just as narratives and arguments do, and in each passage in Tasks A5 and A8, you can see that there is progression and cohesion. The first uses the movement of the approaching storm. The second develops by moving microscopically from the town to the factories to the workers in the factories, from buildings to people. The third (in Task A10) moves from concrete measurements to an abstract concept. You can also use telescopic structure, sweeping your eye across a panoramic view from left to right, or make the observer move closer to the object.

9 Discuss as a class:

a the impression this description gives of the town

b the words and phrases which convey this impression

c the imagery in the passage

d the use of senses in the passage

e the words and grammatical structures which are repeated, and the effect of this repetition.

10 Read this paragraph from a 20th-century novel describing the Marabar (Barabar) caves in India.

> The caves are readily described. A tunnel eight feet long, five feet high, three feet wide leads to a circular chamber about twenty feet in diameter. This arrangement occurs again and again throughout the group of hills, and this is all, this is a Marabar cave. Having seen one such case, having seen two, having seen three, four, fourteen, twenty-four, the visitor returns to Chandrapore uncertain whether he has had an interesting experience or a dull one or any experience at all. He finds it difficult to discuss the caves, or to keep them apart in his mind, for the pattern never varies, and no carving, not even a bee's nest or a bat, distinguishes one from another. Nothing, nothing attaches to them, and their reputation – for they have one – does not depend upon human speech. It is as if the surrounding plain or the passing birds have taken upon themselves to exclaim 'Extraordinary!' and the word has taken root in the air, and been inhaled by mankind.
>
> From *A Passage to India*, by E.M. Forster.

11 Discuss with a partner:

- **a** how the description has been structured, i.e. how it changes from beginning to end
- **b** the role played by **lexical** and **grammatical items** in the description
- **c** how you would summarise in one sentence of your own words what you have learnt about the place from this piece of description.

TASK TIP A11

Factual material can be expanded by adding descriptive detail. You are allowed to exaggerate the truth of appearance and action to create a strong impression and/or to add humour. You should not stray into fantasy, however, as your account or memoir must be credible to be effective.

B Describing an event

Informative accounts

1 Read the informative account below, which is a web article describing a typical wedding ceremony in the Pennsylvanian Amish community. (The Amish are a Protestant religious group which aims to preserve the simple and non-technological lifestyle of the early 18th century.)

What's an Amish wedding like?

A typical Amish wedding day begins at 4 o'clock in the morning. After all, the cows must still be milked and all the other daily farm chores need to be done. There are also many last-minute preparations to take care of before the wedding guests arrive. Helpers begin to arrive by 6.30 a.m. to take care of last-minute details. By 7 a.m., the people in the wedding party have usually eaten breakfast, changed into their wedding clothes, and are waiting in the kitchen to greet the guests. Some 200 to 400 relatives, friends and church members are invited to the ceremony, which is held in the bride's home.

The 'Forgeher', or ushers (usually four married couples) will make sure each guest has a place on one of the long wooden benches in the meeting or church room of the home. At 8.30 a.m., the three-hour-long service begins. The congregation will sing hymns (without instrumental accompaniment), while the minister counsels the bride and groom in another part of the house. After the minister and the young couple return to the church room, a prayer, Scripture reading and sermon take place. Typically, the sermon is a very long one.

After the sermon is concluded, the minister asks the bride and groom to step forward from their seats with the rest of the congregation. Then he questions them about their marriage to be, which is similar to taking wedding vows. The minister then blesses the couple. After the blessing, other ordained men and the fathers of the couple may give testimony about marriage to the congregation. A final prayer draws the ceremony to a close.

That's when the festivities begin. In a flurry of activity, the women rush to the kitchen to get ready to serve dinner while the men set up tables in a U-shape around the walls of the living room. A corner of the table will be reserved for the bride and groom and the bridal party. This is an honoured place called the 'Eck', meaning corner. The tables are set at least twice during the meal, depending on how many guests were invited. The tables are laden with the 'roast' (roast chicken with bread stuffing), mashed potatoes, gravy, creamed celery, coleslaw, apple sauce, cherry pie, fruit salad, tapioca pudding, and bread, butter and jelly.

The bride sits on the groom's left, in the corner, the same way they will sit as man and wife in their buggy. The single women sit on the same side as the bride and the single men on that of the groom. The immediate family members sit at a long table in the kitchen, with both fathers seated at the head.

After dinner, the afternoon is spent visiting, playing games and matchmaking. Sometimes the bride will match unmarried boys and girls, who are over 16 years old, to sit together at the evening meal. The evening meal starts at 5.00 p.m. The parents of the bride and groom, and the older guests, are now seated at the main table and are the first to be served. The supper varies from the traditional noon meal. A typical menu might consist of stewed chicken, fried sweet potatoes, macaroni and cheese, peas, cold-cuts, pumpkin and lemon sponge pies, and cookies. The day usually winds to a close around 10.30 p.m.

Adapted from www.800padutch.com.

TASK TIP B4

Task B4 asks you to give a running commentary, and these are always expressed in the present continuous tense because they are happening in real time. Other descriptions are also often written in the present, as in the text in Task A10, in order to give the effect of immediacy, repeated action or permanency. Even those written in the past tense need to create a sense that something is taking place as the viewer observes it, as in the text in Task A5 which uses the time adverbials 'Shortly afterwards' and 'Suddenly'.

2 Discuss as a class the following questions about the account in Task B1.

a Who do you think the audience for this text might be, and what makes you think so?

b How does this passage differ in type of content from those in Tasks A5, A8 and A10?

c What are the stylistic features of this passage?

WRITING FOCUS

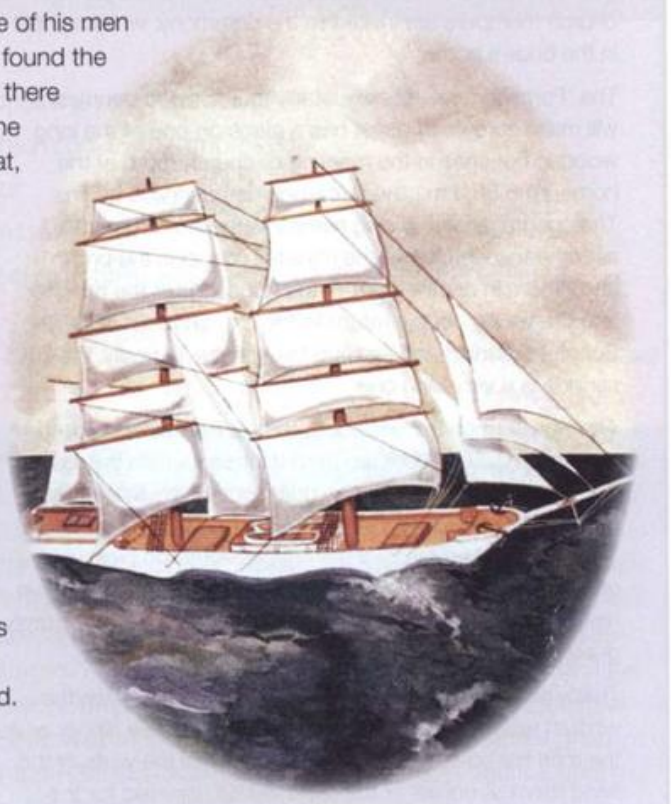
3 You are going to write an account of an annual celebration or ceremony held in your country, town/village or school. First make notes of the chronological stages of the event, then add informative and descriptive details to develop the notes into sentences and paragraphs. Write about 400 words.

4 Pretend that you are a sports commentator watching a match, race or individual performance of some kind (e.g. a high dive). Write a paragraph in the present tense commentating on what is happening. Read it to the class to evaluate how convincing your account sounds.

5 Read the brief account below of the last voyage of the ship *Mary Celeste*.

In the afternoon of 5th December 1872, Captain Morehouse, master of the **brig** *Dei Gratia*, in mid-Atlantic en route for Gibraltar, sighted another ship. He recognised it as the brig *Mary Celeste*, commanded by his old friend Captain Briggs, which had a month earlier been loading beside the *Dei Gratia* in New York. The sea was calm, the wind northerly and the sails of the *Mary Celeste* were set. Captain Morehouse signalled but received no reply. As the two vessels drew closer, Morehouse was puzzled by the haphazard way in which the brig was moving.

Captain Morehouse sent three of his men on board to investigate. They found the ship derelict but undamaged; there was no apparent reason for the crew's evacuation. The lifeboat, captain's **chronometer** and all the ship's papers were missing, with the exception of the logbook, whose last entry was dated ten days previously. Otherwise, everything was in good order, there were plentiful supplies and the cargo was intact.



Captain Morehouse took the *Mary Celeste* to Gibraltar as **salvage**, but of its master, his wife and child, and the ship's crew, no trace was ever found.

VOCABULARY

brig: two-masted sailing ship
chronometer: time-keeping instrument used when navigating by the stars
salvage: to rescue of abandoned ship or its cargo

6 What do you think happened aboard the *Mary Celeste*? Using your ability to infer, plan and write a first-person description, in the role of a surviving crew member, of the moment when you realised you would have to abandon ship. Include what you can see and hear, as well as your thoughts and feelings at the time. Read your piece, of about 200 words, to the class, who will vote on the most convincing account.

C Adding the details

A day in the life of …

Rufus is a harrier hawk whose job is to deter pigeons. He has 3000 followers on Twitter. This is an account of what he does on a typical day with his handler, Imogen Davis.

He has an early morning start when his owner takes him out of his box. It has to be blacked out to make him think it is dark even when it isn't. He is then weighed, as hawks have to be the right weight to fly. If he is flown when he is too hungry, he might catch a pigeon to eat; on the other hand, if he's too full, he will sit on a tree instead of working. He has a transmitter put on his tail in case he goes astray. His work begins at sunrise, after arriving at whichever location is being troubled by pigeons, which is usually a sports venue. This is because they often have roofs to provide roosting areas, as well as grass which, when reseeded, provides a good food supply. Rufus himself lives on a diet of chicks and quail.

His technique when air-borne is to play 'cat and mouse' with the pigeons, i.e. he pretends to fly in one direction but then swoops back round suddenly to give them a scare. They disappear fast once they realise he's on their case. He is given a break every so often, when he has his hood put on to help him relax. As a hawk's eyesight is ten times better than a human's, he is constantly taking everything in and it's difficult for him to switch off. He especially hates dogs and lawnmowers, and makes a noise when he sees one. If there are spectators around, Rufus agrees to pose for photos.

At the end of his working day he has a bath and a bask in the sunshine – when there is any. He loves baths, which he has before bedtime, and sits in it for ages, fluffing up his feathers. Once back in his box, he sleeps through the night, occasionally jiggling his bells.

WRITING FOCUS

1 Read the web article about the work of a pigeon scarer, which is a chronological informative account. Use the text as the basis for an **imaginative** descriptive composition called 'Winged Avenger'. You will need to go through the following stages:

- **a** Consider the different effects and decide on a voice and viewpoint (first or third person).
- **b** Choose an appropriate structure, e.g. a flight made by a trained hawk, detailing what it sees and hears, and its responses; or what a hawk feels as it sits on a tree and looks around. (There is a poem by Ted Hughes called 'Hawk Roosting' which might help you.)
- **c** Make a plan: list as notes the ideas you will use, showing their order, with images, sense references and other descriptive devices included. As you write, you can add more, but your plan is a reminder.

TASK TIP C2

The account in Task C2 covers breakfast to bedtime through a typical working day and records events in chronological order. The monologue is in the present tense and mixes information about the job with personal details to create a sense of the subject's personality. As in a journal, brief descriptions, thoughts, feelings and quotations are included among the events to make the writing entertaining as well as informative. The text looks back and forward to give a wider context, but the structure is provided by the one-day framework.

2 Read and listen to someone reading the **monologue** in the magazine article below, which is an account of a typical day in a space station astronaut's life.

A **Day** in the **Life**

The Italian astronaut Samantha Cristoforetti, 38, talks about daily life on the International Space Station

"On the International Space Station [ISS], the morning alarm rings for everyone at 7. We don't work shifts and the clock runs to Greenwich Mean Time. There are six of us here: two Americans, three Russians and me, and I'm the only woman. We are about 250 miles (402 kilometres) up, orbiting the Earth at 17,000mph (27,359 kph).

With zero gravity up here, going to the toilet is something that takes a little getting used to. We basically use a vacuum pump and it can be quite tricky! There's also no shower, so I wash with a damp towel, and my day-to-day outfit is usually a T-shirt and cargo trousers.

I'll check our daily schedule to see if mission control has changed anything during the night, then float through the cabin for the DPC – the daily planning conference – then we'll do a quick world tour, speaking to space centres in Houston, Huntsville [Alabama], Munich, Tsukuba in Japan, and Moscow.

Breakfast is rehydrated oatmeal and eggs, with black coffee. In the past, astronauts had to suck paste-like food from tubes. Now we eat from individual containers that stick to trays we clip onto our laps, to stop them floating away. Drinks are in sealed pouches. If there's time, I'll watch the previous day's news provided by Nasa, so I can stay in touch with what's happening.

There's no morning routine. I might be assigned a complex maintenance procedure, a job to upgrade software or replace a broken hard drive. I'm also working on an experiment; it's called TripleLux-B and it's to investigate our immune system. The body's immunity is impaired in space, but it's not clear if the cause is radiation, weightlessness, or a combination of both. We're using a high-powered microscope to observe how cells destroy foreign bodies in space.

I have lunch with the rest of the crew. Some food pouches are ready to eat and can be heated in an electric oven that looks like a suitcase. Others need to be rehydrated with water. I get my protein from fish, chicken and bans. My meals were prepared by an Italian chef before I left. My favourite is quinoa, tomato and mackerel salad.

I've been on the ISS since last November. We took off in a Russian Soyuz from Kazakhstan and it was a six-hour flight here. Seeing the space station come into view for the first time left me breathless. After years of training, I was finally approaching my destination.

I'm the first Italian woman in space and I still can't believe my luck. I grew up in a village in the Alps called Male, where my parents ran a hotel and I played with Lego instead of dolls. I went on to study mechanical engineering and specialised in aerospace, dreaming that I'd be an astronomer one day. When I left university, I joined the Italian air force and became a fighter pilot. In 2008 I applied to the European Space Agency to be an astronaut, and was picked from 8,500 applicants.

Afternoon tasks include exercise. All astronauts have to work out for 2½ hours a day; it's essential to our health. Our "space gym" is equipped with a treadmill, exercise bike and

resistance trainer, designed to combat the bone loss and muscle wastage that occurs in space. The gym is in the observation cupola and looks down on Earth. It's the best view any gym ever had.

Later in the afternoon I might catch up with my boyfriend and my family via email; the internet works great up here. We also get a private video call on the weekend. I also have a space email address that I'm allowed to give a limited number of friends.

Dinner is around 7.30. I trade a lot of food with the Russians. They like my desserts and meat dishes, but they have a dark bread called Borodinsky that I love. My favourite meal is lentil and vegetable soup… I can taste the olive oil and I miss it so much! I also miss fresh food, but our monthly cargo vessels bring new supplies of tomatoes, apples and oranges. We have no fridge, though, so we have to eat them fast.

During the evening, the crew likes to chat, listen to music or read. Before bed, I'll look back at Earth and maybe I'll see a sunset or a thunderstorm. It's amazing. With a telescope I can see cities, harbours, even the pyramids.

It can be past 12 by the time I get into my sleeping bag. We have private sleeping stations and they're about the same size as an old phone booth. They are attached to the wall, the ceiling and the floor, and I'm on the floor.

This is actually the very last week of my stay up here and I know, when I return to Earth, I will really miss it.❞ *@AstroSamantha*

3 With your partner, list the features of the article in two columns headed Content and Style. An example is provided below.

Content	Style
meals	*first person*

TASK TIP C4

A Day in the Life of ... gives an account of a job and a lifestyle, explaining and commenting on them. In addition to your own knowledge of the chosen occupation, you could use the internet and magazine articles as sources of information. Whatever research source you use, you must select and adapt material – not just 'lift' it – by changing it into your own words and an appropriate style for the task. In this case, your expression can be quite informal, as it is meant to reflect speech. However, **Standard English** – and accurate use of spelling, punctuation and grammar – is still required, as the general reader may not understand **jargon** or acronyms.

WRITING FOCUS

4 Write your own *Day in the life of ...* magazine article of about 350 words. Imagine you are someone speaking to a reporter about your job. Go through the following stages:

- **a** Choose a real job which you are interested in doing yourself one day and/or which you know something about. Try to be original and not choose a job that your fellow students have chosen.
- **b** Invent a fictional character for yourself – who can be based on a real person – and decide on a name, nationality, age, place to live, family situation and educational background.
- **c** List events which make up a typical working day for your character.
- **d** List characteristics which make up your identity. What are your tastes in food, clothes, transport, pets and music? What are your opinions, beliefs, memories, attitudes and ambitions? Who/what are the special people/things in your life?
- **e** Write your article in the style of the example in Task C2 and following the same chronological framework. Insert information from Tasks C4d into your notes for C4c.

FURTHER PRACTICE

- **a** Read the beginning of the police witness statement below.
  'At 8.05 p.m. on Friday 13th November I was waiting alone for an underground train to Plaza Italia on the platform at Cathedral station, on my way home from evening classes in English at Premium Language School. The platform was full of people and there was a lot of noise, but I could hear...'
  Complete this statement in the factual style appropriate for an accident or crime report.
- **b** Plan and write a farewell letter to a friend or family member, imagining that you are someone intending to disappear, change your name and start a new life in a distant country. In your letter, you should look back over your life as a whole, and describe what you are looking forward to, as well as give your account of recent events to explain your decision.
- **c** Find a news report of a sporting event to use as a model, and then write one of your own for a sport which interests you. Try to create the sense of tension and suspense typical of such writing with your choice of language and sentence structures.

PART 3: People and society

Unit 7
Reading

Learning objectives

In this unit, you will have the opportunity to:

- read biographies, obituaries, a newspaper article, a memoir and a letter
- write biographical summaries
- practise sentence structures, connectives and prefixes.

By the end of this unit, you should be able to:

- ✓ understand how to expand notes to form continuous prose
- ✓ demonstrate summary style, write concisely and collate material
- ✓ compare styles and purposes, and use a variety of complex sentences.

A Expanding notes

Biographical details

1 Using the summary notes in the box below, write no more than 200 words about centenarians, including all the information listed. Think about the best way to group and then order the points before turning them into sentences. Use your own words as far as possible.

- in the USA there are roughly 50 000 (1 in 8000) centenarians
- 90% female
- more than 90% reported good health until they reached their early 90s
- about 15% live by themselves, completely independently
- there is evidence that diet affects longevity
- fastest-growing segment of US population – increasing 8% each year (1% for other age groups)
- siblings of centenarians four times as likely to survive to age 90
- longevity believed to be connected to optimistic view of life, which reduces body stress
- female centenarians three times as likely to have had children when over age 40 as were women who lived to age 73.

2 Read the biographical fact sheet of Zeinab Badawi below.

SUMMARY STYLE

Summary style means expressing the relevant points:

- as concisely as possible – without redundant words
- without repeating ideas or words – using synonyms if necessary
- choosing precise vocabulary – avoiding vague words
- in a formal register – without colloquialisms or abbreviations
- in complex sentences – saving words and varying grammar structures.

1959 Born in Sudan. Her grandfather was a pioneer of women's education and her father was a newspaper editor and social reformer.

1962 Family moved to London where her father worked for the BBC Arabic Service.

1970 Attended Hornsey High School for Girls, London, taking A Levels in Russian, Latin and History.

1978 Studied Philosophy, Politics and Economics at St Hilda's College, University of Oxford.

1982 Broadcast journalist for Yorkshire Television.

1988 Studied for MA in Middle East Politics and Anthropology at the School of Oriental and African Studies (SOAS), University of London.

1988 First anchorperson to present the *ITV Morning News* television programme.

1989 Co-presenter of *Channel Four News*.

1998 Moved to BBC: hosted various news programmes, including *Hard Talk*.

2009 Interviewed Sudan's President Omar Al-Bashir, the first serving head of state to be charged with war crimes.

2009 Named International Television personality of the Year.

2011 Appointed member of the Board of New College of the Humanities, London.

She has also:

Founded African Medical Partnership Fund.

Campaigned extensively for the rights of girls and women in traditional societies.

Acted as Moderator of United Nations conferences; Adviser to the Foreign Policy Centre; Council Member of the Overseas Development Institute,

3 The facts about Zeinab Badawi are already in chronological order; now you need to decide which ones are essential and how they can be put together in the same sentence to create continuous writing and avoid using only list-like simple sentences. For example the facts about her education could be made into one complex sentence containing subordinating connectives and participle phrases. The grouping and ordering of information can be indicated on a copy of the fact sheet by using brackets and numbers.

4 Write a biographical summary for Zeinab Badawi up to 2011 in about 200 words. Remember to change at least some of the phrases into your own words.

5 Read the following mini-biography of a famous children's writer.

Roald Dahl

Roald Dahl was born on September 13, 1916, in Wales, UK, the son of Norwegian immigrants. His colourful experiences as a student in boarding schools were the **inspiration** for his books *Boy* and *Danny Champion of the World*.

Dahl became a writer during World War II, when he recounted in a short story his adventures as a fighter pilot. The story was bought by *The Saturday Evening Post* and a long, illustrious career was born. He travelled to East Africa, where he learnt Swahili, to Greece, and to the USA. While in New York, he met and married in 1953 a film actress with whom he had five children. His interests were antiques, paintings and greyhounds.

After **establishing** himself as a writer for adults, Dahl began writing children's stories in 1960 while living in England with his family. His first two novels, *James and the Giant Peach* and *Charlie and the Chocolate Factory*, are now considered **classics** and both have been made into **blockbuster** films. He was the winner of England's two most distinguished literary awards, the Whitbread Prize and the Children's Book Award, and all of his works are **perennial** bestsellers. He did all his writing in a garden shed with six yellow pencils by his side.

Throughout his life, Dahl took great joy in hearing from his readers. He loved nothing more than to know he was entertaining them, as well as instilling in them a love of reading and books. Dahl once said, 'I know what children like.' His stories are proof positive that he was right, and are his indelible legacy. Roald Dahl passed away in Oxford, England, on November 23, 1990.

Adapted from www.roalddahl.com.

COMPLEX CONNECTIVES

The words *and*, *but*, *or* and *so* are connectives, but they link ideas through **coordinatation** (joining them equally) rather than subordination (making one more important than another). Therefore, they do not enable you to form complex sentences, only compound ones. Overusing simple and **compound sentences** will make your writing sound repetitive, immature and imprecise. They also restrict your ability to vary your style, since these connectives are not normally used at the beginning of sentences, as subordinating connectives (e.g. *although*) can be. Complex sentences improve the style of nearly all kinds of continuous and directed writing, and are the normal form of mature expression.

6 a With a partner, agree synonyms for the **five** words in bold in the text.

b Find the words or phrases which show that the writer thinks that:

i Roald Dahl's life was unusual and exciting

ii Roald Dahl's career was successful and worthwhile.

7 a With your partner, list the facts you have learnt about Roald Dahl, in chronological order.

b Look at the list you have made. What facts do readers appear to expect in a biography? (e.g. date of birth.)

8 Select the key points from your list in Task A7b and in one complex sentence say who Roald Dahl was.

9 Now look at the four sentences below. Which one is the best in terms of content and style? Why? Do the rest of the class agree? Is your sentence better than all of these? Can you improve your sentence?

a Roald Dahl was born in Wales, where he wrote children's stories.

b After establishing himself as a writer for adults, Roald Dahl began writing children's stories in 1960, his first two becoming classics.

c Roald Dahl, who wrote children's stories with yellow pencils, was a fighter pilot during World War II.

d Roald Dahl, who was born in 1916 in Wales of Norwegian descent, was a highly successful author of prize-winning children's fiction which inspired a love of reading.

Connectives

WRITING FOCUS

10 How many of the following connectives do you regularly use in your writing?

when	(al)though	so that
who/m	if	as if
whose	before	as though
where	after	even if
which	since	even though
whoever	therefore	in order to
wherever	unless	in order that
while	because	as long as
whilst	until	as well as
whether	as	as soon as
whereas	for	as far as

11 Which of the connectives listed in Task A10 do you never use? Write a sentence containing each to show you know how to use them.

12 Join the simple sentences below into one complex sentence using some of the ways mentioned in the Task Tip. Experiment with changing the order of the clauses.

Roald Dahl wanted his readers to be entertained by his books.

He wanted them to love reading.

He knew what children like.

He had five children.

TASK TIP A12

Over 30 connectives are available in English for joining clauses to form complex sentences. It can become a habit to use only a few of them, so to improve the variety and precision of your style learn to use as wide a range as possible. Sentence structures can also be varied by using:

- present participle phrases (*Arriving late, I missed the beginning; He didn't do it, being lazy*)
- past participle phrases (*Written in 1916, the book was very popular; Performed in 1948, the play was well received*)
- participle phrases beginning with a preposition (*On discovering the truth, I was horrified; After having seen her, I felt better*).

Notice in Task A9 the use of commas to separate the main and subordinate clauses. When the clause begins with *who* or *which* and defines the preceding noun, it is called a **defining relative clause** and the two parts should *not* be separated by a comma: *Zeinab Bedawi is a newsreader who also campaigns for women's rights.*

There are three ways of ordering the clauses in a complex sentence:

- main clause followed by subordinate clause, as in Task A9a
- subordinate clause followed by main clause, as in Task A9b
- subordinate clause embedded in main clause, as in Task A9c and Task A9d.

B Summary style

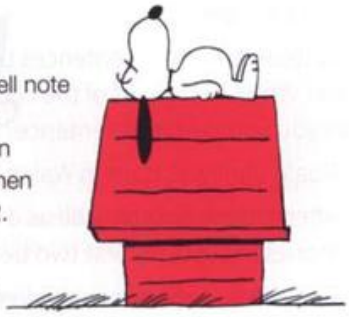
Obituaries

1 Read the online **obituary** below.

NEWS POLITICS ENTERTAINMENT LIFE TECH BUSINESS SUSTAINABILITY INNOVATION

Cartoonist Charles Schulz dies at 77

Feb. 13, 2000



'Peanuts' creator Charles M. Schulz died on Saturday, turning his farewell note in Sunday papers into an **epitaph** for both a comic strip and its creator.

Schulz was 77, and died in his sleep at about 9:45 p.m. at his home in Santa Rosa, said his son, Craig. Only his wife, Jeannie, was with him when he died. Schulz was born in St. Paul, Minnesota, USA on Nov. 26, 1922.

He was diagnosed with colon cancer and suffered a series of small strokes during emergency abdominal surgery in November 1999. He announced his retirement a few weeks afterwards.

He studied art after he saw a 'Do you like to draw?' ad. His wildly popular 'Peanuts' made its debut on Oct. 2, 1950. The troubles of the 'little round-headed kid' and his pals eventually ran in more than 2,600 newspapers, reaching millions of readers in 75 countries. His last strip, appearing in Feb. 13 Sunday editions, showed Snoopy at his typewriter and other Peanuts regulars along with a 'Dear Friends' letter thanking his readers for their support.

Over the years, the Peanuts gang became a part of American popular culture, delivering gentle humor spiked with a child's-eye view of human **foibles**.

Sergio Aragones, a *Mad* magazine cartoonist and friend for more than 30 years, called Schulz 'a true cartoonist.' 'In a couple of centuries when people talk about American artists, he'll be the one of the very few remembered,' Aragones said. 'And when they talk about comic strips, probably his will be the only one ever mentioned.'

One of the most **endearing** qualities of 'Peanuts' was its constancy. The long-suffering Charlie Brown still faced misfortune with a mild 'Good grief!' Tart-tongued Lucy still handed out advice for a nickel. And Snoopy, Charlie Brown's wise-but-weird beagle, still took the occasional flight of fancy back to the skies of World War I and his rivalry with the Red Baron.

Schulz was drafted into the Army in 1943 and sent to the European theater of war, although he saw little combat.

After the war, he did lettering for a church comic book, taught art and sold cartoons to *The Saturday Evening Post*. His first feature, 'Li'l Folks,' was developed for the *St. Paul Pioneer Press* in 1947. In 1950, it was sold to a **syndicate** and the name changed to 'Peanuts,' even though, he recalled later, he didn't much like the name.

Although he remained largely a private person, the strip brought Schulz international fame. He won the Reuben Award, comic art's highest honor, in 1955 and 1964. In 1978, he was named International Cartoonist of the Year, an award voted by 700 comic artists around the world. He was to have been honored with a lifetime achievement award on May 27 at the National Cartoonists Society **convention** in New York.

In his later years, he spent much of his time at his Redwood Empire Ice Arena in Santa Rosa, about 60 miles north of San Francisco, where he frequently played hockey or sipped coffee at the rink's Warm Puppy snack bar.

'Peanuts,' meanwhile, had remained an intensely personal effort. He had had a clause in his contract dictating the strip had to end with his death. While battling cancer, he **opted** to retire it right then, saying he wanted to focus on his health and family without the worry of a daily deadline.

'Why do musicians compose symphonies and poets write poems?' he once said. 'They do it because life wouldn't have any meaning for them if they didn't. That's why I draw cartoons. It's my life.

Adapted from www.salon.com. Used with permission of The Associated Press.

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2 a Judging from the article, what is an obituary?
   b Where would you find one and who writes them?
   c What is its purpose and how does it differ from a biography?
   d Why would someone want to read one?

3 Explain the **six** words in bold in the passage.

4 a List the words in the passage which have prefixes.
   b Say what you think these prefixes mean.
   c Give examples of other words you know that begin with these prefixes.

5 With a partner, see how many prefixes and their meanings you can list in five minutes. (The test for a prefix is whether a meaningful word stem remains after you remove it.) Your teacher will collect the results on the board.

6 The material you select for a summary must relate to the exact wording of the question. Select material from the text in Task B1 which you would use to summarise:
   a Charles Schulz's life and death
   b Charles Schulz's career and reputation as a cartoonist
   c the 'Peanuts' comic strip.

   Compare your choices with your partner's. Is there any information which you would use in more than one section?

7 Write a summary of the obituary, in not more than 250 words, which combines the material you selected for parts **a**, **b** and **c** of the previous task.

   Remember to change the material into your own words, group it, order it and express it in complex sentences.

TASK TIP B4 & B5

A prefix is a letter or group of letters added to the beginning of a word or word stem to add to or change its meaning. Prefixes are very common in English (the word *prefix* has a prefix!), and most of them come from Latin or Greek. Knowing their meanings helps you to guess unknown vocabulary and to spell words correctly – whether it is *hyper* ('above') or *hypo* ('below'), for example – or whether to use one *s* or two in words like *dis-satisfied*

China's first female fighter pilot died in a collision during training last week, on 12 November 2016. Xu Yu was hit by the wing of another aircraft after ejecting from her plane over Tangshan, in Hebei province.

Captain Yu, 30, from Sichuan province, joined the People's Liberation Army Air Force in 2005. Known as the 'golden peacock', she was the first of four females to become a fighter pilot in 2009, before qualifying three years later to fly the two-seater multi-role J-10 fighter jet as a member of the national air force first aerobatics team in China's pioneering female aerobatic pilots programme.

Considered as a trail blazer by the government and hailed as a hero by her colleagues, Xu Yu was dedicated to flying, describing it as 'another wonderful world'.

8 Read the obituary above.

9 With a partner:
   a turn the text back into a list of notes, like those in TaskA2
   b compare the number of words in the notes to the length of the obituary. What conclusion can you draw?
   c identify the grammatical devices used in the obituary to make it concise.

C Comparing styles and purposes

Informative article *v.* entertaining memoir

1 Read the two extracts (Texts A and B) below about the 'mad monk' of Russia.

Text A

The Life of Rasputin

Gregory Rasputin was born on 10th January, 1869, into a Siberian peasant household. He spent much of his early adult life wandering Russia as a monk. In 1905, after the first Russian revolution, Rasputin infiltrated the imperial inner circle as the last in a long line of mystics. His miraculous ability to stem the bleeding of their haemophiliac son Alexei made him indispensable to the isolated, confused royal couple, Tsar Nicholas II and his wife, Alexandra. The support he provided, however, was as much emotional as practical.

Between 1905 and 1914, Rasputin charmed everyone he met, soothed the unhappy noblewomen who were his devotees and pursued an apparently sober holiness. When war arrived in 1914, the power-vacuum left by Russia's crushing defeats and Nicholas's absence at headquarters brought Rasputin almost supreme power alongside Alexandra. Monk and tsarina governed corruptly, unwisely appointing prime ministers and bishops, and even arranging the dismissal of the commander-in-chief, Grand Duke Nikolai. 'I'm a devil,' the monk admitted. 'I used to be holy.'

Everyone could see that the tsarina and the peasant-mystic Rasputin were driving Russia to ruin, hence the plot to kill him. The leader of the conspiracy was the fabulously wealthy Prince Felix Yussoupov, whose version of the events surrounding Rasputin's death was that he lured the monk to his palace, poisoned, shot and then tried to drown him, but still he would not die. What is certainly true is that when Rasputin's body was stuffed through the ice of the River Neva, he was still alive.

Adapted from an article by Simon Sebag Montefiore,
The Sunday Times, 12th March 2000.

Text B

The Death of Rasputin

This is the first-person account of Dr Lazovert, a conspirator in the plot against Rasputin.

The story of Rasputin and his clique is well known. They sent the army to the trenches without food or arms, they left them there to be slaughtered, they betrayed Rumania and deceived the Allies, they almost succeeded in delivering Russia bodily to the Germans.

Rasputin, as a secret member of the Austrian Green Hand, had absolute power in Court. The Tsar was a nonentity, a kind of Hamlet, his only desire being to abdicate and escape the whole vile business.

Rasputin continued his life of vice, carousing and passion. The Grand Duchess reported these things to the Tsarina and was banished from Court for her pains.

This was the condition of affairs when we decided to kill this monster. Only five men participated in it. They were the Grand Duke Dmitri Pavlovich, Prince Yusupov, Vladimir Purishkevich, Captain Suhotine and myself.

Prince Yusupov's palace is a magnificent place on the Nevska. The great hall has six equal sides and in each hall is a heavy oaken door. One leads out into the gardens, the one opposite leads down a broad flight of marble stairs to the huge dining room, one to the library, etc.

At midnight the associates of the Prince concealed themselves while I entered the car and drove to the home of the monk. He admitted me in person.

Rasputin was in a gay mood. We drove rapidly to the home of the Prince and descended to the library, lighted only by a blazing log in the huge chimney-place. A small table was spread with cakes and rare wines – three kinds of the wine were poisoned and so were the cakes.

The monk threw himself into a chair, his humour expanding with the warmth of the room. He told of his successes, his plots, of the imminent success of the German arms and that the Kaiser would soon be seen in Petrograd.

At a proper moment he was offered the wine and the cakes. He drank the wine and devoured the cakes. Hours slipped by, but there was no sign that the poison had taken effect. The monk was even merrier than before.

We were seized with an insane dread that this man was inviolable, that he was superhuman, that he couldn't be killed. It was a frightful sensation. He glared at us with his black, black eyes as though he read our minds and would fool us.

And then after a time he rose and walked to the door. We were afraid that our work had been in vain. Suddenly, as he turned at the door, someone shot at him quickly.

With a frightful scream Rasputin whirled and fell, face whirled and fell, face down, on the floor.

[*The group leave the room to plan how to dispose of the body, but are interrupted.*]

Suddenly we heard a strange and unearthly sound behind the huge door that led into the library. The door was slowly pushed open, and there was Rasputin on his hands and knees. With an amazing strength he sprang toward the door that led into the gardens, wrenched it open and passed out.

As he seemed to be disappearing in the darkness, F. Purishkevich, who had been standing by, reached over and picked up an American-made automatic revolver and fired two shots swiftly into his retreating figure. We heard him fall with a groan, and later when we approached the body he was very still and cold and – dead.

We bundled him up in a sheet and carried him to the river's edge. Ice had formed, but we broke it and threw him in. The next day search was made for Rasputin, but no trace was found.

Urged on by the Tsarina, the police made frantic efforts, and finally ... the river was dragged and the body recovered.

I escaped from the country. Purishkevich also escaped. But Prince Yusupov was arrested and confined to the boundaries of his estate. He was later released because of the popular approval of our act.

Russia had been freed from the vilest tyrant in her history; and that is all.

(Stanislaus de Lazovert on the Assassination of Rasputin, 29th December 1916.)
From *Source Records of the Great War, Vol. V*, ed. Charles F. Horne, National Alumni 1923.

EXPLORING WRITERS' LANGUAGE

The words you select to demonstrate your understanding that writers choose language to evoke a response will usually be those which made an impression on you during your reading of the passage, because they were unusual or stood out. When you analyse your selections, explain the feeling or atmosphere they convey through their connotations, e.g. *'sprang toward the door'* suggests a caged animal desperate to escape, and goes beyond the denotative meaning of *jumped*.

In addition to noting striking and powerful vocabulary and imagery, you can identify and comment on relevant grammatical features or devices, such as **irony**, contrast, repetition, incongruity, short sentences (all of which occur in Text B in Task C1). You should not, however, simply list language or literature terms; you must make clear in full sentences – not as notes in a grid or column format – exactly what the effect of the writer's use of language is in this particular case, and why.

2 The two texts show two different ways of relaying the same information.

a Which did you find more informative? Give examples.

b Which did you find more engaging? Give reasons.

c What are the genre, purpose and audience of each text?

3 Express the following quotations from Text A in your own words. You may use a dictionary or thesaurus to help you.

a *infiltrated the imperial inner circle*

b *the power-vacuum left by Russia's crushing defeats*

c *brought Rasputin almost supreme power alongside Alexandra*

d *were driving Russia to ruin*

e *whose version of the events surrounding Rasputin's death*

4 In your own words, describe the characters of the Tsar and Tsarina as presented in Text B. Write a sentence for each.

5 Select words and phrases from Text B and explain how they convey:

a the character of Rasputin

b the dramatic nature of his death.

6 What is the effect of each of the following **five** phrases in Text B?

a *Hours slipped by*

b *seized with an insane dread*

c *his black, black eyes*

d *strange and unearthly*

e *still and cold and – dead*

7 Select material from both extracts which would be relevant to a summary of Rasputin, divided into three sections:

a his background and position at court

b his character and behaviour

c the circumstances and causes of his death.

List the points you have selected, then **collate**, group, sequence and change them into your own words.

D Writing devices

Letter

The letter below was written by the 18-year-old daughter of 'Tiger Mom' Amy Chua, who became notorious for her 'tough love' parenting methods.

Dear Tiger Mom,

You've been criticized a lot since you published your memoir, "Battle Hymn of the Tiger Mother." One problem is that some people don't get your humor. They think you're serious about all this, and they assume Lulu and I are oppressed by our evil mother. That is so not true. Every other Thursday, you take off our chains and let us play math games in the basement.

But for real, it's not their fault. No outsider can know what our family is really like. They don't hear us cracking up over each other's jokes. They don't see us eating our hamburgers with fried rice. They don't know how much fun we have when the six of us – dogs included – squeeze into one bed and argue about what movies to download from Netflix.

I admit it: Having you as a mother was no tea party. There were some play dates I wish I'd gone to and some piano camps I wish I'd skipped. But now that I'm 18 and about to leave the tiger den, I'm glad you and Daddy raised me the way you did. Here's why.

A lot of people have accused you of producing robot kids who can't think for themselves. Well, that's funny, because I think those people are . . . oh well, it doesn't matter. At any rate, I was thinking about this, and I came to the opposite conclusion: I think your strict parenting forced me to be more independent. Early on, I decided to be an easy child to raise. Maybe I got it from Daddy – he taught me not to care what people think and to make my own choices – but I also decided to be who I want to be. I didn't rebel, but I didn't suffer all the slings and arrows of a Tiger Mom, either. I pretty much do my own thing these days – as long as I get my piano done first.

Everybody's talking about the birthday cards we once made for you, which you rejected because they weren't good enough. Funny how some people are convinced that Lulu and I are scarred for life. Maybe if I had poured my heart into it, I would have been upset. But let's face it: The card was feeble, and I was busted. It took me 30 seconds; I didn't even sharpen the pencil. That's why, when you rejected it, I didn't feel you were rejecting me. If I actually tried my best at something, you'd never throw it back in my face.

I remember walking on stage for a piano competition. I was so nervous, and you whispered, "Soso, you worked as hard as you could. It doesn't matter how you do."

Everybody seems to think art is spontaneous. But, Tiger Mom, you taught me that even creativity takes effort. I guess I was a little different from other kids in grade school, but who says that's a bad thing? Maybe I was just lucky to have nice friends. They used to put notes in my backpack that said "Good luck at the competition tomorrow! You'll be great!" They came to my piano recitals – mostly for the dumplings you made afterward – and I started crying when I heard them yelling "bravo!" at Carnegie Hall.

Another criticism I keep hearing is that you're somehow promoting tunnel vision, but you and Daddy taught me to pursue knowledge for its own sake. In junior year, I signed myself up for a military-history elective (yes, you let me take lots of classes besides math and physics). One of our assignments was to interview someone who had experienced war. I knew I could get a good grade interviewing my grandparents, whose childhood stories about World War II I'd heard a thousand times. I mentioned it to you, and you said, "Sophia, this is an opportunity to learn something new. You're taking the easy way out." You were right, Tiger Mom. In the end, I interviewed a terrifying Israeli paratrooper whose story changed my outlook on life. I owe that experience to you.

There's one more thing: I think the desire to live a meaningful life is universal. To some people, it's working toward a goal. To others, it's enjoying every minute of every day. So what does it really mean to live life to the fullest? Maybe striving to win a Nobel Prize and going skydiving are just two sides of the same coin. To me, it's not about achievement or self-gratification. It's about knowing that you've pushed yourself, body and mind, to the limits of your own potential. You feel it when you're sprinting, and when the piano piece you've practiced for hours finally comes to life beneath your fingertips. You feel it when you encounter a life-changing idea, and when you do something on your own that you never thought you could. If I died tomorrow, I would die feeling I've lived my whole life at 110 percent.

And for that, Tiger Mom, thank you.

Source: *New York Times*, 18th January 2011.

1 **a** Select and analyse vocabulary and other language choices and stylistic devices and explain their effect.

b List in two columns examples of formal and informal language use in the letter.

c Explain the effect of the mixture of two registers.

d Explain the meaning of the following phrases: *was no tea party*; *tunnel vision*; *at 110 percent*.

e What is the effect of the inclusion of direct speech?

2 With a partner, think about answers to the following questions to contribute to a class discussion.

a What is the purpose and audience of this letter?

b Why do you think the text is in the form of a letter?

c What do you understand by the phrase 'Tiger Mom'?

d Why does the writer address the alleged recipient as 'Tiger Mom' throughout?

e What effect does the letter have on you as a reader, and why?

FURTHER PRACTICE

a Write a summary of Rasputin's life and death in about 250 words, using your plan from Task C5.

b Research someone who interests you and write a biographical summary as a chronological list of notes. Read it to your class, leaving out the person's name, for your class to guess who it is.

c As far as possible, without repeating vocabulary, turn the following description of the fictional superhero Spider-Man into a summary of no more than 100 words, using only two sentences and reordering the information logically.

Spider-Man is one of many superheroes in the world of Marvel Comics. Like all the others, he has 'superpowers'; in his case, they relate to his nature as a spider. Obviously he can climb up any surface and can spin a web, but he is also able to shoot his webs using special 'web-shooters' on his wrists. He has abnormal strength, speed, power and agility, and also a special 'spider-sense' which alerts him to impending danger and allows him to react incredibly swiftly to threats.

Like all Marvel superheroes, he leads an apparently humdrum life in the normal world until his superpowers are called upon to save humankind. Unusually, Peter Parker isn't an adult but a high-school student with typical teenage problems and issues. This is designed to make it easier for teenage readers to identify with him; even the normal lives of other superheroes were remote from those of many readers. He is also an orphan, to make him even more sympathetic. He has to learn about his superpowers for himself without any outside help, and this teaches him that 'with great power there must also come great responsibility'.

Unit 8
Directed Writing

Learning objectives

In this unit, you will have the opportunity to:

- read a brochure, a menu, articles, a short story ending, an interview and a charity letter
- write formal letters, an advertisement, dialogues, a flyer, a journal entry and an appeal letter and script
- practise analysing style, targeting audiences and sequencing material.

By the end of this unit, you should be able to:

- ✔ understand the importance of vocabulary choices in persuasive writing
- ✔ use persuasive devices, effective layout and supporting detail
- ✔ use language to evoke audience emotions.

A Vocabulary choices in persuasive writing

A brochure

1 Read the following extract from a holiday brochure.

HOTEL PALOMA

Location:

Situated on the unspoilt southern coast of the beautiful Pacific island of Tamara, only 20 kilometres from the lively capital of Santa Barbara, the Paloma hotel complex is the ideal location for an exotic holiday at any time of the year.

Rooms:

Recently built, this four-storey luxury hotel has 120 air-conditioned rooms, each with en-suite bathroom, TV, fridge and spectacular sea or mountain views.

Facilities:

In addition to the two private sandy beaches, there is a fabulous landscaped tropical garden, two swimming pools, a sauna and a casino. Sports facilities include a mini-golf course, fully equipped gym, tennis courts and snooker tables. Sailing and riding are catered for nearby.

Excellent shopping and sophisticated nightlife are available in the capital, to which the hotel provides a regular courtesy bus service.

There are three ethnic food restaurants to choose from, as well as indoor and outdoor café bars and a disco. A unique feature is the floodlit grotto bar, which has live music every night.

Room service is available from friendly staff 24 hours a day.

PERSUASIVE WRITING

Persuasive writing aims to convince someone to do something for their own benefit or that of the writer. It is an important life skill.

To be effective, your writing must clearly focus on the purpose, give specific evidence, show awareness of the audience being targeted, and choose vocabulary to evoke the required emotional response (e.g. guilt, sympathy or fear). To be persuasive, be firm but polite; extreme language or abuse, even when complaining, can defeat your objective.

The acronym VARP (Voice, Audience, Register and Purpose) is a useful reminder of what needs to be considered when you are planning any piece of writing, but particularly when you need to be persuasive.

2 Find all the adjectives in the brochure extract. Discuss the following questions with your partner.

a What associations do these words evoke?

b Which emotions does the reader feel?

c What kind of audience is the brochure targeting?

d How does the choice of language make this passage effective as persuasive writing?

3 Imagine you recently stayed in the Hotel Paloma for a fortnight with your family, and you experienced a few problems. Consider the following questions and make a list of your complaints.

- Were all the facilities completed and adequate?
- Were you satisfied with your room? And the noise level?
- Did the beaches live up to expectation?
- How was the bus service, the room service, the service generally?
- How would you describe the catering?

Write a letter of complaint of about 350 words to the travel agency, Triton Travel, which arranged your holiday at the Hotel Paloma. Persuade the manager to give you a refund or another holiday as compensation. Refer to claims made in the brochure and be specific about your complaints.

Advertisements and menus

4 One of the most common forms of persuasive writing is advertising, as in the holiday brochure in Task A1. With your partner, study the claims made by these three different brands of toothpaste below. Which do you find the most persuasive, and why? Can you write a one-line toothpaste advert that is even more persuasive?

a For confidence, happiness and success, you need 'Flossy'.

b Your refreshing, bright, white smile says you are a 'Dentigel dazzler'.

c Healthy teeth and gums can be protected by regular brushing with scientifically proven, carbofluoride-rich 'Toothsome toothpaste'.

5 Decide in class which word in each pair is more emotionally powerful, and discuss the reasons in each case.

a slaughter/kill

b own/possess

c house/home

d attractive/beautiful

e reluctantly/unwillingly

f love/adore

g phobia/fear

h sad/sorrowful

6 With a partner, carry out the following tasks:

a Underline the words in the menu which have strong positive connotations.

b Explain why they have an appetising effect.

c List the words and phrases which are typically used in menus and explain why.

d Describe the **syntax** and style used in menus.

e Choose the dish which you think sounds the most desirable and explain why.

TASK TIP A5

Even synonymous words have different strengths and **nuances**, and it is important in advertising, **propaganda**, and any other type of persuasive writing or speaking to pick exactly the right one to convey the connotation required to make the product or experience seem desirable, or the people and events deplorable. The wrong choice could create the wrong mood or conjure the wrong picture, and be off-putting to the audience. It may even create an unintentional and inappropriate comic effect. Manufacturers have to be very careful to make sure that the name of their product has only positive connotations and will appeal to the intended market.

Lunch

Mezze

The flavours of our home, presented as a generous spread of traditional Arabic savoury dishes including hommous, artichoke and mushroom salad, loubieh bil zeit and baba ghannouj, complemented by local garnishes.

Seafood selection

Fisherman's feast of premium smoked salmon and fresh dill-marinated prawns and scallops, served with avocado salsa.

Soup

A creamy home-style vegetable soup, served with sautéed peas.

Lamb noisette

Round tender lamb fillet, char-grilled and drizzled with lamb jus lié, served with roasted seasonal vegetables and creamy mashed potatoes.

Murg handi laziz

Succulent cubes of chicken cooked with Indian spices, accompanied by ginger-flavoured cauliflower and cumin-infused rice.

Prawn biryani

Classic Gulf dish of fresh prawns marinated and cooked in a broth with biryani rice and distinctive Arab spices, topped with fried onions and pine nuts.

Source: Emirates lunch menu, Dubai–Birmingham route.

7 Here are two versions of a 'For Sale' advertisement for the same second-hand bicycle:

For Sale
Unique antique bicycle in reasonable condition available at a bargain price.

FOR SALE
Ancient bicycle, in need of some repair, going cheap.

a With your partner, decide which advert is more likely to be successful, and why its vocabulary is more persuasive.

b Write an advert of similar length for a possession, real or imaginary, which you wish to sell. Consider carefully your choice of vocabulary, grammar and order of information.

c When you have finished drafting and improving it, read it to the class. Would they want to buy your object for sale?

8 With your partner:

a identify the **euphemisms** in the following sentences

b think of more honest phrases that could replace them

c discuss the differences of effect in each case.

i She is quite well-built for someone her age.

ii The staff have voted to take industrial action.

iii Unfortunately, there is no alternative: the dog must be put to sleep.

iv His behaviour has become somewhat eccentric lately.

v Our great nation will not be deterred by such a minor set-back.

B Persuasive devices

Magazine article

1 Read the magazine article below about the pains and pleasures of becoming a jogger.

The joys of **jogging**

If you don't jog, jogging is impossible. When you do run for a couple of minutes – when needs really must – you find yourself beetroot in the face, slick with sweat and barely able to breathe. It is painful and undignified. And if in a two-minute dash to a bus stop you can be reduced to such a wreck, what would happen in four minutes? How can it be physically possible to run for 20, which is how long they say 'beginners' should jog for?

I jog now, very slowly, but very definitely and sort of regularly (in a random way), and I enjoy it. Or at least I feel smug and energetic and virtuous for having done it. I don't care that people tease me for shuffling along so slowly or for chatting so much while I shuffle. I am a jogging evangelist: I think it is the best exercise anyone can possibly do and I think that it has a more profound impact on your body than anything else you can do. If you want to get fit or lose weight there's nothing better.

There will always be people who preach the evils of jogging – we've all heard about dedicated joggers dropping dead at 50 – but in last week's British Medical Journal, Danish researchers said that their study of 20,000 people showed that regular joggers are far less likely to die prematurely than non-joggers.

So it's good for you. But how to start? I'll never forget how hard it was at the beginning: gazing up at an Everest of sweat and panting, and knowing that I would never be able to do it and that, even if I did, it would be terminally boring.

For the next three months or so, I stuck rigidly to my 'running' routine. I went to the gym three times a week, and I did my two minutes jogging, two minutes walking ... slowly, it became easy. I stopped going red in the face and feeling uncomfortable. Then one morning a friend joined me at the gym. Not a fitness freak but an ordinary woman. I watched her jog, next to me, for 16 minutes. When I got off, at the end of my programme, she continued for another four minutes, but said nothing.

It was time to take the next step: continuous jogging. It had to be at walking pace, clearly, but continuous. First I did four minutes, then six minutes ... much duller than two minutes. It was during this period that I took the big step off the running machine and into the outside. I went for 'a run' in the park. The first thing I noticed was how much faster the time went by outside. Within a month I was going for 20-minute runs.

Enter another friend, a regular jogger. He watched me run (walking alongside me) and said that there was no point in going so slowly. And so I speeded up so that I was running, although very slowly, rather than walking. A major breakthrough.

A marathon-running friend of my mother told me not long afterwards that I was doing fine. She said not to listen too much to macho male joggers anyway: the secret was – never run at a speed that it was uncomfortable to chat at.

About eight months into my new life, I returned to the gym for my fitness test. I was weighed and found that, without ever actually getting unpleasantly tired, I had lost about eight pounds. And just like that, I was a new woman. I could run for buses without breaking into a sweat.

My love of jogging is now about three years old and prone to dips. For the past four months, I've barely been out to the park once a week. But it doesn't matter. However long I leave between runs, I can still go out and jog for 20 minutes, and feel better for it. And the best of it is that not only is jogging free, but you can do it anywhere you find yourself.

Adapted from an article by Emily Wilson, *The Guardian*, 12th September 2000.

2 Imagine you are the speaker in the article and you are trying to persuade a reluctant friend to join you in taking up jogging.

a Scan the article, locating information which you would use to persuade your friend that jogging is a worthwhile activity.

b Now scan it again, finding points which someone would use to explain why he or she is not keen on becoming a jogger.

3 Using the material you selected for Task B2, write about 350 words as a continuation of the following telephone conversation. Choose words which convey the appropriate attitude of enthusiasm or reluctance. A possible opening has been provided.

Me: *I've just got back from a good run and feel wonderful. You really ought to try jogging, you know. We could do it together.*

Friend: *You must be joking! ...*

TASK TIP B3 & B4

Directed Writing tasks require you to use a range of vocabulary appropriate to the audience and context, which means that you must choose words not only for their explicit meanings (denotations) but also for their associations, connotations and nuances (i.e. their implicit meanings) in order to evoke the desired response in the reader. Words are not neutral, and writers achieve their effects by choosing the best word for the purpose. For example, *teasing* is less strong than *mocking*, which is less strong than *bullying*, which is less strong than *threatening*, which is less strong than *menacing*, though you might find all of them together in a thesaurus.

4 Your gym has asked you to produce a single-sided A4 publicity **flyer** to hand out to its members, to explain:

- the physical benefits of jogging
- the mental benefits of jogging
- the process of becoming a jogger.

Write the text, using relevant material from the article and any other relevant ideas that can be inferred from it. Use your own words and organise the points under appropriate topic headings.

TASK TIP B5

In order to be persuasive, you need to give facts and details to show that you are well-informed about the topic. When aiming to elicit sympathy and agreement from an audience, you need to convey your enthusiasm through vocabulary choice (especially emotive adjectives), a passionate tone and a style which is clear and authoritative.

WRITING FOCUS

5 In groups of three, imagine you are a student council committee trying to raise money for a new facility for your school (e.g. a swimming pool, sports hall, computer room or theatre).

You are going to write a joint letter to former students of your school to persuade them to donate money towards the project.

- What do you know about the audience?
- What emotions do you want them to feel towards the school?
- What would be an appropriate tone and style to use in the letter?

First plan the structure and content of your letter, making notes on what you would put into each section. Write your letter, of about 350 words. One of you can read it out to the class, who can then vote on the project they feel most persuaded to support.

6 Read the article and statistics below on the ages for young people beginning to drive in various countries.

Text A

Great news, Dad.

Now I'm 16, the law says I can drive.

Would you let your 16-year-old get behind the wheel of a car? That's the question parents in the UK will be asking from this weekend, when a change in the law cuts the age at which youngsters can hit the road in a four-wheeled vehicle to the lowest level since the licensing of drivers began in 1903.

The change means youngsters will be able to throw their textbooks in the boot, turn on the stereo and pick up a friend on the way to school. The vehicles they can drive are technically quadricycles and have a top speed of 45 kilometres per hour, but they look like a conventional car outside and offer the comforts of one inside, including dryness and warmth.

The new law is worrying road safety charities, which say young people already account for too many casualties and that reducing the age at which they can go on the road could lead to an increase, especially as when there are two of them in a car, they tend to show off, because they feel invincible at that age.

Manufacturers argue that being surrounded by a metal box gives young drivers protection that they don't have on a bicycle or moped. But in America, where teenagers are allowed to drive a conventional car from the age of 16 in most states, accident figures show that the younger the driver the more likely they are to be involved in an accident, and risk is highest at ages 16–17, because of their immaturity combined with driving inexperience.

From an article by Dominic Tobin, *The Sunday Times*, 20th January 2013.

Text B

Minimum driving ages around the world

Region	Age
North, West and Southern Africa	18 – except Algeria
Canada and USA	16 – although 14 in some states
Central America	18 – except Guatemala, Panama, Bahamas, Puerto Rico, and Tridad and Tobago
South America	18 – except Columbia
West Asia	18 – except Israel (16 years 9 months)
South Asia and East Asia	18 – except Nepal and Philippines (16), and Malaysia (17)
Europe and Eastern Europe	18 – except Gibraltar (19), UK, Hungary, Iceland, Channel Islands and Kosovo (17), and Isle of Man (16)
Australasia	varies by state - between 16 and 18 in Australia, 17 in Fiji, and 16½ in New Zealand

7 Select the arguments from Text A which are for and against the reduction of the driving age to 16, and put them in two columns.

8 **a** Summarise in no more than 75 words the information provided in the grid in Text B, beginning:
In the majority of countries, the minimum driving age is …

b What can you infer from the Text B about:

i driving on an island

ii driving in an underpopulated country?

c What is implied by the additional information that several countries have

i a lower driving age if supervised by a parent

ii a higher driving age for a commercial vehicle?

9 Imagine you are about to turn 16 and believe you should be allowed to drive, even though it is not legal in your country. Write a letter to a national newspaper putting forward your case. Use facts and inferred ideas from the texts in Task B6 to present a persuasive case.

C Evoking emotions

Short story

1 Read the ending of a short story below. The narrator is a 14-year-old boy in India who loves playing cricket with his friend Viraf, whose father is ill. His own father is unemployed and the narrator is required to pluck out his grey hairs in order to make him look younger and so more likely to get a job.

No one saw us as we tiptoed outside; they were absorbed in whatever the discussion was about.

'*Puppa* is very sick,' whispered Viraf as we passed the sickroom. I stopped and looked inside. It was dark. The smell of sickness and medicines made it stink like the waiting room of Dr Sidhwa's dispensary. Viraf's father was in bed, lying on his back, with a tube through his nose. There was a long needle stuck into his right arm, and it glinted cruelly in a thin shaft of sunlight that had suddenly slunk inside the darkened room. I shivered. The needle was connected by a tube to a large bottle which hung upside down from a dark metal stand towering over the bed. Supine, his rotundity had spread into a flatness denying his huge bulk. I remembered calling Viraf a cry-baby, and my face flushed with shame. I swore I would apologise.

My eyes fixed on the stone-grey face of Viraf's father, I backed out of the sickroom, unseen. The hallway was empty. Viraf was waiting for me in the back room with the boards for Ludo and Snakes-and-Ladders. But I sneaked through the veranda and down the stairs without a word.

The compound was flooded in sunshine as I returned to the other end. On the way I passed the three white stumps we had once chalked on the compound wall's black stone.

Daddy was still reading *The Times*, at the dining-table. The tweezers were lying on the table. I picked them up. They glinted pitilessly, like that long needle in Viraf's father. I dropped them with a shudder, and they clattered against the table.

Daddy put down the newspaper and removed his glasses. He rubbed his eyes, then went to the bathroom. How tired he looked, and how his shoulders drooped; his gait lacked confidence, and I'd never noticed that before. He did not speak to me even though I was praying hard that he would. Something inside me grew heavy, and I tried to swallow, to dissolve the heaviness in saliva, but swallowing wasn't easy either; the heaviness was blocking my throat. I heard the sound of running water. Daddy was preparing to shave. I wanted to go and watch him, talk to him, laugh with him at the funny faces he made to get at all the tricky places with the razor, especially the cleft in his chin.

Instead, I threw myself on the bed. I felt like crying, and buried my face in the pillow. I wanted to cry for the way I had treated Viraf, and for his sick father with the long, cold needle in his arm and his rasping breath; for **Mamaiji** and her tired, darkened eyes spinning thread for our **kustis**, and for Mummy growing old in the dingy kitchen smelling of kerosene, where the **Primus** roared and her dreams were extinguished; I wanted to weep for myself, for not being able to hug Daddy when I wanted to, and for not ever saying thank you for cricket in the morning, and pigeons and bicycles and dreams; and for all the white hairs I was powerless to stop.

From 'Of White Hairs and Cricket' in *Stories of Ourselves*, by Rohinton Mistry.

VOCABULARY

mamaiji: grandmother
kustis: girdles
primus: portable paraffin cooking stove

2 a Explain in your own words the three phrases underlined in the passage.

b Choose words and phrases that you found powerful and evocative, and explain why.

c Contribute to a class discussion of the message of the end of the story, using quotations to support your view.

3 Plan and write a response to the passage in the form of a journal entry by the narrator, using your own words. Write about 300 words. Your response should include your thoughts and feelings about the following characters and their situation:

- Viraf's father
- Viraf
- your father.

An interview

4 Read the extract from an interview transcript below, in which a former Somali refugee talks to a reporter in his new home in Melbourne, Australia. Some of the interview questions have been left out.

Q: Tell us a little bit about your life in Somalia.
I came to Australia as a refugee when the war started in Somalia. When the war began I was 13 but when I left Somalia I was 15. Somalia as a country was thriving before the war and my family was not the poorest, and it wasn't the richest, so it was quite a middle class family. I had a young sister and I went to school every day. I did my homework, I used to love doing that. I liked living in Somalia with my relatives, I liked to play soccer on the beach, the smell of the food and my neighbours, the culture of Somalia so everything was great before the war.

Q: What was the situation like when you had to leave?
I actually left Somalia not by choice, I just had to flee. My mother was away in Italy and my father was working the other side of Mogadishu and my sister was staying with another family. At soccer in the afternoon I heard this big explosion and then I rushed back to our house and that's the first time I'd seen the war began. I couldn't find my family so I went with 60 people and joined in 300 people and we start walking towards Kenya. We didn't think we were going to Kenya but we just went that way. Without my parents. I was wearing the same shoes and the same pants and the same shirt when I left Somalia.

Q: _____
I was very scared, terrified, not knowing what was going to happen next. That's why I know what it's like, fleeing and having nothing with you. I was actually worried about my young sister, my sister two years younger. I feel guilty with that, going without her, but I couldn't cross the other side of Mogadishu. The only safe way to go was to go with this group.

Q: _____
It took us three months to get to the border, over 300 people, and five people only made it. The other people said they can't walk. One of the women I was walking with said "Come with me, Abdi, I can't find my family". She had five children and when we got to the border only one child was left, the other four died of starvation. It was horrible to see. I was thinking I have nothing to worry about, she lost her four children.

Q: How did you come to Australia?
It was a long journey. I left Mogadishu airport to Romania. I'd spent almost a year and then I was in a refugee camp in Romania, but I came to Melbourne when my father's friend helped me to come to Australia.

Q: _____
I didn't find out until six years later about my mother and I didn't know anything about what happened to my family. I thought I was the only one left because I'd heard that they had passed away. And I didn't find out until a year later.

Q: When you landed in Australia, what did you think?
I couldn't speak the English language and it was difficult. I had one guy that I was supposed to see. He told me "You can stay tonight but you can leave in the morning" so it was quite tough not having a home. I didn't have a proper home until 12 months in Australia. I couldn't speak the language, I was worried that I wouldn't get a visa and they might return me back to Somalia. That was my biggest fear.

Q: You didn't have to go to detention?
I didn't. That's what I was worried about, detention and then sent back, that was my biggest fear. I was very happy that I came to Australia, that I made it. When refugees are fleeing often you want to find safety. I knew that it was safe but I hadn't forgotten that if they didn't give me a visa I'll be getting returned back. I was very scared. When I got my visa, things got a little bit better because I ended up going to school.

Q: _____

Refugees need to be welcomed a lot of different ways. The primary one is education, to support people to be educated, especially young people, and even the parents. We also have to be inclusive with refugees when it comes to sports and community things they do to be welcomed.

Q: _____

Unaccompanied minors is really is tough because I was one and I know how it felt. It felt lonely. The first way to help these young people is accommodation, and then finding other young people they can relate to so they feel safe, because young people are actually looking to have fun. They want to explore themselves, so if they don't get that support they're going to struggle. Finding good accommodation is very crucial and finding friends to hang around with, to talk to about how they feel.

Q: Tell us a little bit about your life now.

I've got real friends. I feel Australian, I am Australian. I've been here more than I've been in Somalia. But I also grow up here, my first time driving, living in different areas, I played soccer, this is home. People remind me that I'm not Australian, but I always tell them that I am Australian, just to remind them. I feel this is home.

Australian Red Cross speaks with its new Ambassador, Abdi Aden. Interview transcript, October 2015 [abridged].

5 With a partner, prepare responses to the following tasks to contribute to a class discussion.

- **a** Decide on questions to fill the gaps in the interview text. Make sure they link with the answer which follows.
- **b** Identify the parts of the speeches by Abdi Aden that have **pathos** and explain why they have this effect of evoking sympathy.
- **c** Think of reasons why an interview can have a stronger appeal to an audience than a magazine article on the same subject.
- **d** Write the first paragraph of a magazine article based on the case of Abdi Aden, and give the article a title.

A charity letter

6 You are going to work on a charity project in groups of four or five. First read the letter.

Aid to Africa

Aid to Africa International
Constitution Square
Frankfurt

Dear Supporter,

We can't help but be moved by the pictures of human suffering in the conflict in Darfur, Sudan. But there are just as many innocent victims of civil war in neighbouring countries. Across the whole of eastern Africa, in Eritrea, Ethiopia, Somalia, Uganda and Chad, thousands of innocent families have escaped from the fierce fighting only to face a new risk from the deadly combination of boiling heat, starvation and disease.

Charuni's refugee family is typical of many. Since last June they have lived in a damp and unsanitary refugee camp outside the town of Al Khartum. Now as summer tightens its deadly grip, her family of 13 huddle together for comfort and try to find shade wearing the rags their clothing has become.

But there are refugees who don't even have a canvas roof over their heads. Many fleeing families are spending the baking summer months in the open, under trees in the bush, in hillside caves, where they must brave the fierce, searing winds, swirling dust, and cold nights, and where daytime temperatures reach above 40 degrees.

To make matters worse, disrupted food supplies often mean that people haven't eaten properly for a year or more. Many women have lost as much as 16 kilograms and malnutrition means children are becoming vulnerable to the slightest infection.

In the middle of summer, safe drinking water and protective sheeting could make the difference between life and death.

Homeless, hungry and exhausted, their spirit sapped by the horrors of war, thousands of families are struggling to survive.

Unless they get help, the added burden of drought may prove too much for these families and many will not live to see the rainy season.

A2A is already working hard to prevent that happening. We are the only agency to get through the front lines and deliver aid to where it's most needed. We are already shipping tents, water and sanitation kits to UN refugee camps. Where necessary, we charter helicopters to get supplies to villages in remote areas. But as summer drags on, we desperately need your help to send more supplies of Survival Packs to frightened and starving families.

*An **A2A** food parcel feeds a family for a month.*

A2A Survival Packs contain the best combination of food, liquids, and sheeting needed to get a refugee family through the summer.

A $20 gift from you would fill a Pack with enough supplies to feed a family of four for a month. $60 would buy a Pack to keep a family of five shaded and hydrated throughout the summer. And $100 would provide enough canvas for ten temporary shelters.

As summer scorches on, these families are in a race against time. Hundreds of innocent and vulnerable people are depending on **A2A** Summer Survival Packs. The sooner you help us, the sooner we can act, the better their chances of survival.

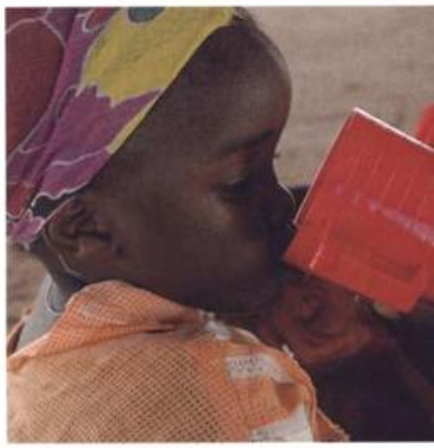
*Emergency **A2A** supplies mean refugee children can be immunised against disease.*

A2A will not stand by and let summer sap away the strength of families who have already been through so much. Please send your gift today and help us deliver the Summer Survival Packs and give thousands of families a fighting chance to see another autumn in Eastern Africa.

Yours faithfully,

Dino Karides

International Aid Department



7 What is a 'charity'?

- **a** List the kinds of things which charities raise money for.
- **b** List the names of as many official international charities as you can think of.
- **c** Discuss why you think charities need to exist.

8 Select the words and phrases in this letter which you find the most persuasive. Discuss why do you think the chosen words have this effect.

TASK TIP B8

You have probably selected the battle metaphors and clichés, and the words to do with heat and pain, which are all intended to make the reader feel pity. The personification of summer as a bringer of disease, starvation and death intensifies the ironic effect of it being an even greater enemy than the war the refugees are fleeing from. The contrast between them and us, and the emphasis on the passing of time, create a feeling of guilt and a sense of urgency. Pity and guilt are the two emotions that all fund-raising aims to evoke.

9 What exactly is the purpose of the letter? Discuss in your group:

a the kinds of material which are included

b whether the content is fact or opinion, or both

c why you think statistics and numbers are used.

10 Think about the charity's name and symbol. Why are they memorable?

a Draw other charity symbols or **logos** you can think of (e.g. the candle and barbed wire for Amnesty International).

b Look back at and discuss the names you listed in Task B7b.

c What can you conclude about effective names and symbols?

OBSERVATION FOCUS

11 Imagine your group is going to establish a new charity. What do you feel strongly about, as a local, national or international concern? Discuss and agree on a good cause.

a Choose a name for your charity. How can you make it memorable?

b Design a symbol or logo. How can you make it instantly recognisable?

12 Your charity is going to send an appeal letter to the general public. First study the appeal letter in Task B6 again, this time focusing on structure and style.

a What are the different stages of the letter?

b How would you describe the adjectives used?

c What is the effect of the use of lists?

d Why does it begin *Dear Supporter*?

e What effect do the subject pronouns *we*, *you* and *they* have?

f Where and why is repetition used?

g Why do you think the word *family* is mentioned so often?

h What can you say about paragraph length and sentence structure?

i Are the tone and style formal or informal, or both?

13 Look at the visual features and the layout of the 'Aid to Africa' letter.

a Which parts stand out most? Why?

b List the layout and graphic devices used in the letter.

14 Divide responsibilities for different areas or aspects of your charity's appeal letter among the members of the group. Each person should research, plan and present ideas to the rest of the group for approval.

The responsibilities could be divided as follows:

- illustrations and captions
- structure and layout design
- factual and statistical research
- selection and writing of content
- proofreading and editing.

WRITING FOCUS

15 Draft and finalise the appeal letter, combining the contributions of each group member. Check that you have used the ideas in and answers to Tasks B7–B13, and that you have included a range of font-types, colours and layout features, as well as illustrations. Display your letters in the classroom.

TASK TIP B14

You may already know enough between you about your chosen cause and can pool your knowledge. If not, reference books, internet sites, magazine articles or newspapers can be used as resources for information and illustrations. Although you have made up your own charity name, there are probably some real charities in existence which do similar work.

FURTHER PRACTICE

a Develop your appeal letter into a script to be used as a voice-over for a television appeal broadcast. (You will find examples on YouTube.) The speech must be exactly three minutes long to fit the slot. You may need to reorder and rephrase some of the material in the letter.

You can read your script to the class and they can vote for the charity they feel persuaded to donate money to as a result of the broadcasts.

b You would really like to go on holiday with some friends this year, instead of with your family as usual. List and order the facts and points you would use to persuade your parents to let you go, and anticipate their objections. Write a dialogue of about 350 words between you and a parent, in which you succeed in persuading them.

c You are going to start and run a club at your school. Write a leaflet to pass round and display on notice boards to persuade students to join. Tell them the club's name, what you propose it will do and why they should want to join. Write about 300 words.

Unit 9
Composition

Learning objectives

In this unit, you will have the opportunity to:

- read autobiography extracts, a novel extract, short stories and a poem
- write a chapter of your autobiography, parts of a narrative, a mini-saga, a summary and a narrative composition
- practise analysing writers' effects, stylistic comparisons, narrative features and style, creating settings, opening and ending narratives.

By the end of this unit, you should be able to:

- ✔ use devices to engage an audience and create tension and suspense
- ✔ understand how to plan and pace narratives
- ✔ demonstrate an ability to adapt and edit narratives.

A Engage your audience: tension and suspense

Autobiographies and narrative: facing the unknown

1 Read the extract from an autobiography below. The writer is a young man who left home in rural England in 1936 to fight in the Spanish Civil War.

The stooping figure of my mother, waist-deep in the grass and caught there like a piece of sheep's wool, was the last I saw of my country home as I left it to discover the world. She stood old and bent at the top of the bank, silently watching me go, one gnarled red hand raised in farewell and blessing, not questioning why I went. At the bend of the road I looked back again and saw the gold light die behind her; then I turned the corner, passed the village school, and closed that part of my life for ever.

It was a bright Sunday morning in early June, the right time to be leaving home. I was nineteen years old, still soft at the edges, but with a confident belief in good fortune. I carried a small rolled-up tent, a violin in a blanket, a change of clothes and a tin of treacle biscuits. As I left home that morning and walked away from the sleeping village, it never occurred to me that others had done this before me.

And now I was on my journey, in a pair of thick boots and with a hazel stick in my hand. Naturally, I was going to London, which lay a hundred miles to the east; and it seemed equally obvious that I should go on foot. But first, as I'd never yet seen the sea, I thought I'd walk to the coast and find it. I had all the summer and all time to spend.

From *As I Walked Out One Midsummer Morning*, by Laurie Lee.

2 With a partner, identify and comment on the effects of the imagery, details and adjectives which have been used to create:

a setting

b atmosphere

c mood (feelings evoked by the passage).

NARRATIVE FEATURES

Narrative must be built around an event or series of events, but it is made distinctive by including other elements:

- reflections (thoughts and attitudes)
- emotions (feelings and memories)
- descriptions (of people and places).

Narrative is usually written in the past tense, the natural mode for relating something which has already happened, and candidates who begin writing in the present tense usually forget and switch to the past tense after a few paragraphs.

ENGAGING THE READER

In order to engage the reader, you must not only tell an interesting story, but also give it a setting and an atmosphere. The reader needs a sense of time, place and weather to be able to relate to the scene, and enough descriptive detail to visualise the characters.

Whether your narrative is serious or amusing, sad or cheerful, will depend on your choice of vocabulary, as this is what creates mood: *a bright Sunday morning in early June* arouses different expectations from a cold night in November.

TASK TIP A3

Using your personal experience as the basis for a narrative composition will help your writing to be original and authentic, and make it easier for you to think of a situation to write about. You can also use events which happened to someone else, either in reality or in a book or film. Because the aim of narrative is to amuse, entertain or frighten – not to inform or tell the truth – you can exaggerate, adapt, add or remove things, and do whatever will make your story more engaging, as long as it is also convincing.

3 **a** Plan the first chapter of your autobiography. Think about where it would be set, what event it would deal with, and what mood you want it to have.

b Write the first two paragraphs to establish the setting and the occasion (as in the passage in Task A1).

4 Read the following extract from a ghost story set in a remote house. ('Spider' is a dog.)

After a while, I heard the odd sound again. It seemed to be coming from along the passage to my left, at the far end. But it was still quite impossible to identify. Very cautiously, listening, hardly breathing, I ventured a few steps in that direction. Spider went ahead of me. The passage led only to three other bedrooms on either side and, one by one, regaining my nerve as I went, I opened them and looked inside each one. Nothing, only heavy old furniture and empty unmade beds and, in the rooms at the back of the house, moonlight. Down below me on the ground floor of the house, silence, a seething, blanketing, almost tangible silence, and a musty darkness, thick as felt.

And then I reached the door at the very end of the passage. Spider was there before me and her body, as she sniffed beneath it, went rigid, her growling grew louder. I put my hand on her collar, stroked the rough, short hair, as much for my own reassurance as for hers. I could feel the tension in her limbs and body and it answered to my own.

This was the door without a keyhole, which I had been unable to open on my first visit to Eel Marsh House. I had no idea what was beyond it. Except the sound.

Adapted from *The Woman in Black*, by Susan Hill.

5 Working with a partner:

a List the words and phrases in the extract in Task A4 which create an atmosphere of fear and an expectation that something unpleasant is about to happen.

b Explain why they have this effect.

c What is the role of the setting?

d What is the role of 'Spider'?

e Study the sentence structuring. How does the syntax contribute to the atmosphere?

6 Read the extract below from a short story set in South Africa, in which an elderly man is trying to escape from a gang of youths who intend to steal his money.

So trapped was he that he was filled suddenly with strength and anger, and he ran towards the wasteland swinging his heavy stick. In the darkness a form loomed up at him, and he swung at it, and heard it give a cry of pain. Then he plunged blindly into the wilderness of wire and iron and the bodies of old cars.

Something caught him by the leg, and he brought his stick crashing down on it, but it was no man, only some knife-edged piece of iron. He was sobbing and out of breath but he pushed on into the waste, while behind him they pushed on also, knocking against the old iron bodies and kicking against tins and buckets. He fell into some grotesque shape of wire; it was barbed and tore at his clothes and flesh. Then it held him, so that it seemed to him that death must be near, and having no other hope, he cried out, 'Help, help me!' in what should have been a great voice, but was voiceless and gasping. He tore at the wire, and it tore at him too, ripping his face and his hands.

From 'The Wasteland', by Alan Paton.

7 **a** Select from the above extract all the words and short phrases which convey a feeling of danger or pain.

b Write comments to explain the meanings and connotations of these words (for example, *barbed* means pointed and sharp, and its **collocation** with the word *wire* makes us think of places that people are forbidden to enter or leave.)

8 Discuss as a class what features the two previous extracts have in common, and how they differ. Consider the following:

- narrator
- atmosphere
- setting
- sense of a presence
- references to noise or silence
- use of paragraphing
- use of adjectives and adverbs
- choice of verbs
- sentence structure
- pace (speed of events).

TASK TIP A8

Narrative writing can create tension with sinister adjectives and adverbs, and horror can be evoked by the use of violent verbs, especially those which give objects a human aspect. Suspense can be created by slowing the pace, so that there is a sense of waiting and nothing actually happens for a while (see the extract in Task A4), whereas panic is created by the opposite technique of there being a number of quick actions in a short time to suggest uncontrolled speed (as in the extract in Task A6). Paragraph breaks, sentence length and punctuation all affect the rhythm and tension of a piece of writing.

Notice that in both passages there is an unknown *it*; something mysterious arouses curiosity and this is often more frightening than a known enemy and visible threat. Many stories are spoiled by unconvincing gory description, whereas many of the best narratives are understated or leave something unexplained for the reader to think about.

9 This extract from an autobiography is about the capture of a poisonous snake which has got into a family home in Tanzania, Africa. The narrator and house owner are watching from outside through the window.

The snake-man went up the steps first and he made absolutely no sound at all with his feet. He moved soft and catlike onto the veranda and straight through the front door and then he quickly but very quietly closed the door behind him.

The living room was simple and ordinary, coconut matting on the floor, a red sofa, a coffee table and a couple of armchairs. The dog was sprawled on the matting under the coffee table, a large Airedale with curly brown and black hair. He was stone dead.

The snake-man was standing absolutely still just inside the door of the living room. The brown sack was now slung over his left shoulder and he was grasping the long pole with both hands, holding it out in front of him, parallel to the ground. I couldn't see the snake. I didn't think the snake-man had seen it yet either.

A minute went by ... two minutes ... three ... four ... five. Nobody moved. There was death in that room. The air was heavy with death and the snake-man stood as motionless as a pillar of stone, with the long rod held out in front of him.

And still he waited. Another minute ... and another ... and another. And now I saw the snake-man beginning to bend his knees. Very slowly he bent his knees until he was almost squatting on the floor, and from that position he tried to peer under the sofa and the armchairs. And still it didn't look as though he was seeing anything. Slowly he straightened his legs again, and then his head began to swivel around the room. Over to the right, in the far corner, a staircase led up to the floor above. The snake-man looked at the stairs, and I knew very well what was going through his head.

Quite abruptly, he took one step forward and stopped. Nothing happened.

A moment later I caught sight of the snake. It was lying full-length along the skirting of the right-hand wall, but hidden from the snake-man's view by the back of the sofa. It lay there like a long, beautiful, deadly shaft of green glass, quite motionless, perhaps asleep. It was facing away from us who were at the window, with its small triangular head resting on the matting near the foot of the stairs.

I nudged Fuller and whispered, 'It's over there against the wall.' I pointed and Fuller saw the snake. At once, he started waving both hands, palms outward, back and forth across the window, hoping to get the snake-man's attention. The snake-man didn't see him. Very softly, Fuller said, 'Pssst!' and the snake-man looked up sharply. Fuller pointed. The snake-man understood and gave a nod.

Now the snake-man began working his way very very slowly to the back wall of the room so as to get a view of the snake behind the sofa. He never walked on his toes as you or I would have done. His feet remained flat on the ground all the time. The cowhide boots were like moccasins, with neither soles nor heels. Gradually, he worked his way over to the back wall, and from there he was able to see at least the head and two or three feet of the snake itself.

But the snake also saw him. With a movement so fast it was invisible, the snake's head came up about two feet off the floor and the front of the body arched backwards, ready to strike. Almost simultaneously, it bunched its whole body into a series of curves, ready to flash forward.

The snake-man was just a bit too far away from the snake to reach it with the end of his pole. He waited, staring at the snake, and the snake stared back at him with two small malevolent black eyes.

Then the snake-man started speaking to the snake. 'Come along, my pretty,' he whispered in a soft wheedling voice. 'There's a good boy. Nobody's going to hurt you. Nobody's going to harm you, my pretty little thing. Just lie still and relax ...' He took a step forward toward the snake, holding the pole out in front of him.

What the snake did next was so fast that the whole movement couldn't have taken more than a hundredth of a second, like the flick of a camera shutter. There was a green flash as the snake darted forward at least ten feet and struck at the snakeman's leg. Nobody could have got out of the way of that one. I heard the snake's head strike against the thick cowhide boot with a sharp little crack, and then at once the head was back in that same deadly backward-curving position, ready to strike again.

'There's a good boy,' the snake-man said softly. 'There's a clever boy. There's a lovely fellow. You mustn't get excited. Keep calm and everything's going to be all right.' As he was speaking, he was slowly lowering the end of the pole until the forked prongs were about twelve inches above the middle of the snake's body. 'There's a lovely fellow,' he whispered. 'There's a good kind little chap. Keep still now, my beauty. Keep still, my pretty. Keep quite still. Daddy's not going to hurt you.'

I could see a thin dark trickle of venom running down the snake-man's right boot where the snake had struck.

The snake, head raised and arcing backwards, was as tense as a tight-wound spring and ready to strike again. 'Keep still, my lovely,' the snake-man whispered. 'Don't move now. Keep still. No one's going to hurt you.'

Then wham, the rubber prongs came down right across the snake's body, about midway along its length, and pinned it to the floor. All I could see was a green blur as the snake

thrashed around furiously in an effort to free itself. But the snake-man kept up the pressure on the prongs and the snake was trapped.

What happens next? I wondered. There was no way he could catch hold of that madly twisting flailing length of green muscle with his hands, and even if he could have done so, the head would surely have flashed around and bitten him in the face.

Holding the very end of the eight-foot pole, the snake-man began to work his way round the room until he was at the tail end of the snake. Then, in spite of the flailing and the thrashing, he started pushing the prongs forward along the snake's body toward the head. Very very slowly he did it, pushing the rubber prongs forward over the snake's flailing body, keeping the snake pinned down all the time and pushing, pushing, pushing the long wooden rod forward millimetre by millimetre. It was a fascinating and frightening thing to watch, the little man with white eyebrows and black hair carefully manipulating his long implement and sliding the fork ever so slowly along the length of the twisting snake toward the head. The snake's body was thumping against the coconut matting with such a noise that if you had been upstairs you might have thought two big men were wrestling on the floor.

Then at last the prongs were right behind the head itself, pinning it down, and at that point the snake-man reached forward with one gloved hand and grasped the snake very firmly by the neck. He threw away the pole. He took the sack

off his shoulder with his free hand. He lifted the great, still twisting length of the deadly green snake and pushed the head into the sack. Then he let go the head and bundled the rest of the creature in and closed the sack. The sack started jumping about as though there were fifty angry rats inside it, but the snake-man was now totally relaxed and he held the sack casually in one hand as if it contained no more than a few pounds of potatoes. He stooped and picked up his pole from the floor, then he turned and looked toward the window where we were peering in.

'Pity about the dog,' he said. 'You'd better get it out of the way before the children see it.'

From 'The Green Mamba' in *Going Solo*, by Roald Dahl, 1986.

10 Work in small groups on a copy of the passage in Task A9. Prepare answers to the following questions for a class discussion.

a Where does the pace change in the passage? Mark the places where you think the action is speeding up or slowing down.

b What do you think would be the duration in reality of the actions narrated from *But the snake also saw him* to *the snake was trapped*, and how does this compare to the time it takes to read it?

c How would the narrative have been different in content and effect on the reader if the entire incident had been described briefly in one paragraph?

d List the devices used to create pace in the passage, both fast and slow.

e Identify the climax of the passage and explain how you know.

f Describe the structure of the passage in the form of a diagram.

g Why are we told at the beginning of the passage that the dog is dead, and why is it mentioned again at the end?

h What is the effect of the double narration (i.e. a first-person observer of an action carried out by a third person)?

i If you had to make cuts in the passage to reduce its length by half but still retain the essential features, what would you remove? Use square brackets to edit the text.

PLANNING NARRATIVE

Narrative question titles can take different forms (e.g. short phrase, quotation, proverb, continuation of an opening sentence). Bear in mind that there are different kinds of narrative (e.g. science fiction, comedy, detective), and there is no reason why you should not write a composition in any genre, provided that you are familiar with its features and can make it engaging for the reader.

When planning a story, it is usually better not to attempt to reproduce a piece of writing you have done before, as it is likely to sound stale and incoherent, and may not be fully relevant to the set title. Make sure that your plan pays attention to the opening and ending, and contains at least six paragraph headings (and so would develop into at least 350 words). Indicate the time frame of the narrative, where dialogue and description will be included, and where the story's climax will occur.

B Planning narratives

Narrative poetry

1 Read the poem below by an Indian poet, and then write down the questions which the poem raises but doesn't answer. (This poem can be compared to Robert Frost's *Stopping by Woods on a Snowy Evening*.)

Farewell

I have got my leave. Bid me farewell, my brothers!
I bow to you all and take my departure.

Here I give back the keys of my door
---and I give up all claims to my house.
I only ask for last kind words from you.

We were neighbours for long,
but I received more than I could give.
Now the day has dawned
and the lamp that lit my dark corner is out.
A summons has come and I am ready for my journey.

Rabindranath Tagore

2 The poem briefly describes the moment of someone saying farewell before setting out on a mysterious journey.

- **a** Think of a plot which would answer your questions from Task B1 and fit the poem's mood.
- **b** List the events which will occur on the journey, and decide how the story will end.
- **c** Draw a storyboard template of six boxes. Fill each numbered box with a drawing of a scene from your story, in chronological order, showing the setting and the characters involved (you can use stick figures) and give each box a label describing what is happening.
- **d** Swap storyboards with a partner and give comments.
- **e** Write the first paragraph of your story. Share it with the rest of the class, who will vote for the opening which most made them want to read on.

3 **a** In groups of four or five, plan an unscripted dramatic version of the Farewell scene, when a group of 'brothers' and 'neighbour's' say kind words, or not, to the person departing. Give each character one speech which refers to their relationship with the leaver, who may speak more than once.

- **b** Perform your drama to the class, who will vote on the best interpretation of the poem.

4 Narrative openings fall into one of six categories:

- **a** middle of the action
- **b** setting the scene/atmosphere
- **c** introducing the main character
- **d** middle of a dialogue
- **e** shock (unexpected)
- **f** intrigue (mystery).

Which type did you use in Task B2?

5 Write one of each of the six types of opening sentence listed in Task B4, for a composition entitled *The secret room*. Show your sentences to your partner, who will choose the most engaging opening.

6 Now write the final sentence for your story. How would you describe the type of ending you have used?

TASK TIP B6

An anticlimactic, predictable or overused ending (such as *And then I woke up and I realised it was all a dream)* will disappoint the reader and weaken the effectiveness of your narrative. A more satisfying ending can be created by:

- a 'cliffhanger' (*But just at that moment, the phone rang.*)
- a short piece of humorous or dramatic direct speech (*There's something I didn't tell you: the cat can talk!*)
- an unexpected/ironic twist (*The Wasteland* ends with the man discovering that his attacker, whom he has killed in self-defence, was his own son)
- a return to the beginning (repeating the first sentence or referring to the event which began the story)
- 'happily-ever-after' (*Shortly afterwards, they agreed to get married.*)
- an open ending (*No one knows if they ever learnt the truth.*)
- a sense of finality (*And that was the last time I ever saw my best friend.*).

The ending should fit the mood of the story and what has gone before, and provide a conclusion of some kind. It should not sound as if you simply ran out of ink, time, space or ideas. A sudden change of mood or character behaviour would not sound convincing. You should know your ending before you start writing so that you can work towards it, leaving clues but without spoiling the suspense by giving it away. The title may hint at the kind of story it is but should not reveal how it will end.

7 Below are five narrative titles with which to practise your planning skills. Choose three of them, and give yourself five minutes on each to develop a plan for a story.

a 'I had to think quickly if I was to stay out of trouble.'

b No regrets

c The chance of a lifetime

d Look before you leap

e The letter that arrived too late.

C Adapting a narrative

Short story

WRITING FOCUS

1 Read Task Tip C1, then choose one of your plans from Task B7 to turn into a mini-saga. Read your mini-saga to the rest of the class, who will vote on a winner.

2 Read the following complete short story aloud as a class, sharing the narrative parts and with two students playing the role of the narrator and the girl in the dialogues.

TASK TIP B7

First-person narratives have the advantage of sounding like genuine experience, but they are limited to one viewpoint, and by the knowledge that the narrator must have survived in order to be telling the tale, which can reduce the tension (a first-person narrative cannot plausibly end with *And then I died.*) So before you begin writing a narrative, think carefully about how you want it to end. One or two events and two or three characters are sufficient for a short story, and the time period covered is usually only a few days, or even hours. It is not possible to effectively fit more into the time and space available under timed conditions, and trying to do so spoils the pace, climax and creation of suspense.

TASK TIP C1

A **mini-saga** is a complete narrative consisting of exactly 50 words. You will need to draft and edit until you get the length exactly right, deciding which content is essential and how the use of syntax and sentence structure affects the word count (e.g. hyphenated words and participle phrases reduce it; simple sentences and passive forms increase it). The best mini-sagas end with an ironic twist, as in the following example of the genre: *The village was suffering from drought. The river had dried up, the cattle had died, the crops had withered, and the soil had turned to dust. The few surviving villagers* prayed *yet again for rain. Finally, their prayers were answered: there was a deluge and the village was washed away.* (50 words)

The eyes have it

I had the train compartment to myself up to Rohana, then a girl got in. The couple who saw her off were probably her parents; they seemed very anxious about her comfort, and the woman gave the girl detailed instructions as to where to keep her things, when not to lean out of windows, and how to avoid speaking to strangers.

They called their goodbyes and the train pulled out of the station. As I was totally blind at the time, my eyes sensitive only to light and darkness, I was unable to tell what the girl looked like; but I knew she wore slippers from the way they slapped against her heels.

It would take me some time to discover something about her looks, and perhaps I never would. But I liked the sound of her voice, and even the sound of her slippers.

'Are you going all the way to Dehra?' I asked.

I must have been sitting in a dark corner, because my voice startled her. She gave a little exclamation and said, 'I didn't know anyone else was here.'

Well, it often happens that people with good eyesight fail to see what is right in front of them. They have too much to take in, I suppose. Whereas people who cannot see (or see very little) have to take in only the essentials, whatever registers most tellingly on their remaining senses.

'I didn't see you either,' I said. 'But I heard you come in.'

I wondered if I would be able to prevent her from discovering that I was blind. Provided I keep to my seat, I thought, it shouldn't be too difficult.

The girl said, 'I'm getting off at Saharanpur. My aunt is meeting me there.'

'Then I had better not get too familiar,' I replied. 'Aunts are usually formidable creatures.'

'Where are you going?' she asked.

'To Dehra, and then to Mussoorie.'

'Oh, how lucky you are. I wish I were going to Mussoorie. I love the hills. Especially in October.'

'Yes, this is the best time,' I said, calling on my memories. 'The hills are covered with wild dahlias, the sun is delicious, and at night you can sit in front of a logfire and drink a little brandy. Most of the tourists have gone, and the roads are quiet and almost deserted. Yes, October is the best time.'

She was silent. I wondered if my words had touched her, or whether she thought me a romantic fool. Then I made a mistake.

'What is it like outside?' I asked.

She seemed to find nothing strange in the question. Had she noticed already that I could not see? But her next question removed my doubts.

'Why don't you look out of the window?' she asked.

I moved easily along the berth and felt for the window ledge. The window was open, and I faced it, making a pretence of studying the landscape. I heard the panting of the engine, the rumble of the wheels, and, in my mind's eye, I could see telegraph posts flashing by.

'Have you noticed,' I ventured, 'that the trees seem to be moving while we seem to be standing still?'

'That always happens,' she said. 'Do you see any animals?'

'No,' I answered quite confidently. I knew that there were hardly any animals left in the forests near Dehra.

I turned from the window and faced the girl, and for a while we sat in silence.

'You have an interesting face,' I remarked. I was becoming quite daring, but it was a safe remark. Few girls can resist flattery. She laughed pleasantly – a clear, ringing laugh.

'It's nice to be told I have an interesting face. I'm tired of people telling me I have a pretty face.'

Oh, so you do have a pretty face, thought I: and aloud I said: 'Well, an interesting face can also be pretty.'

'You are a very gallant young man,' she said, 'but why are you so serious?'

I thought, then, I would try to laugh for her, but the thought of laughter only made me feel troubled and lonely.

'We'll soon be at your station,' I said.

'Thank goodness it's a short journey. I can't bear to sit in a train for more than two-or-three hours.'

Yet I was prepared to sit there for almost any length of time, just to listen to her talking. Her voice had the sparkle of a mountain stream. As soon as she left the train, she would forget our brief encounter; but it would stay with me for the rest of the journey, and for some time after.

The engine's whistle shrieked, the carriage wheels changed their sound and rhythm, the girl got up and began to collect her things. I wondered if she wore her hair in bun, or if it was plaited; perhaps it was hanging loose over her shoulders, or was it cut very short?

The train drew slowly into the station. Outside, there was the shouting of porters and vendors and a high-pitched female voice near the carriage door; that voice must have belonged to the girl's aunt.

'Goodbye,' the girl said.

She was standing very close to me, so close that the perfume from her hair was tantalizing. I wanted to raise my hand and touch her hair, but she moved away. Only the scent of perfume still lingered where she had stood.

There was some confusion in the doorway. A man, getting into the compartment, stammered an apology. Then the door banged, and the world was shut out again. I returned to my berth. The guard blew his whistle and we moved off. Once again, I had a game to play and a new fellow-traveller.

The train gathered speed, the wheels took up their song, the carriage groaned and shook. I found the window and sat in front of it, staring into the daylight that was darkness for me.

So many things were happening outside the window: it could be a fascinating game, guessing what went on out there.

The man who had entered the compartment broke into my reverie.

'You must be disappointed,' he said. 'I'm not nearly as attractive a travelling companion as the one who just left.'

'She was an interesting girl,' I said. 'Can you tell me – did she keep her hair long or short?'

'I don't remember,' he said, sounding puzzled. 'It was her eyes I noticed, not her hair. She had beautiful eyes – but they were of no use to her. She was completely blind. Didn't you notice?'

From a short story by Ruskin Bond.

NARRATIVE STYLE

Sometimes in narratives a short sentence – or even a non-sentence – can be dramatically effective, especially at the beginning or end, or at a climactic moment. Remember, however, that complex sentences are generally the best way of expressing yourself with variety, fluency and economy. Avoid beginning every sentence with its subject, or using *and then*, which is monotonous and unnecessary in chronological writing. During assessment, a continuous writing response needs a range of vocabulary, so try not to repeat words, and aim to use ambitious but appropriate and accurate language.

3 Work in small groups to prepare comments on the following aspects of the short story in Task C2:

a the plot and its ironies

b the setting and structure

c the use of dialogue

d the first and last sentences

e the title.

4 In your groups, imagine that you are examiners who want to use this story as the passage in a Reading exam paper.

How would you reduce it to no more than 750 words? (It is currently 1095 words). Put brackets around parts you think could be removed without spoiling the story. Discuss as a class what difference your cuts have made to the overall effect.

5 **a** Give the story a new title.

b Write your own new ending to the story, as an extra paragraph to the story. What kind of ending would be appropriate? (Remind yourself of the list in Task Tip B6). Read your new ending to the class, who will vote on the best.

FURTHER PRACTICE

a Complete the autobiographical first chapter you started in Task A3 or the story you started in Task B2. Either of these could be a coursework assignment if it is between 500–800 words.

b Select your best plan from Task B7 and develop it into a narrative composition of 350–450 words.

c Read the small ads below, which come from a magazine, and choose one on which to base a plan for a narrative to explain it.

WANTED:
empty jam jars and bottles.

Lost
Ring-necked parakeet. Answers to name Jimmy. Last seen heading towards Millennium Park on 4th July. Contact Pretty Polly Pets.

Trip of a Lifetime
Looking for companion after winning prize holiday for two in Seychelles.

Urgent!
Danni, come home. It was all a mistake. Love mum.

FREE
alpaca wool available in large quantities.
Phone this number...

PART 4: Ideas and technology

Unit 10
Reading

Learning objectives

In this unit, you will have the opportunity to:

- read magazine and web articles, an advertisement, guide-book extracts and travel writing
- write a magazine article, text analysis, summary, an editorial and broadcast script
- practise comparing texts, collating material, inferring attitudes, the process of summary writing, using a wide range of punctuation and identifying and analysing writers' effects.

By the end of this unit, you should be able to:

- ✔ understand the effects of stylistic choices
- ✔ use your own words when summarising
- ✔ demonstrate a wide vocabulary

A Stylistic choices

Web article

1 a Read the following informative article from a hobbies magazine.

b Re-read and select a list of topic phrases from the passage. Compare your list with a partner's.

Digital photography – blessing or curse?

When photography was first invented it changed the world: what people saw could be recorded as it really was without the intervention of an artist. Photography as historical record has been very important ever since. But equally important, the first pioneers saw that it, too, was an art form, not merely a way of documenting reality. True photographers are artists of the camera.

For many years, photography was the preserve of the wealthy or the professional; cameras were complex and very expensive, and the equipment needed for the chemical processing of the film, and the printing of photographs, was beyond the reach of most. Only after World War II did costs reduce sufficiently for ordinary people to buy cameras, and enthusiasts set up their own 'darkrooms' to develop films and make prints. For a long time photographs could only be taken in what was called 'black and white' (now referred to more accurately as 'greyscale'). Colour photography was developed before World War II but was for many years extremely expensive.

Because of the costs involved, relatively few photographs were taken and great care was often taken over composition. Considerable skill was called for to make a good photograph: the lens had to be focused manually, and the aperture had be set, once the light-level had been measured by an exposure meter. Costs reduced during the 1980s and 1990s and the use of cameras became much more common; cheap colour films could be developed at many high-street shops and family and holiday 'snaps' were taken by many people in the developed world.

However, the real category change came with an invention whose name almost nobody has heard of, but which utterly revolutionised this field. Driven, like so many things, by military needs and budgets during the Cold War, the 'charge-coupled device' (CCD) was invented in 1971 by Mike Tomsett in the USA. It was needed because the satellites used by the USA to spy on the Soviet Union originally took traditional photographs which had be ejected, descended on a parachute and scooped up in mid-air by Hercules aircraft. It was a costly and unreliable procedure for priceless images. The CCD is an array of tiny light-sensitive cells which create a digital image when exposed to light. This digital image can then be sent anywhere by radio, making spy satellites far more effective. This is the technology of digital photography.

The first commercial digital cameras were expensive and produced low-quality images, but mass production rapidly reduced the costs and improved the quality. There was a debate from the 1990s onwards as to the relative merits of digital *v.* traditional film photography, but by 2015, it was virtually impossible to buy films for analogue cameras.

Once digital cameras had achieved comparable quality to film cameras, their huge advantages of cost (virtually no cost at all once the camera is purchased) and convenience (the ability to shoot literally thousands of photos on one memory card) were bound to win out.

The next and life-changing revolution came with the incorporation of digital cameras into smartphones from 2000. Whereas previously people had needed to actively buy a camera, and then carry it around with them, it now became possible for virtually anyone to take photographs, anywhere, at any time, and at no cost. This brought photography within reach of everyone, and future social historians will have unparallelled visual resources to work from. An interesting side-effect has been that citizens worldwide can photograph or film events they witness – whether it be natural disasters, popular uprisings, police brutality – with inevitable consequences.

Coupled with the rise of social media at the same time, a new way of life was born, where millions of people take photos every day and upload them to social media sites, rendering every aspect of their lives public. For many, the taking of prodigious numbers of 'selfies' (self-photographs with an allegedly interesting background) has become an obsession. By posing in situations of extreme danger, some of the most obsessive 'selfie' enthusiasts have died in the process.

By 2017, 100 digital cameras were being manufactured each second, and more than 1 billion photographs were being uploaded to the web each day. Mike Tomsett, interviewed in 2017, acknowledged the achievements of imaging technology but said he almost wished he had not invented it when he saw the excesses it has led to among the self-obsessed generation.

2 Scan the text, then complete the following statements. Remember to reduce the number of words and to change them into your own.

a The invention of photography changed the world because ....

b The main reason photography spread in popularity was ....

c Digital photography came about as a result of ....

d The main advantages of digital photography are ....

e The inventor of digital photography has regrets about his invention because ....

3 What are the opinions of the writer of this article on the subject of photography? Give quotations to support your answer.

WRITING FOCUS

4 **a** Write a plan for a school magazine article on mobile phone photography which

i evaluates the arguments against 'selfies' in the text

ii includes your own views on 'selfies'

b Write the article, and check that it is between 250 - 350 words and accurately expressed.

c Swap with a partner who will mark your article out of 25 for Writing and 15 for Reading. (A top Writing mark is for excellent structure, style, vocabulary, audience awareness and accuracy. A top Reading mark is for excellent evaluation, development, support and assimilation of ideas.)

Magazine advertisement

5 Read the magazine advertisement below.

The solution is Crystal Clear

Keep your dishes sparkling the easy way, say the experts. Make sure that your dishwasher is squeaky clean – by using Crystal Clear Dishwasher Cleaner.

The dishwasher is one of the greatest inventions of all time: when you've had a busy day, it's such a relief to know that you can put your whole family's used plates, bowls, glasses, mugs and cutlery in the machine and let it do all the work for you. But are you looking after your dishwasher as well as it looks after you? Over time, grease and limescale can accumulate inside your machine and start causing problems, and if you don't take action, those problems will only get worse. The solution is actually very simple: you use ***Crystal Clear Dishwasher Cleaner*** to make everything fresh and sparkling again.

The interior of your dishwasher may look clean, but grime can easily build up in unseen and hard-to-reach areas – in the pipes, on the spray arms, in the filter and the heating element. When that happens, you will notice that your machine isn't cleaning dishes as well as it normally does – there may be food residues or water marks, your plates might be wet, and your glasses may start looking cloudy. Bad odours are another tell-tale sign that it's time for a good clean. You and your family will notice the difference immediately – because a thoroughly clean dishwasher means thoroughly clean and shining dishes.

Research has shown that a shocking 15 kilograms of grease and limescale passes through a dishwasher during its lifetime, and 54% of consumers have reported noticing unpleasant odours in their machines.

But you can say goodbye to bad smells and blockages as well as unsatisfactory results with

Crystal Clear Dishwasher Cleaner.

6 Plan and write an analysis of the advertisement in about 300 words, commenting on the following aspects:

- suppositions the writer has made about the audience
- vocabulary which you think is effective, and why
- the range of emotions evoked and how the writer achieves this
- persuasive devices
- the combined effect of the language and the images used.

B Summary practice

Magazine article

1 Read the following magazine article, which describes how a Russian built and sailed his own submarine.

One man and his sub

Even in the often **surreal** world of inventions, Mikhail Puchkov's creation has to rank as one of the more **bizarre**: a pedal-powered one-man mini submarine.

Actually, he no longer needs the pedals, although they are still there at the front of his steel craft. 'I used to pedal for electricity, but that was too exhausting,' he says. So some time ago Puchkov installed a car battery and lengthened the craft to its present 5 metres. This scarcely qualifies as a **conventional** vessel. Surrounded by the masts of St Petersburg's Nautical Institute Yacht Club, where Puchkov is based in summer, the do-it-yourself submarine looks particularly out of place.

Sipping tea and smoking cigarettes in front of the club's rusty metal huts, Puchkov explains the basics of his invention. When he is on the surface he relies on an ordinary, if noisy, petrol-powered motorbike engine – starting it up sounds like someone drilling through a wall – and navigates by global positioning satellites. Underwater, he switches to an electric motor (now powered by the battery) and old-fashioned compasses and maps for navigation (there is no periscope). Oxygen is supplied from a bottle 'filled with normal air'. The sub goes to a maximum depth of 10 metres and reaches a top speed of 8 kilometres an hour, which, he observes, is '3 km per hour faster than the average person walks'. This eccentric device, shaped rather like a helicopter (Puchkov actually tried to build a helicopter before he **embarked on** this scheme), is all the more remarkable for having been built in total secrecy at the height of the Soviet **regime**. When he left the army in 1981, Puchkov, now 40, spent six years **painstakingly** putting it together in his spare time while he worked in a factory in Ryazan, his home town, south-east of Moscow.

He is **evasive** about where the money came from, though some of the materials he was able to **elicit** from contacts in the local steel mill. Even his closest friends and family did not know of the existence of the sub, which was kept under a specially constructed cover.

When he was ready, in 1987, he set out along the river Tosna, near Moscow, and managed to sail hundreds of miles as far as the river Neva, which flows through St Petersburg – or Leningrad as it was then known. He was guiding the sub northwards towards the open waters of the Gulf of Finland when it became trapped in a logjam of wood. There was no way to escape, so he was forced to come to the surface; his long-kept secret was out in the open.

'The KGB arrived to arrest me,' Puchkov says. 'They searched the whole submarine for photographs and sent ships to the Gulf of Finland to look for my "accomplices".' The secret service held him in **custody** for a week; family and friends back home were grilled. 'After a while they worked out that it was all a joke and that I didn't intend to use my sub to spy on anyone.' Then, in an extraordinary volte-face, the authorities sent him to study at a nautical institute in Leningrad. As a result he was offered a job in the navy – which he **declined**.

Mini-sub statistics

Length: 5 m
Width: 1 m
Operating depth: 10 m (max)
Height: 1.2 m
Speed: 8 kph (max)
Weight: 1.8 tonnes
Range: 300–400 km

Today Puchkov spends October to May working in a glass factory and living in a shared flat. On sunny days he likes to sail to the uninhabited islands in the Gulf of Finland. It isn't all plain sailing: in heavy seas, when the ventilator cannot cope, the overpowering smell of petrol fumes in the cabin makes Puchkov seasick.

But taking risks is part of the thrill for a **dare-devil**. 'The further out you go, the more frightening it becomes,' he smiles **sheepishly**. 'There is always the possibility that you won't come back.'

Adapted from an article by Nicholas Brautlecht, *The Sunday Times*, 2001.

2 **a** **Twelve words** or phrases are in bold in the article about the submarine. Replace them with synonyms which fit the context. Notice that many of them are figurative or have a particular meaning in this context. Use a dictionary for any you do not know, and add any new words to your personal vocabulary list.

b The following phrases are underlined in the article. Explain them in your own words:

- *family and friends back home were grilled*
- *an extraordinary volte-face*
- *plain sailing.*

3 Discuss in class whether the headlines below would make good alternative headlines to the article. For each, say why or why not. Can you think of an even better one?

Mikhail's mad invention

Do-it yourself submarine

Pedal power!

Seasick sailor's secret

KGB arrest spy suspect

4 Quote a range of words/phrases from the article that show that the writer:

a thinks Puchkov's achievement is strange but impressive

b does not admire the Soviets or the KGB.

5 Find the hyphens, dashes, brackets, colons and semicolons in the article about the submarine. After discussion with your partner, complete the following sentences to explain the differences between them.

a Hyphens, which link two or three words without spaces in between, are used to ... .

b Hyphens are also used at the end of a line of writing to show that a word ... .

c Dashes, which are twice the width of hyphens and which have spaces before and after them, are used either singly to ... or as a pair to ... .

d Brackets are always used in pairs, and they show that ... .

e Colons indicate that ... .

f Semicolons perform the role of ... .

6 Using the facts in the 'Mini-sub statistics' box and from the article, write three sentences to describe the submarine's appearance and performance, focusing on these characteristics:

a its dimensions

b its movement

c its power.

7 Select the facts which give information about Puchkov himself. Write a paragraph of about 100 words which:

a gives his life story

b describes his character.

C Looking at vocabulary

Guide-book extract

1 Read the passage below describing the Inca site of Machu Picchu.

A stunning site

Machu Picchu is a 15th-century Inca site located 2430 metres above sea level in Peru. It is situated on a mountain ridge above the Sacred Valley, which is 80 kilometres northwest of Cusco, the Inca capital, and through which the Urubamba River flows. Most archaeologists believe that Machu Picchu was built as an estate for the Inca emperor Pachacuti (1438–72). Often referred to as the 'Lost City of the Incas', it is perhaps the most familiar **icon** of Inca civilisation. It is one of the most important archaeological sites in all of Latin America, and the most visited tourist attraction in Peru.

It is generally believed to be a sacred religious site, but a **plethora** of other theories have been proposed. One maintains that Machu Picchu was an Inca *llaqta*, a settlement built to control the economy of **conquered** regions. Another asserts that it may have been built as a prison for a select few who had committed **heinous** crimes against the Inca society. Yet another hypothesis is that it is an agricultural testing station, because of the high location and the terraces. Other theories suggests that the city was built as an **abode** for the **deities**, or for the coronation of kings. It was built in the classical Inca style,

with polished dry-stone walls. Its three primary structures are the *Intihuatana* (Hitching Post of the Sun), the Temple of the Sun, and the Room of the Three Windows. These are located in what is known by archaeologists as the Sacred District of Machu Picchu.

The Incas built the estate around 1450, at the height of the Inca empire, but abandoned it a century later at the time of the Spanish Conquest. Although the citadel is located only about 80 kilometres from Cusco, the Spanish never found it and **consequently** did not **plunder** or destroy it, as they did many other sites. Over the centuries, the surrounding jungle grew over much of the site, and few outsiders knew of its existence before it was brought to international attention in 1911 by the American historian Hiram Bingham. Since then, Machu Picchu has become an important tourist attraction. Most of the outlying buildings have been reconstructed in order to give tourists a better idea of what they originally looked like. By 1976, 30% of Machu Picchu had been restored. The restoration work continues to this day. It was declared a Peruvian Historical Sanctuary in 1981 and a UNESCO World Heritage Site in 1983. In 2007, Machu Picchu was voted one of the New Seven Wonders of the World in a worldwide internet poll.

Machu Picchu is vulnerable to threats from a variety of sources. While natural **phenomena** like earthquakes and weather systems can interfere with access, the site also suffers from the pressures of too many tourists. In addition, preservation of the area's cultural and archaeological heritage is an ongoing concern.

2 Work with a partner. Replace the **nine** words in bold in the passage with words or phrases of your own which mean exactly the same and which do not occur in the passage.

TASK TIP C4

Non-fiction informative texts (such as those in history or science coursebooks) are written in a formal and impersonal style. You can expect to find passive verbs, complex and varied sentences, technical/sophisticated vocabulary and many statistics and names, all of which contribute to the impression that the writer is a knowledgeable, articulate and trustworthy authority on the subject and that the information is purely factual and unbiased.

3 Various verbs used in informative articles can be approximately synonymous but have different strengths of meaning. As a class, rank the words below in order of strength, using 1 for the weakest:

- claim
- maintain
- assert
- say
- state
- insist
- observe
- mention
- declare
- suggest.

4 Explain in a paragraph, with examples of vocabulary and syntax, how the style of the passage conveys its genre, purpose and effect.

5 Read the following passage about Inca architecture.

THE AMAZING INCAS

Incas, like the ancient Egyptians, had occult knowledge through which they wrought miracles of engineering. Their cities, their roads, their stonemasonry are astonishing – the Inca jigsaw foundations have withstood everything that nature can throw at them. They still stand, an art form in their own right, as silent tributes to the skills of unknown stonemasons, to the unique survival of the Incas.

The Incas never used the wheel in any practical manner. How they moved and placed the enormous blocks of stones remains an enigma, although the general belief is that they used hundreds of men to push the stones up inclined planes. Peru is an earthquake region so they cleverly used special features to prevent destruction: the trapezoidal shape of doors and windows provided greater stability, and without mortar, dry-stone walls can move and re-settle without collapsing. The Incas were masters of this technique, called ashlar, in which blocks of stone are cut to fit together so perfectly that it is said not even a blade of grass fits between them.

The location of the city was a military secret, and its deep precipices and steep mountains provided excellent natural defences. It could be accessed only by bridges across the surrounding river gorge, and these, made of rope or horizontal tree trunks, could be removed if the city was threatened by invaders. It has a water supply from springs that cannot be blocked easily, and enough land to grow food for about four times as many people as ever lived there. The hillsides leading to it have been terraced, not only to provide more farmland to grow crops, but to steepen the slopes which invaders would have to ascend. The terraces reduced soil erosion and protected against landslides. Regardless of its original purpose, it is strategically located and readily defended.

The Peruvians claim the magnificent site of Machu Picchu as the eighth wonder of the world. But Machu Picchu is overrun by tourists. It is in danger of becoming a modern theme park. The manicured lawns provide a battery recharge for exhausted backpackers who have just completed the Inca Trail. Gardeners work continually on restoring walls and cultivating the terraces. Present-day Peru displays all the problems of a growing country. The modern myth is that history, perhaps, holds the key to their solution.

6 Explain the following phrases in your own words.

a *had occult knowledge through which they wrought miracles*

b *remains an enigma*

c *reduced soil erosion*

d *it is strategically located and readily defended*

e *The manicured lawns provide a battery recharge.*

7 Draw a grid like the one below and then complete it with a partner to compare the two texts in Tasks C1 and C5.

	Text 1	Text 2
content		
vocabulary		
syntax and sentence type		
purpose and audience		
overall effect		

TASK TIP C7

The passage in Task C5 has an obvious viewpoint and bias, which is admiration for the Incas and their architectural achievements. This makes the passage less strictly informative and more personal and **discursive** than the first one. This also shows in the style: use of idioms, figurative language, emotive vocabulary, non-technical vocabulary, speculative adverbs and informal sentence structures.

Travel writing

8 Read this travel writing extract about a planned visit to Machu Picchu.

IN SEARCH OF THE LOST CITY

I was surprised by the size of the figure that appeared around the street corner. I had heard that Eduard was a Ukrainian who had fled from home many years ago. They say Ukrainians are often well-built, but Eduard was more than that: he was a great bear of a man; and to complete the picture, he was wearing a bearskin coat. But, to be fair, he needed it for his job as a guide, high up in the Andes, where it is bitterly cold.

'Hi Madiha!' he called. Fortunately, he spoke good English (the only language we had in common), as I know neither Spanish nor Russian and he had no French or Arabic. 'Fancy a coffee?'

My journey to Peru from my home country of Egypt had been a long and indirect one, literally and metaphorically. I had started with an academic interest in geologic history, particularly the prehistoric changes to the world's land masses that took place millions of years ago. I was fascinated by the idea that South America was once joined with Africa, Australia and Antarctica in a huge land mass, which scientists have named Gondwanaland. Many years after the continents separated and drifted apart, it is thought that humans crossed the Bering Strait land bridge from Asia, and moved down through North America and into Central and South America. My recent obsession was with the civilisation of the Incas, who settled in the Peruvian mountains and made amazing scientific and technological achievements. Now I planned to 'follow the Inca trail' to see the sites for myself. Of all the wonders these people had achieved, none surpassed the magnificence of the long-lost mountain refuge of Machu Picchu: a miracle of town planning erected at the summit of the impenetrable Andes.

Eduard the Bear settled into a chair in the café – or rather, he spread out over it.

'How can I help you, Madiha?'

'I want to see the real Machu Picchu.'

Eduard laughed mirthlessly. 'So which one would that be? The one that the pilgrim-visitors used to seek, trekking for days up the mountains, carrying their supplies and tents on their backs? Or the one the spoilt, rich kids want to drop in on, preferably by helicopter, without having to make any effort at all?' He paused. 'You can't move in the city any more for all the package tourists. They gain no understanding of the place; just tick it off their list. You only get out what you put in!' Another pause. 'The breath-taking first view as you emerge at the top of the trail after days of back-breaking toil – that's how Machu Picchu should be seen.'

I smiled. 'Well, I don't intend to use a helicopter. Haven't they been banned anyway?'

Eduard nodded. 'The Peruvian authorities are torn: they like the money from the tourists, but they hate the damage they do. They're trying to limit invasive visits, get back to the simple, old ways … .'

This gave me my opening. 'Actually, I'd like to see it the way Bingham first saw it in 1911.'

Now it was Eduard's turn to smile. I admired Hiram Bingham, and I wanted to walk in his steps and share the wonder he must have felt as he gazed on the ruins of Machu Picchu – the first visitor for 300 years. As an American academic at Yale, he had heard the legend that, at the time of the Spanish Conquistadors, the Incas had created a final refuge 'in the clouds' to which they could escape with their most precious cultural artefacts. No one had really believed in this place any more than in the equally lost golden city of El Dorado, which generations of explorers had sought in vain. But Bingham actually found his lost city – and now I wanted to find it too.

9 Say, in your own words, what you have learnt from the passage about:

a the narrator

b the guide

c Hiram Bingham

d the people who used to visit Machu Picchu

e the people who now visit Machu Picchu.

10 With a partner, describe the device and explain the effect of the following syntax, punctuation or vocabulary choices highlighted in the passage in Task C8.

a *a great bear of a man*

b *'Fancy a coffee?'*

c *literally and metaphorically*

d *'follow the Inca trail'*

e *the first visitor for 300 years*

11 With a partner, make notes on the passage to prepare for a class discussion on the features of travel writing. Think about:

- use of character
- use of dialogue
- type of vocabulary
- sentence structures
- voice and viewpoint
- content.

FURTHER PRACTICE

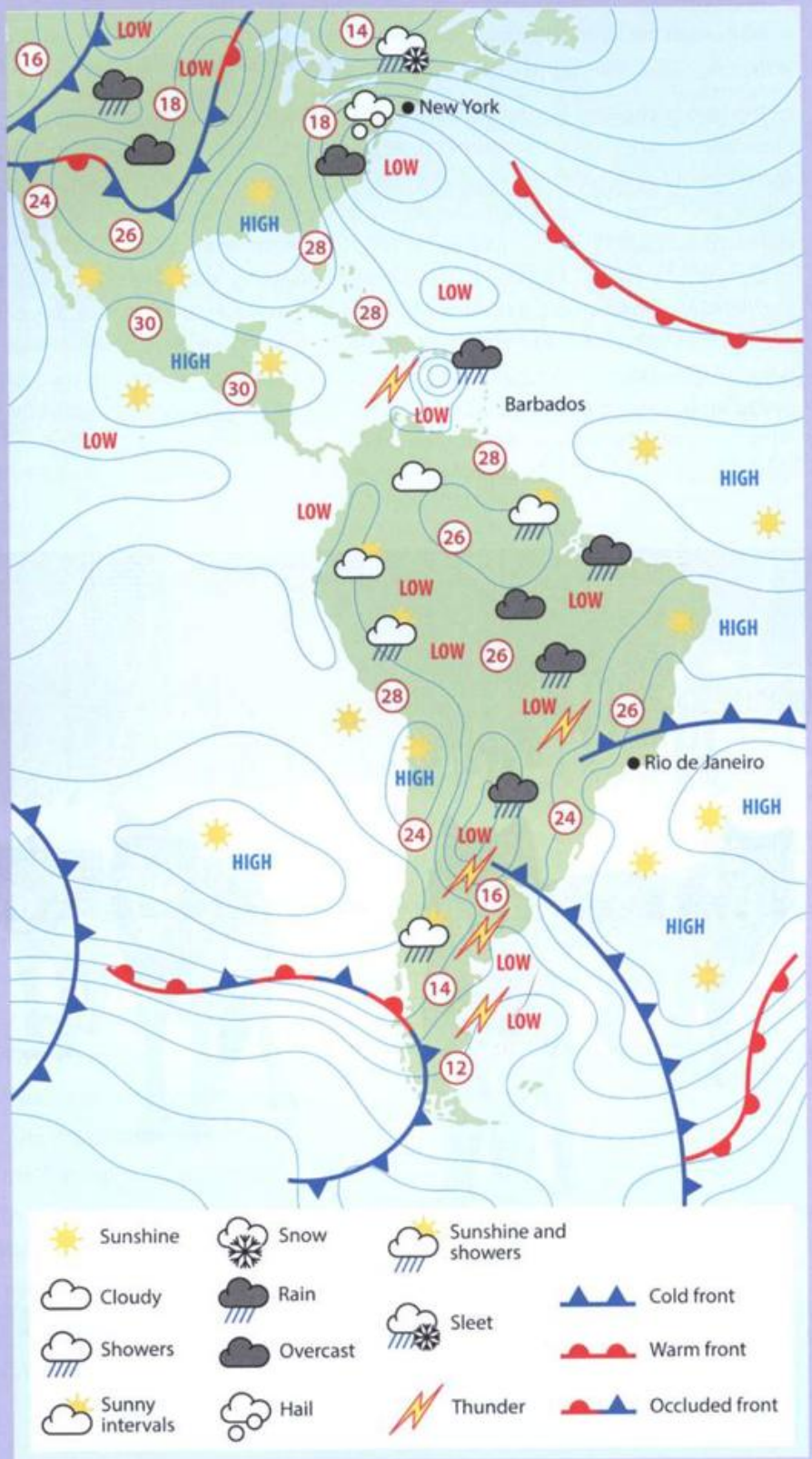
a Write notes in your own words, based on the text below, for each of the following summary titles:

- Human attitudes to wolves.
- Why wolves are beneficial to the environment.
- How the relationship with wolves can be improved.

Wolves have been persecuted for centuries. Human attitudes will determine whether our top predators can survive in Europe in the 21st century. Most Europeans have lost the traditional knowledge of how to cope with large carnivores and of how humans and predators can coexist. Local people can actually benefit from working with carnivores. By promoting eco-tourism, a country's tourist industry can be extended. Understandably, there is concern about livestock casualties, but throughout history shepherds have effectively used traditional guarding methods with dogs, and sheep and cattle have been protected by being put in pens at night. Public awareness is needed to counteract the view of wolves as wicked, cunning and merciless. This negative image is fuelled by popular mythology and children's stories, and is based on fear rather than fact. Wolves are actually social, timid animals that avoid contact with humans. Wolf attacks on people are extremely rare, but shedding their bloodthirsty reputation involves public education on many levels. These include educational visits, publicity in the international media and the distribution of literature.

b Plan and write an **editorial** on a science or technology topic currently in the national or international news, for example: robots, space travel, medical treatment, wind farms. Summarise the situation and then argue for or against it being a welcome development. Write about 300 words. Give it a headline.

c Study the meteorological chart below. Analyse and organise the data in it. Write a weather-forecast script for television or radio, of about 300 words. Express yourself clearly and precisely, and try to avoid repeating vocabulary and grammatical structures.



Unit 11
Directed Writing

Learning objectives

In this unit, you will have the opportunity to:

- read news reports, a blog post, informative articles, a newspaper article, a radio discussion and an editorial
- write a blog article, a dialogue, an argumentative composition, an editorial and a letter
- structure, open and close an argument, use rhetorical devices and discourse markers, and practise spelling and punctuation.

By the end of this unit, you should be able to:

- ✔ understand what makes non-fiction convincing
- ✔ demonstrate the ability to adopt a position, support ideas and refute an argument
- ✔ analyse and construct an argument.

A Writing convincing non-fiction

News reports

1 Should you believe everything you read in the newspapers? Is news reporting always purely informative? Discuss this topic as a class. Notice which students sound more convincing when they express their views. Why do you think this is?

2 Read the two online news reports, Texts A and B, which follow.

Text A

Christchurch fire forces 1000 people to flee their homes

Blaze destroys 11 houses, sparking local state of emergency in New Zealand's second largest city

Firefighters in New Zealand's second-largest city have halted a wildfire after it burnt down 11 houses in the outer suburbs and forced more than 1000 people to evacuate.

John Mackie, the civil defence controller for Christchurch, said about 130 firefighters on the ground assisted by more than a dozen helicopters had stopped the fire from encroaching further into the city.

The plan was to let it burn itself out, he said, and that a forecast of rain over the weekend would help. He said the fire was spread over about 2000 hectares (5000 acres) in Christchurch's Port Hills.

Around 450 homes were officially evacuated on Thursday morning. Video footage showed flames just metres from some properties.

Phil Claude told Radio New Zealand that he and his family ran down a grass track to escape the fire, which destroyed their home.

"I could see that the smoke and the flames were being blown right up toward our house," he said. "And I just yelled 'Get out. Get out!'"

The cause of the fire remained unknown and was being investigated, authorities said. Christchurch city and the adjacent Selwyn district were declared a state of emergency.

Text B

Christchurch: More than 1000 people evacuated as New Zealand bushfire rages into fourth day

More than 1000 people have been evacuated from their homes and a state of emergency declared in the New Zealand city of Christchurch as a raging bushfire headed into its fourth day.

The fire in the Port Hills district of the city began earlier this week but spread rapidly overnight to cover more than 1800 hectares, emergency workers said.

At least 11 houses have been destroyed.

'Yesterday we were chasing a monster — we were trying to catch it, and you add in wind and it becomes totally uncontrollable,' emergency management spokesman Richard McNamara told Radio New Zealand.

'Yesterday afternoon some of the fire behaviour was some of the worst I've seen, and I've seen fire behaviour in the western US and Australia.'

Prime Minister Bill English cancelled all his engagements to set off for Christchurch to monitor developments.

'The situation remains very serious,' Christchurch Civil Defence Controller David Adamson said.

'Police and the Defence Force have had a huge job overnight with evacuations, the setting-up of cordons around key areas and security patrols of areas that have been evacuated.'

Fifteen helicopters and fixed-wing aircraft, the maximum number that can safely be in the air at any one time, have been despatched amid forecasts for winds that could fan the flames.

More than 200 firefighters are battling the blaze.

A helicopter pilot died on Tuesday after crashing while tackling the blaze.

A change in the wind direction is predicted for later in the week that will lower temperatures and humidity and could slow the fire's progress, emergency workers said.

3 Make preparatory notes, then feed back to the class and discuss the effects of the following in Texts A and B:

a the different content

b the different style

c the different headline.

4 a With a partner, using different-coloured pens or highlighters, indicate on a copy of the passages the facts and the opinions contained in each report.

b Agree with your partner which is the more informative report.

c Agree with your partner which is the more sensational report.

Blog post

5 Now read the blog post in Text C about the same event as the news reports. Decide with your partner and feedback to the class for discussion:

a how the content differs from a news report

b how the style differs from a news report

c how the aim differs from a news report.

Text C

Christchurch fire: climate change cover-up

Christchurch fire: climate change cover-up

Why no mention of global warming in the reporting of the Christchurch fire still raging right now? When are we going to stop denying the catastrophic facts?

The more extreme weather events happen – think hurricanes in the Virgin Islands, volcanoes in Mexico, floods everywhere, to name just the most recent natural disasters – the more we refuse to see what they signify. Climate change isn't part of the language of news reporting; we pretend it's just a freak accident, even though they are happening more often than ever before, or are more devastating than ever before.

Officials have confirmed that the Christchurch fire must be classified as 'extreme' because of its size and scale, its proximity to a large population, and the impact within the communities affected. New Zealand has never seen fires this bad.

And it's going to get even worse as the planet continues to warm up. Higher temperatures increase the risk of wildfires, all experts agree. Heat dries up the land, changes the vegetation, and causes tinder-box conditions – just waiting for the inevitable carelessly thrown match or out-of-control barbecue.

The present is the future, and it's staring us in the face! We need to wake up now and smell the ashes.

TASK TIP A6

Unlike a news report, the aim of which should be purely informative, a newspaper, magazine or blog article gives opinions and comments on a topical issue or recent event and is therefore discursive. It can use the first person, which a news report never does. Paragraphs, though still short by comparison with other kinds of writing, are longer in an article than in a report, and the facts are expressed in a less condensed way. For example, in a news report you might say: *36-year-old former schoolteacher and mother of two, Sadaf Kassim, says ...*, whereas in an article it might be: *Sadaf Kassim, who is in her mid-thirties, has two children, and used to be a teacher in a junior school, believes that ....*

WRITING FOCUS

6 Plan and write a blog article of about 350 words, with a suitable title, in which you:

a express your own reaction to the news story, referring to the report in Text C.

b give your views on the quality of news reporting generally, using ideas from the class discussion in Task A1 and giving details from the reports as support.

B Adopting a position

Informative article

1 Read the informative text below on the subject of Feng Shui.

FENG SHUI

Feng Shui was first used in China where it was considered important to site the graves of ancestors where they would be unaffected by floods and typhoons. It has now become a popular practical design concept in the western world. Information about a building or room is collected by sensing the balance of yin and yang, and by using a feng shui compass. Traditionally, yin is the dark, feminine, and receptive principle, and yang is the light, masculine, and active principle. Together the yin and yang flow endlessly into each other, and when balanced, can be appropriately applied to interior spaces.

The legendary Chinese king Fu Xi devised the symbols of Feng shui through **Taoist** observation of the natural world as seen on the patterns of a tortoise's shell as the animal emerged from the Yellow River. The eight tortoise shell markings became the eight symbols for the natural world, which are Heaven, Earth, Fire, Water, Lake, Mountain, Wind and Thunder. They were laid out in a kind of map similar to a tortoise shell in shape. Each side of the map corresponds to one of the eight areas of life experience: career and journey, knowledge and self-awareness, helpful people and travel, family and health, children and creativity, wealth and prosperity, fame and reputation, and relationships and marriage. This map or compass can determine the location of each area of life experience.

Taoist cosmology is structured on five natural elements: fire, earth, metal, water, and wood. Everything on earth and in heaven is characterised by the constant interplay among these elements, which are always moving, unstable, and changeable, like the yin and yang. In Feng Shui, the balanced blend of all five elements creates a harmonious environment. (Think of the game 'Rock, Paper, Scissors' where each is dominant over but also dominated by another.) These elements are allocated to different rooms in the home and to different objects in order to facilitate the flow of the Ch'i.

The purpose of Feng Shui is to analyse the house, office, garden or landscape to discover where the most favourable flows of Ch'i are located, and then to work out how to produce new Ch'i or enhance existing Ch'i concentrations. Mirrors are the most common interior means by which Ch'i is increased and the opposite, the adverse sha, is deflected: mirrors intended to enhance the flow of Ch'i should be placed at an angle, so that the path of the Ch'i is directed further along its way; mirrors meant to counter sha should reflect it straight back out of the house. Sound is another way of deflecting sha: running water, wind chimes, or any melodic, pleasing sound are all effective. And the presence of anything living, such as birds, dogs, cats, and plants, helps to ward off sha. Anything that moves in a breeze, such as flags, banners, mobiles, incense smoke – or any form of beauty that evokes a sense of stillness and serenity – can reverse or disperse lingering or intrusive sha and encourage the flow of Ch'i.

DISCUSSION v. ARGUMENT

A discursive response looks at a topic from various points of view to inform the reader of the range of opinions; it does not take sides, though it may express a personal view at the end. Argument, on the other hand, adopts a definite position and presents a case for it being the only correct view; it takes account of the alternative case only to demolish it, as the aim is to convince.

Your own personal view is the one you are likely to be able to argue most convincingly. However, you may be asked to respond on a subject you have not considered before or about which you have no particular view, and you will still need to make an effective case by evaluating the writer's claims and providing support for your own.

VOCABULARY

Taoists: those who believe the universe originated from and is guided by Tao (the way, or the path)

2 a Summarise in one sentence of your own words what *Feng Shui* is.

b Explain in two sentences the theory it is based on.

c Give your own words or phrases to explain *Ch'i* and *sha*.

d Explain orally to the class how to play 'Rock, Paper, Scissors'.

3 a Plan and write an argument dialogue of 300 words between a believer in *Feng Shui* and a sceptic (a non-believer). Begin with speaker A: I am looking for a new apartment but can't find one with *Feng Shui* ....

b Give your own views, in 300 words, on the topic of *Feng Shui*, with reference to ideas in the text.

OBSERVATION FOCUS – SPELLING AND VOCABULARLY

4 The words listed below are useful in **argumentative** and discursive responses. They are also frequently misspelt.

acknowledge	enthusiasm	liaison	pursue
acquaintance	environment	miniature	receive
appropriate	especially	minuscule	reminiscent
attempt	exaggerate	necessary	responsibility
beginning	excellent	noticeable	separate
business	existence	occasionally	skilful
campaign	experience	occurred	specific
completely	extremely	opportunity	subtle
conscience	foreign	parliament	successful
criticism	government	phenomenon	surprise
decision	immediately	possession	temporary
definitely	independent	prejudice	thorough
disappearance	interesting	privilege	unique
embarrassment	irrelevant	psychological	vulnerable

a Look at the words and discuss with your partner why each of them is difficult to spell. Identify the 'hot spot' in each word (i.e. the precise point of difficulty).

b Are there any words whose spelling surprises you, that you have misspelt in the past or that you regularly get wrong? Make a list.

c Focus for five seconds on the 'hot spot' in each word in your list.

d Test yourself on these words, using the Look–Cover–Write–Check method, which means covering the word while you write it from memory and then comparing your answer with the correct spelling.

e Learn any words you got wrong by continuing to focus on the 'hot spot' of the correct spelling and retesting until you get them right.

TASK TIP B4

Good spelling and mechanical accuracy is an important skill. It shows a lack of care and attention to misspell a word that exists in the text and sometimes spelling errors can create confusion for the reader.
You can improve your spelling by using these strategies:

- Always correct spelling errors in returned work. (It's the only way to learn them.)
- Never guess a spelling. (This reinforces errors.)
- Don't rely on a computer spellcheck. (It can be misleading.)
- Take into account the prefix if there is one (e.g. *ob(p) – pression, dis-satisfaction, extra-ordinary*).
- Notice which letter strings are possible in English (e.g. *qu* but never *qi*; *-tion* but not *-toin* for nouns, *'ely'* but not *'ley'* for adverbs).
- Compare with words with the same linguistic derivation in other languages, such as French, Italian or Spanish (e.g. bureaucracy, naive, anniversary).
- Use the Look–Cover–Write–Check method (which plants a visual image of the whole word in your mind.)
- Make up **mnemonics**, acronyms and rhymes to help you (e.g. *It is necessary for one coat to have two sleeves*, i.e. there is a single *c* and a double *s* in necessary).
- Group words with silent letters (e.g. *debt/doubt; knot/knob*).
- Find words in other words (e.g. *science* in *conscience*; *finite* in *definitely*).
- With difficult long words, separate the syllables in your mind (e.g. *Wed-nes-day, in-ter-esting*).
- Remember that there is a small group of two-syllabled nouns ending in *ce* which end in *se* when they become a verb (e.g. *practice/se; licence/se*).
- Learn rules of thumb:
  – *i* before *e* except after *c*, when the sound is *ee* (the only common exception is *seize*; words like *neighbour, weigh* and *weird* do not have a long *ee* sound)
  – double consonant, short vowel; single consonant, long vowel (e.g. ho*pp*ing and ho*p*ing)
  – adverbs end in *-ly* unless the adjective already ends in *-l*, then it's *-lly* (e.g. safe*ly* and successful*ly*).

Newspaper article

5 Read the newspaper article below about teenagers' use of language.

A generation of teenagers risk making themselves unemployable because they are using a vocabulary of only 800 words a day. This is according to the UK government's first children's communication czar.

Furthermore, they are avoiding varied and complex words in favour of the abbreviated 'teenspeak' of text messsages, social networking sites and internet chat rooms. Jean Gross, the government's new adviser on childhood language development, is planning a national campaign to stop children failing in the classroom (and later in the workplace) because of their inability to express themselves.

She said, 'Teenagers are spending more time communicating through electronic media. We need to help today's teenagers understand the difference between their textspeak and the formal language they need to succeed in life – 800 words will not get you a job.'

By the age of 16 the majority of teenagers have developed a broad vocabulary of 40,000 words. Linguists have found, however, that many choose to limit themselves to a much smaller range of words in regular conversation. Their instinct is to simplify.

Ten million words of transcribed speech and 100,000 words gathered from teenagers' blogs have been analysed. The top 20 words used by teenagers – including 'yeah', 'no' and 'but' – account for about a third of all words used. A range of 1000 words is regarded as the minimum for foreigners to understand basic English.

Gross's campaign is set to target primary and secondary schools. She wants parents to limit children under the age of two to half an hour of television a day, because she says that it crowds out conversation, which is how vocabularies expand.

Adapted from an article by Sian Griffiths and Chris Gourlay, *The Sunday Times* 10th January.

TASK TIP C2

There are three ways in writing to create a **parenthesis** (a 'removable' phrase or clause which gives additional information without affecting the grammar of the main clause).

- a pair of commas, e.g. *The new species, which experts have yet to classify, includes ....*
- a pair of dashes, e.g. *The new species – which the experts have yet to classify – includes ....*
- a pair of brackets, e.g. *The new species (which the experts have yet to classify) includes ....*

You should use all of these in your own writing to provide a range and variety of punctuation, and to suggest how separate from the main idea you wish the additional material to seem. Commas are the most common; brackets are the strongest separation and least often used; dashes are the least formal of the three methods and less likely to occur in older writing.

6 Look at these examples of paired punctuation marks used in the newspaper article. Discuss with your partner what you think the difference is between the three types: commas, dashes and brackets. Tell your teacher what you have concluded.

a *Jean Gross, the government's new adviser on childhood language development, is planning a national campaign*

b *a national campaign to stop children failing in the classroom (and later in the workplace) because of their inability to express themselves.*

c *The top 20 words used by teenagers – including 'yeah', 'no' and 'but' – account for about a third of all words used.*

7 a Give the article in Task B5 a suitable title.
   b Reduce the text to a list of argument bullet points.
   c Summarise in one sentence the view presented in the article.
   d List the ideas/claims that you disagree with.
   e Write next to the items in your list how you would refute them.

8 a Write a plan for an argument in response to the text in Task B5, called *In defence of teenspeak*. You need at least **five** separate ideas and ways of developing and supporting them. Put them in the best order.
   b List possible first sentences for your argument.
   c Ask your partner to choose the best opening, justifying their choice.

C Analysing an argument

Article

REPORTS *v.* ARTICLES

Like news reports, news articles are informative and give only facts, but these may include the opinions and arguments expressed by the subject(s) of the article, often in direct speech, who are likely to be experts who have produced a new theory or completed some research. The writer/journalist does not give their own view as they might in a magazine article, the aim of which is discursive and to provide entertainment as well as information. The style and content of your Directed Writing response will therefore differ according to which of the three genres – news report, news article or magazine article – you have been asked to write.

Drones: a thing of the PAST or the FUTURE?

The coolest tech present this year – and for several years past – has been what are unflatteringly called 'drones'. Although not different in technology from traditional radio-controlled aircraft, they have caught the imaginations of the tech-savvy, selfie-obsessed younger generation. The attractions of the new generation of drones are simple: based on rotors rather than traditional engines, they can hover in one place and are highly manoeuvrable; they have a high-quality camera and can take stills and video; and they can be remarkably cheap. However, they have one major downside: you have to learn how to control them, which is not easy, and, worse, you are in danger of looking more like a geek, as you stand there fiddling with your clunky control-box, than a hyper-cool dude.

This is where a couple of recent graduates from Berkeley in California stepped in to make a killing. A video was uploaded to – where else for this generation? – YouTube in May 2015 which appeared to show the prototype of a magical new 'throw and forget' drone. This is how it was described by trend-leading *Wired* website:

When Henry Bradlow gives the go sign, Nghia Ho, the company's computer vision engineer, flings a drone straight up into the air. It rises, and then immediately begins to fall. For a split second, it appears as though this 3D-printed prototype with a camera attached is about to shatter into a thousand pieces. But just as the drone starts to descend, Lily's four rotors flick on. The machine steadies itself in mid-air, then rises about twenty feet and hangs there, awaiting instructions.

Bradlow never once touched the controller, or his phone. That's the whole point of Lily, the first product from Lily Robotics. Lily is a self-flying drone that is always following you, responding to a set of commands. With one tap of the small, circular tracker, Lily can execute some nifty camera moves, all while staying focused on you. There's even some tech inside that will detect when you hit a jump while snowboarding and automatically kick the camera into slow-mo. It'll also shoot 12-megapixel stills and it can make a cool 360-degree panorama. It can fly 25 miles per hour, is totally waterproof, lasts up to 20 minutes on a charge, and has range up to 100 feet.

The Lily's round tracker can go in your pocket, or in a case on your wrist. Lily is $499 if you pre-order.

So sensational was this video that thousands of people pre-ordered the Lily, and the company raised $15 million in a matter of months. There was just one snag: the video was a fake. The whole thing was staged. There was no 'throw and forget' drone, and in January 2017 the company admitted it, filed for bankruptcy and became subject to a criminal investigation.

What does this tell us? One day there probably will be an autonomous drone responding to a wrist-mounted beacon, but it's years away and will cost thousands of dollars. Only the richest will buy it. So this sorry story tells us about the naivety and ignorance of thousands of people who were conned by a slick fake video. The *Wired* reporter should have known better and, crucially in this era of 'fake news' on social media, should have been more critical when reviewing the product.

Drones are probably a fad. Some are used, to good effect, by professional media and mapping companies. Most of the rest have already crashed through incompetent flying – if they are allowed to fly too far, they lose the signal, and fly on until they crash – or dumped in the cupboard once the novelty has worn off. Through ignorance or malice, a number have nearly collided with aircraft and a crippling new regime of registration and control for drones is imminent in most countries. This will push up prices and end the fun. The young will find another fad, and we may never see autonomous drones following snowboarders down the slopes, taking endless selfies.

1 a How many different genres of writing can you identify in this passage?

b What can you infer about the personal view of the writer on this topic, and what is your evidence?

c Select **four** ideas/claims made in the passage and list them, in your own words.

d Add into the plan your own ideas to develop further or to disagree with the ideas you have selected.

e Write your analytical and evaluative response to the passage, of about 300 words. Proofread it and exchange it with a partner for checking before giving it to your teacher.

Radio discussion

Transcript of radio discussion programme between a supporter and an opponent of the Self-esteem movement.

Presenter: Welcome to the programme. Today we are continuing to explore the topic of punishment *v.* praise. We have with us Sandy Miller, founder member of the Self-esteem movement in the USA, and Kim Yang who campaigns against it. Starting with Sandy: can you briefly explain what the Self-esteem movement believes?

Sandy: Yes, of course. We support the idea that punishment can damage children's self-belief and that it is better at all times to praise your child. It's well-known that punishment only causes resentment, leading to conflict in the family, and that this will not lead to a positive outcome.

Kim: A child that is only ever praised will not only become a spoilt child, but it will never learn to accept that there are such things as manners, rules and boundaries to govern civilised behaviour. Are you really recommending that they should be allowed to do as they like, no matter what?

Sandy: Basically, yes. It is damaging for a child to think that it has failed in any way. That's why we campaign against competition in schools. Where there are winners, in academic subjects, sports, music, any aspect of the curriculum there must be losers, and children who lose become afraid to experiment, to participate, to have goals, and they become losers for the rest of their lives. Their personal and social relationships suffer, as well as their careers. Lack of confidence and low self-esteem are the major reasons why people lead frustrated and disappointed lives.

Kim: So what you are saying is that a child should be brought up to believe that it can do no wrong? That it is not a parent's or teacher's role to discipline and lay down rules for a child? That's obviously an untenable position to hold.

Sandy: Not at all. It's the job of a parent and teacher to make the children in their charge feel good about themselves, so that they develop a positive outlook on life which will lead to confidence and achievement of their hopes and dreams. Do people honestly think that the Tiger Mom 'tough love' approach to child-rearing and education, which advocates name-calling, criticism and even corporal punishment, is really for the benefit of the child? In this day and age, it's barbaric. The children learn only to be afraid of their parents and to lie to them if they are strict. They cannot develop their own interests or have friends because they aren't allowed any time off from constant practice and competing to prove themselves – or rather to prove how clever their parents are.

Kim: But if the praise and absence of criticism causes a child to have an inflated view of its abilities and adopt dreams that are impossible to fulfil, does this not lead to much worse later disappointment and even humiliation? What if the child who thought it could sing or play the piano finds itself on stage giving a concert solo which receives boos from the audience? Will they be grateful for having being showered with false compliments then?

Sandy: Everyone has a gift of some kind, and should be steered towards it. But they don't need to be competitive and receive knock-backs in order to develop it, and more satisfaction can be gained by not pushing oneself in order to jump hurdles and get grades. That is likely to turn children off something they are good at, not encourage them to pursue it further. Think about how many children turn against reading or music practice or keeping fit because they are forced to do too much of it, and made to spend what should be their leisure time doing constant homework or extra lessons or gruelling training – and damaging their social life into the bargain.

Kim: Do you accept that careless and uncaring behaviour, thinking only about oneself, can be attributed to an inflated ego, caused by being indulged as a child? Self-obsessed, irresponsible and unmotivated children do not turn into respected, responsible adults, citizens and colleagues. At the very least they may end up as bullies.

Sandy: That's ridiculous and extreme. They are much more likely to end up as bullies if they have been constantly blamed and punished since they were babies, and they therefore have a grudge against society and don't see the point of being part of it. Kindness not torture is what gets results. And by the way, it has long been proved that bullies suffer from low and not high self-esteem; they take out on others the punishments and mis-treatment they received themselves.

TASK TIP C3

The first sentence of any writing or speaking, but especially an argument, is very important for engaging the reader/audience. An obvious or dull statement will not arouse interest in the topic or inspire confidence in your opinions. An effective opening could be:

- an unexpected claim *(Technology is making humans more primitive.)*
- a provocative statement *(We all lose control sometimes.)*
- a succinct summary of a situation *(Global warming is responsible for most of the Earth's environmental problems.)*
- a famous quotation *(All power corrupts, and absolute power corrupts absolutely.)*
- a direct question *(How do you feel about the world your children will inherit?)*

Which type of opening is used in the text in Task B5?

2 **a** Explain in one sentence each the two opposing sides of the argument expressed in the transcript.

b Identify and evaluate some of the points made by the two speakers, and say which side you find more convincing?

c Write 350 words giving your own views on this topic, referring to and developing ideas expressed in the text.

3 Discuss as a class the weaknesses of the following openings for the argument titles given in brackets.

a Water has many uses. (*Water is life*)

b As with most questions, there are two sides to be considered. (*Capital punishment*)

c Nobody who has a television could have not been horrified by the recent events. (*What are your views on the invention of television?*)

d Many factors affect how we live today. (*Does life get better or worse?*)

e I feel very very strongly about this topic. (*Is there such a thing as justice?*)

4 Using the suggestions for openings in Task Tip C3, think of more effective ways to start the compositions in Task C3. Share your ideas with the rest of the class.

5 The discourse marker *Furthermore* is used in the text in Task B5.

What other words/phrases can be used to link paragraphs in argument writing? With your partner, make a list of:

a those which continue the argument in the same direction

b those which indicate a change to the other viewpoint.

6 With a partner, put the planning notes below into the most logical and effective sequence for an argument composition entitled: *Money is the root of all evil*. Choose your first and last points especially carefully.

- reason for wars
- responsible for greed and envy
- gives people false values
- not distributed fairly
- encourages political corruption
- rich people often unhappy
- cause of most crimes
- can destroy relationships.

TASK TIP C6

In argumentative writing, the last point is the most important and should be the strongest part. It needs to clinch the argument and leave the reader totally convinced. Don't end randomly, fade away or weaken your argument by repetition. To conclude effectively, you might:

- refer back to an opening statement
- look into the future
- suggest a new angle
- make an original observation
- make a short definitive statement
- quote a famous saying
- make a humorous comment (if appropriate to the topic).

7 With a partner, expand the planning notes in Task C6 by adding details for each one, including examples, references to people or events, statistics or well-known sayings.

8 Your plan supports the argument that money has a harmful influence in the world, but it would be equally possible to present a case for its benefits. As a class, **brainstorm** on the board the opposite point of view, for a debate speech entitled *Money makes the world go round*. Agree on a sequence for the points and add the linking words/phrases you would use at the beginning of each paragraph.

TASK TIP C9

An editorial reveals and argues the viewpoint of the newspaper's editor, who represents the newspaper's political stance. It comments on a recent event with the aim of reassuring readers of the newspaper that it agrees with their perspective on what is happening, or of persuading those who are in doubt. It is a kind of speech and similar in form, and in its use of rhetorical style and emotive language.

DISCOURSE MARKERS

Discourse markers in the form of initial adverbials indicate a continuing line of argument or changing direction to the opposing view.

Structure is essential in argumentative writing as a device for convincing the audience; there should be a sense of logical development in the order of your points, and a connection between paragraphs. Common linking words/phrases are: *therefore*, *furthermore*, *in addition*, *on the other hand*, *however*, *on the contrary*, *nevertheless*, *finally*. (Avoid using only a list of numbers: *First*, *Second*, *Third*, and so on, which do not establish a link and are tedious for the reader.) It is better not to change direction more than once in an argument, or you may confuse the reader. It is effective to begin your argument by mentioning the opposite view from your own, so that you can then refute it to strengthen your own case, which is then developed in the rest of the response.

ARGUMENTS

Any argument title can be argued from either viewpoint, so if you cannot find enough points for the side you first try to plan, switch to the alternative view, if you have a choice. You will not be assessed on your knowledge or opinions, but on your ability to construct a relevant, focused, varied, linked and supported response. In addition, the style and structure need to be appropriate for the genre of writing you have chosen.

Editorial

9 **a** Read the passage opposite, which is an editorial from a national daily newspaper.

b Discuss as a class why newspapers have editorials. What sorts of issues do they comment on, and why?

Safe landings

Nothing can replace old-fashioned pilot skills

Air travel has become, in the space of a few short years, a commodity which is within the reach of the vast majority of the population. And even as low-cost airlines have relentlessly driven down costs, so technological improvements have improved safety so far that, in Europe and North America at least, accidents have become extremely rare. But as aircraft systems have increased in sophistication, unwise observers have questioned whether there is really a need for two highly (and expensively) trained pilots in the cockpit at all.

Two examples of outstanding airmanship have, however, given dramatic evidence that, in a rare and extreme emergency, it is the ice-cool reflexes and professional skill of the pilots which have meant the difference between life and horrific death for many hundreds of people. When a flock of Canada geese destroyed both engines of US Airways flight 1549, less than three minutes into a flight from New York's La Guardia airport, the aircraft was still so low that no airfield was within range. With no power and no altitude for manoeuvre, Captain Chesley Sullenberger calmly ditched the aircraft in the River Hudson, making the most perfect on-water landing ever achieved by a jet airliner. All 155 on board were safely rescued: Captain Sullenberger was the last to leave, having twice walked the length of the cabin to ensure that no passenger remained on board the sinking aircraft. Not for nothing was he rapidly dubbed the hero of the 'Miracle on the Hudson'.

Bird strikes are the most common cause of in-flight incident, and it was a flock of starlings which nearly brought disaster to Ryanair flight 4102 when it was seconds away from landing at Rome's Ciampino airport. More than 90 individual birds impacted the aircraft, destroying the port engine and landing gear and seriously damaging the other – at an altitude of 50 feet. With only seconds in which to react, the pilots decided not to attempt to go around and assess the damage – the normal procedure, but which would have led to certain catastrophe. Instead, with effectively no power and damaged undercarriage, the captain slammed the aircraft onto the ground, and then wrestled it back onto the runway after the damaged landing gear made it slew to the left. Again, every occupant walked away.

In each of these instances, and countless others, it was human judgement which saved the plane and its occupants, and no amount of fancy electronics will ever replace the split-second reactions and advanced skills of an experienced pilot.

10 With your partner, find rhetorical devices (expressions used to influence the reader) in the text in Task C10. Identify examples of the following:

a words that evoke strong emotion

b words that have dramatic effect

c unusual word order for emphasis

d alliteration for impact

e extremes, absolutes and negatives for tension

f words that steer the reader's response.

11 Plan an argument essay to refute the view expressed in the editorial in Task C10, with the title ***To err is human.*** Argue that human beings are and always have been the main cause of accidents and disasters, and that machines are generally more reliable. Decide on your examples and evidence, and the order of your points. Write your first and final sentences, then read them to the class to judge their effectiveness.

TASK TIP C11

To argue effectively you must be familiar with the typical features of **rhetoric**. In addition to the devices mentioned in Task C12, these include:

- triple structures – to emphasise scope or variety (e.g. *Before, during, after the event*)
- questions – to engage the reader (*Do we really believe that ...?*)
- exclamations – to suggest strong feeling (*Heaven forbid!*)
- repetition – to emphasise key idea (*All that matters is education, education, education*)
- hypotheticals – to make the case stronger by presenting the best- or worst-case scenario (*If this were to happen or Unless we do something*)
- negatives – to stress difficulty and danger (*no easy task* or *not one person*)
- intensifiers – for emphasis (*only, extremely, absolutely*)
- lists – to impress with quantity (*men, women, children, babies*)
- elevated diction – to make the speaker seem educated (*eradicate* instead of *get rid of*)
- **antithesis** – for ironic or dramatic contrast (*'One small step for man, one giant leap for mankind'*).

You should not use excessively emotive language, however, as this can make your case sound more like biased propaganda or personal prejudice than a considered and reasoned opinion based on evidence.

FURTHER PRACTICE

a Write your argument essay *To err is human*, planned in Task C12.

b Imagine you are the editor of the newspaper in which the news article in Task B5 was published. Write an editorial in which you tell your readers how they should react to the news report.

c What is your view on climate change and global warming? Write a letter to your local newspaper in response to a recent event in your region, e.g. flooding or a hurricane, to present your argument. Remember to refer to evidence and to give details to support your case. Write about 300 words. Begin *Dear Editor ....*

Unit 12
Composition

Learning objectives

In this unit, you will have the opportunity to:

- read short story extracts, different versions of a fairy tale, and a novella extract
- write a fairy tale, a short story, and a narrative composition
- practise creating character, adopting a voice and setting out dialogue.

By the end of this unit, you should be able to:

- ✔ understand how writers position readers, what dialogue contributes to narrative, and the effect of foreshadowing
- ✔ demonstrate an awareness of narrative viewpoint and character
- ✔ use dialogue effectively in narrative.

A Dialogue in narratives

Short story ending

1 Read this ending of a short story about an old man and a young woman playing the complex Chinese board game called 'Go'.

The two players place their stones on the board using only their fingers, not their thumbs. It is necessary to think very carefully about where to put the stones, and to hold them properly. A long time passes between each move. They do not place the stones in the squares; this is not a game like chess or draughts, but on the corners where the lines meet.

The old man worries about the way the young woman is playing the game. He does not recognise her style, her strategy. He can't read her face; he does not understand her. Sometimes, he thinks that he does not understand the world around him any longer.

'The way I think about the game,' says the woman, 'is that it is a series of steps for getting what I want.' Again, the old man is surprised. For him, the game is a way of life, life itself, and not a model of life. He worries about the dignity of the game, the elegance of the board. She worries about getting points.

'There is no more beauty any longer. Everything is science and rules. Everything is about winning. Nothing is about playing,' he says.

'What sense does a game have if you don't win?'

'The playing is the sense,' replies the man.

People have been playing this game for 3000 years. Sometimes, the two players think, this game will last 3000 years. The man feels like he has been playing Go for 3000 years.

'This game was invented by generals. They used it to work out strategies for war. They used the stones to map out positions,' he tells her. 'And then they decided that it was better to have a game than have a war.'

'Are we at war now?' she asks. He wants to say no, but does not know how to reply.

'There is another story,' says the young woman. 'Go began when people threw stones to tell fortunes.'

'Will this game tell our fortune?'

'It is better to play a game than try to tell the future,' she says, and he is surprised again. This time he is surprised by how wise her words are.

'The future is a game that has already started. The future is waiting to see who the winner is,' he says. 'Every move you make determines what will happen in the future.'

They play Go for six months. At the end of six months, they know that their final game is close. The final game will decide who is the winner, and who the loser.

'A game is a metaphor for life.'

'No, life is a metaphor for a game.'

They cannot agree; but it is not necessary. They both look at the Go board in silence. It looks like a work of art, and also a scientific document. It is a map, a map of the game they played, and a map of their thoughts.

'Change is a necessary part of life,' thinks the man.

'Playing is as important as winning,' thinks the woman.

They start to play their final game.

From *A Game of Go*, by Chris Rose, British Council's *Learn English*.

DIALOGUE IN NARRATIVE

Dialogue can be used effectively at the beginning or end of a narrative, to engage interest or to provide an ironic twist. It is also a way of providing drama, tension and climax within a narrative.

It is pointless for everyday comments to be given as dialogue, as this would simply hold up the story without contributing anything to it. Dialogue also becomes ineffective if used so much that your writing becomes a playscript, with no intervening narration. If used appropriately, speech can help to convey characters' personalities and relationships, especially if the characters speak in a different style from one another, or one has much more to say than another.

In the story in Task A1 the characters speak in the same style but their opinions, as expressed through dialogue, are what differentiate them.

TASK TIP A3

Setting out dialogue in a narrative:

- Start a new paragraph for a change of speaker (to make it clear who is speaking without naming them every time).
- Use double inverted commas at the beginning and end of the speech in handwritten work; single inverted commas in typed work. (Bear in mind that single inverted commas have a different function in handwriting, i.e. to indicate the title of something, since italics are not an option.)
- Use a full stop, comma, question mark or exclamation mark at the end of every speech. (There must always be some kind of punctuation mark inside the final inverted commas.)
- Use a capital letter to begin a speech, even in the middle of a sentence. (Normal rules of punctuation apply.)
- Thoughts are represented within speech marks as if they were spoken aloud. (As at the end of Task A7.)

2 Contribute to a class discussion about these questions.

a The story could be described as **allegorical**. What features fit this definition?

b What kinds of physical description would you give to create realistic characters?

c What can we infer about the characters' views on life from the way they speak?

d What does the use of dialogue contribute to the story?

e At what points in a narrative is dialogue likely to be effective?

3 With a partner, remind yourselves of the rules of setting out dialogue by looking at the text in Task A1. Your teacher will write them on the board using contributions from the class.

4 With a partner, think of a climactic event which could be expressed as dialogue in a science-fiction narrative. Write the dialogue and read it to the class.

5 Did you use the verb *said* in Task A4? With your partner, list all the more precise and interesting verbs (e.g. *shouted* or *muttered*) you can think of for introducing or reporting speech. These choices also help to convey character.

6 With a partner, make up convincing dialogues for each of the situations below. Make the two characters talk in different ways to differentiate their personalities, attitudes and feelings. Give them five one-line speeches each. Read one of your dialogues in role for the class to guess which picture it relates to.

a

b

c

d

TASK TIP A6

It is difficult to make dialogue sound realistic: on the one hand it needs to convey information necessary for the plot and to reveal character, but on the other it needs to sound like natural speech. It sounds artificial if the name of the **interlocutor** (other person in a conversation) is frequently used, as in real life people rarely use the name of the person they are speaking to, since it is unnecessary.

Colloquial language and abbreviations can be used in dialogue, and you may wish to give a character an **accent** or **dialect**, as dialogue is meant to reflect spoken not written language. It is not a good idea, however, to use swear words or incomprehensible jargon in compositions written for assessment purposes, even to convey character. Note that exclamation and question marks are used singly and not both together (except in comic strips).

7 Read the text below, which is in reported speech.

Diwan thought that it was a bad idea to steal the chemicals from the school science laboratory and he said so to his friend Sanjeet, who was busy hiding packets of them in his school bag. Sanjeet's expressed view was that no one would notice they were missing and they could have some fun with them after school. When asked what they were for, he said that he planned to mix them together and set fire to them to make some spectacular smells, colours and noises. Diwan warned him that if he didn't know what he was doing chemicals could be very dangerous, especially when mixed together, and that it wasn't worth the risk of injury or of being caught for stealing. The aggressive response he got was that he was no fun, and much too timid and boring, and that if he wasn't going to join in then Sanjeet would find someone else to hang out with, that day and for ever.

8 Turn the passage above into direct speech. Set out the dialogue correctly and choose speech verbs carefully to convey character, avoiding the use of *said*. Swap your work with a partner to correct and give a mark out of 10 for accurate punctuation.

B Viewpoint and character

Fairy tales

1 Read the two paragraphs Text A and Text B below, which give two different third-person viewpoints in the retelling of a familiar fairy tale.

Text A

One day a girl is asked by her mother to take some food to her sick grandmother who lives in a cottage in the woods. She is forbidden to speak to anyone on the way or leave the path, but she disobeys and tells a wolf where she is going, and then wastes time wandering about picking flowers. When she gets to her grandmother's house she doesn't notice that her grandmother is being impersonated by the wolf, even though she talks to it. The wolf has eaten her grandmother and is about to eat the girl, and she is only saved by the intervention of a woodcutter who happens to be passing. He cuts open the wolf and frees the old woman.

Text B

One day a mother orders her young daughter to take a food basket to her sick grandmother, who lives far away in the middle of a dangerous forest. She doesn't want to go and is frightened by the idea of making such a journey on her own. While walking, she is approached by an large and evil wolf, who tricks her into telling him where she is going and why. By the time the unsuspecting girl arrives at her grandmother's house, the wolf has killed the poor old woman, put on her clothes, and is sitting in her bed. The girl feels something is wrong and asks her 'grandmother' questions about her strange appearance. Suddenly the wolf leaps out to attack the terrified girl. Her screams bring the help of a nearby woodcutter and both she and her grandmother are saved.

VIEWPOINT

The advantage of third-person narration is that what is being thought and felt by all the characters can be revealed to the reader, since there is not the same restriction of viewpoint as there is with a first-person narration. The **omniscient** narrator/writer can also make the reader identify with or take against a particular character by the choice of adjectives and adverbs to describe their appearance and behaviour.

Some stories use the second person, *you*, to address the reader directly, which has the uncomfortable effect of making the reader feel both trapped in the narrative and responsible for the events, which adds intensity to the story.

2 **a** Which fairy tale is being written about in Texts A and B, and what is the moral of the tale?

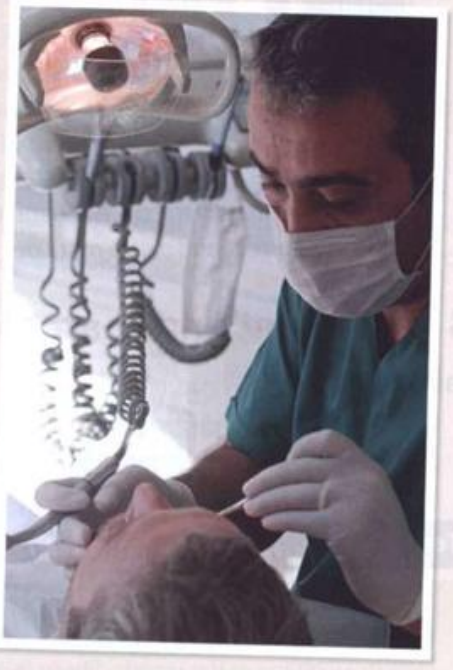
b Which of the two texts is more sympathetic to the main character?

c How has the reader been made to feel sympathy in this text?

3 Choose another well-known fairy or folk tale and write a paragraph plot **synopsis** as the first-person viewpoint of someone other than the main character (e.g. an ugly sister in *Cinderella*). Read it to the class and ask them to guess the story and the character.

4 Read the synopsis of a short story set in Columbia.

Aurelio Escovar is told by his son that the mayor has arrived, demanding to have a tooth taken out that has been causing him pain for several days and nights. At first the dentist doesn't want to help the mayor because he blames him for the death of 20 local men, but then he realises that this gives him the power and opportunity to punish the mayor. He extracts the infected tooth brutally, without giving him any anaesthetic, making the mayor suffer and cry. When the mayor leaves he is rude to the dentist to show that he is back to his normal bullying self and not at all grateful. The dentist has achieved nothing except to make an even greater enemy of the mayor.



5 **a** Discuss in class which character, the mayor or the dentist, you feel empathy with and why.

b Rewrite the plot summary in a way that changes the viewpoint and positions the reader to feel sympathy for the other character.

SYMPATHY AND EMPATHY

When creating characters for a narrative, you need to consider how to position the reader to feel sympathy or **empathy** for them, or not. Sympathy is aroused through pathos, which is using emotive language or giving details which make the reader feel pity for a character because of their circumstances. Empathy is a stronger engagement with a character: the reader feels that they can share the attitudes and feelings of the character and are on their side in that situation. This is created by positioning the reader to be able to understand and even admire the character's decisions and behaviour, and by allowing the reader to see the action from their point of view. Readers and audiences can be made to empathise even with a villain or criminal.

6 Listen to the dialogue, an extract from a short story, read aloud (by classmates or your teacher), with different voices for the two speakers.

'You write books?' he asked.
'Yes.'
'Writin' books is OK,' he said. 'It's what I call a skilled trade. I'm in a skilled trade too. The folks I despise is them that spend all their lives doin' crummy old routine job with no skill in 'em at all. You see what I mean?'
'Yes.'
'The secret of life,' he said, 'is to become very very good at somethin' that's very very 'ard to do.'
'Like you,' I said.
'Exactly. You and me both.'
'What makes you think that I'm any good at my job?' I asked. 'There's an awful lot of bad writers around.'
'You wouldn't be drivin' about in a car like this if you weren't no good at it,' he answered. 'It must've cost a tidy packet, this little job.'
'It wasn't cheap.'
'What can she do flat out?' he asked.
'Two hundred kilometres an hour,' I told him.
'I'll bet she won't do it.'
'I'll bet she will'.
'All car makers are liars,' he said. 'You can buy any car you like and it'll never do what the makers say it will in the ads.'
'This one will.'
'Open 'er up then and prove it,' he said. 'Go on, guv'nor, open 'er right up and let's see what she'll do.'

From 'The Hitch-Hiker', in *Into the Wind*, by Roald Dahl.

7 Discuss in class how both the voices and the speeches differ, and what their way of speaking conveys about the two characters.

8 Change each use of a speech verb (*asked, said, told, answered*) to a different verb, and one which conveys an appropriate tone of voice and sense of character. Compare your suggestions with your partner's.

9 Imagine what each of the following types of character might say on receiving a gift of the latest version of a smartphone. Create a different voice for each.

a someone who has never owned a mobile phone

b an IT geek

c a technophobe

d a teenager.

C Use dialogue effectively

Novella extract

1 Read the passage below, which is an extract from a **novella**. The narrator, who is a writer, has been imprisoned at the top of a rented house by her doctor husband, John, who believes that she is suffering from a nervous disorder after giving birth.

I will talk about the house.

The most beautiful place! It is quite alone standing well back from the road, quite three miles from the village. It makes me think of English places that you read about, for there are hedges and walls and gates that lock, and lots of separate little houses for the gardeners and people.

There is a *delicious* garden! I never saw such a garden – large and shady, full of box-bordered paths, and lined with long grape-covered arbors with seats under them.

There were greenhouses, too, but they are all broken now.

There was some legal trouble, I believe, something about the heirs and coheirs; anyhow, the place has been empty for years.

That spoils my ghostliness, I am afraid, but I don't care – there is something strange about the house – I can feel it.

I even said so to John one moonlight evening but he said what I felt was a *draught*, and shut the window.

I get unreasonably angry with John sometimes I'm sure I never used to be so sensitive. I think it is due to this nervous condition.

But John says if I feel so, I shall neglect proper self-control; so I take pains to control myself – before him, at least, and that makes me very tired.

I don't like our room a bit. I wanted one downstairs that opened on the piazza and had roses all over the window, and such pretty old-fashioned chintz hangings! but John would not hear of it.

He said there was only one window and not room for two beds, and no near room for him if he took another.

He is very careful and loving, and hardly lets me stir without special direction.

I have a schedule prescription for each hour in the day; he takes all care from me, and so I feel basely ungrateful not to value it more.

He said we came here solely on my account, that I was to have perfect rest and all the air I could get. "Your exercise depends on your strength, my dear," said he, "and your food somewhat on your appetite; but air you can absorb all the time." So we took the nursery at the top of the house.

It is a big, airy room, the whole floor nearly, with windows that look all ways, and air and sunshine galore. It was nursery first and then playroom and gymnasium, I should judge; for the windows are barred for little children, and there are rings and things in the walls.

The paint and paper look as if a boys' school had used it. It is stripped off – the paper in great patches all around the head of my bed, about as far as I can reach, and in a great place on the other side of the room low down. I never saw a worse paper in my life.

One of those sprawling flamboyant patterns committing every artistic sin.

It is dull enough to confuse the eye in following, pronounced enough to constantly irritate and provoke study, and when you follow the lame uncertain curves for a little distance they suddenly commit suicide – plunge off at outrageous angles, destroy themselves in unheard of contradictions.

The color is repellent, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight.

It is a dull yet lurid orange in some places, a sickly sulphur tint in others.

No wonder the children hated it! I should hate it myself if I had to live in this room long.

There comes John, and I must put this away, – he hates to have me write a word.

– – – – –

We have been here two weeks, and I haven't felt like writing before, since that first day.

I am sitting by the window now, up in this atrocious nursery, and there is nothing to hinder my writing as much as I please, save lack of strength.

John is away all day, and even some nights when his cases are serious.

I am glad my case is not serious!

But these nervous troubles are dreadfully depressing.

John does not know how much I really suffer. He knows there is no reason to suffer, and that satisfies him.

Of course it is only nervousness. It does weigh on me so not to do my duty in any way!

I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already!

Nobody would believe what an effort it is to do what little I am able, – to dress and entertain, and order things.

It is fortunate Mary is so good with the baby. Such a dear baby!

And yet I cannot be with him, it makes me so nervous.

I suppose John never was nervous in his life. He laughs at me so about this wall-paper!

At first he meant to repaper the room, but afterwards he said that I was letting it get the better of me, and that nothing was worse for a nervous patient than to give way to such fancies.

He said that after the wall-paper was changed it would be the heavy bedstead, and then the barred windows, and then that gate at the head of the stairs, and so on.

"You know the place is doing you good," he said, "and really, dear, I don't care to renovate the house just for a three months' rental."

From *The Yellow Wallpaper*, by Charlotte Perkins Gilman.

Discuss the following in class:

2 **a** How has the character of the narrator been revealed?

b How has the character of her husband been conveyed?

c How has the reader been positioned to feel sympathy for the narrator?

d How has irony been created?

e How would you expect the story to end, and why?

3 What is the effect in the extract of the following?

a the short sentences

b the short paragraphs

c the sentence structures

d the exclamations

e the imagery.

4 Read the opening of a well-known **gothic** short story, below.

'Halloa! Below there!'

When he heard a voice thus calling to him, he was standing at the door of his box, with a flag in his hand, furled round its short pole. One would have thought, considering the nature of the ground, that he could not have doubted from what quarter the voice came; but, instead of looking up to where I stood on the top of the steep cutting nearly over his head, he turned himself about and looked down the Line. There was something remarkable in his manner of doing so, though I could not have said, for my life, what. But, I know it was remarkable enough to attract my notice, even though his figure was foreshortened and shadowed, down in the deep trench, and mine was high above him, so steeped in the glow of an angry sunset that I had shaded my eyes with my hand before I saw him at all.

IRONY

There are different types of irony, all of which can be used effectively in narrative, for comic or serious effect. Often a short story ends with an ironic twist when the last sentence comes as a surprise to the reader, for instance if the narrator turns out to be an animal or a different gender. Irony is a much more subtle and powerful method of creating a tense atmosphere in horror stories than unconvincing and clichéd gory description of villains and monsters.

Irony is:

- saying the opposite of what you mean (verbal irony)
- when the reader knows more than the narrator or other characters, because they are naive or unaware (**dramatic irony**)
- when the outcome is undeserved, unexpected or unintended (situational irony).

'Halloa! Below!'

From looking down the Line, he turned himself about again, and, raising his eyes, saw my figure high above him.

'Is there any path by which I can come down and speak to you?'

He looked up at me without replying, and I looked down at him without pressing him too soon with a repetition of my idle question. Just then, there came a vague vibration in the earth and air, quickly changing into a violent pulsation, and an oncoming rush that caused me to start back, as though it had force to draw me down. When such vapour as rose to my height from this rapid train, had passed me and was skimming away over the landscape, I looked down again, and saw him re-furling the flag he had shown while the train went by.

I repeated my inquiry. After a pause, during which he seemed to regard me with fixed attention, he motioned with his rolled-up flag towards a point on my level, some two or three hundred yards distant. I called down to him, 'All right!' and made for that point. There, by dint of looking closely about me, I found a rough zig-zag descending path notched out: which I followed.

The cutting was extremely deep, and unusually precipitate. It was made through a clammy stone that became oozier and wetter as I went down. For these reasons, I found the way long enough to give me time to recall a singular air of reluctance or compulsion with which he had pointed out the path.

When I came down low enough upon the zig-zag descent, to see him again, I saw that he was standing between the rails on the way by which the train had lately passed, in an attitude as if he were waiting for me to appear. He had his left hand at his chin, and that left elbow rested on his right hand crossed over his breast. His attitude was one of such expectation and watchfulness, that I stopped a moment, wondering at it.

I resumed my downward way, and, stepping out upon the level of the railroad and drawing nearer to him, saw that he was a dark sallow man, with a dark beard and rather heavy eyebrows. His post was in as solitary and dismal a place as ever I saw. On either side, a dripping-wet wall of jagged stone, excluding all view but a strip of sky; the perspective one way, only a crooked prolongation of this great dungeon; the shorter perspective in the other direction, terminating in a gloomy red light, and the gloomier entrance to a black tunnel, in whose massive architecture there was a barbarous, depressing, and forbidding air. So little sunlight ever found its way to this spot, that it had an earthy deadly smell; and so much cold wind rushed through it, that it struck chill to me, as if I had left the natural world.

Before he stirred, I was near enough to him to have touched him. Not even then removing his eyes from mine, he stepped back one step, and lifted his hand.

This was a lonesome post to occupy (I said), and it had riveted my attention when I looked down from up yonder. A visitor was a rarity, I should suppose; not an unwelcome rarity, I hoped? In me, he merely saw a man who had been shut up within narrow limits all his life, and who, being at last set free, had a newly-awakened interest in these great works. To such purpose I spoke to him; but I am far from sure of the terms I used, for, besides that I am not happy in opening any conversation, there was something in the man that daunted me.

From 'The Signalman', in *Stories of Ourselves*, by Charles Dickens.

5 Work in small groups on the passage and present your feedback to the class for the following questions and tasks.

a What is the effect of the four short speeches by the narrator?

b What is the effect of the lack of response by the other character, the signalman?

c Summarise the setting, including time and weather, and comment on its effect.

d What can be inferred about the character of the narrator?

e Study the description of the signalman. Describe the character it conveys, giving quotations in support, and comment on what the reader expects of such a character.

f How would you describe the atmosphere? List the words which have contributed to the atmosphere.

g List the ways, with examples, in which a feeling of tension has been created.

h What role is played by the passing train?

i The opening foreshadows how the story will develop. What do you predict will happen? Give evidence for your predictions.

j Try to explain how the story would be different so far if narrated in the Third person.

WRITING FOCUS

6 Write your own opening to a first-person horror short story, using the idea of two characters meeting for the first time in a strange place. Use some dialogue, and some of the techniques and ideas from the passage in Task C1, to convey character, voice and viewpoint. Write about 200 words.

FURTHER PRACTICE

a Complete the short story you began in Task C5, as assessment practice or as a first draft for a coursework assignment.

b Write a modern version of a well-known fairy tale, containing dialogue. Think about character stereotypes, and clichéd situations and language, and try to subvert them and work against reader expectations to create humour (e.g. a modern version of *Cinderella* could feature a help-line and a rock star instead of a fairy godmother and a prince, or end with the twist that one of the ugly sisters is chosen rather than Cinderella).

c A person suffering from amnesia (memory loss) has been found wandering in the centre of a major city. The only clues to identity are the items below:

- local restaurant receipt
- photo of two teenagers
- medication for allergies
- car keys
- theatre programme
- packet of chewing gum
- handkerchief with initial *M*
- wedding ring
- street map of the city
- large sum in cash
- gold watch
- sunglasses.

Write a narrative, which includes references to or inferences from all of the above items, to explain what happened to the person.

PART 5: Speaking and listening

Unit 13
Giving a talk and engaging in dialogue

Learning objectives

In this unit, you will have the opportunity to:

- read an article and an interview
- role play an interview and script, and perform an informal dialogue
- provide a clear explanation, and prepare and give a talk.

By the end of this unit, you should be able to:

- ✔ demonstrate fluency and clear speech when delivering a talk
- ✔ conduct appropriate dialogues, understand the difference between formal and informal spoken English, and practise engaging an audience
- ✔ take part in interviews.

A Fluency and clear speech

Article

1 Choose a sport, game or activity that you know something about and prepare to answer the following questions orally. Work with your partner to ask each other these questions after you have thought about your answers.

   a Which activity have you chosen, and why?

   b What are the aims of the activity?

   c What environment, equipment, clothing and facilities are needed to take part in this activity?

   d What is the attraction of the activity?

   e What do you know about the background/history of the activity? For example, when did it start? Which countries is it mainly associated with?

2 Read the set of rules below being read aloud. With a partner, turn it into a clear explanation of how the game of cricket is played. Read your version to the class, who will vote on the clearest explanation.

The 'rules' of cricket

- You have two sides: one out in the field and one in.
- Each player that's in the side that's in goes out and when he's out he comes in and the next player goes in until he's out.
- When they are all out, the side that's out comes in and the side that's been in goes out and tries to get those coming in out.
- Sometimes you get players still in and not out.
- When both sides have been in and out, including the not outs, that's the end of the match.

3 Rehearse silently an explanation of how to perform the activity you chose in Task A1. Use language that is precise and concise, but not too technical. Avoid sentences that are too long or complicated. Be prepared to answer questions about the rules of the game.

After you have had five minutes to prepare, your teacher will select students to talk to the rest of the class, and the class will ask questions.

4 Read the website article below about computer games.

Games children play

Games Home | **New Games** | **Games Life** | **Help** | **Log in** | **Sign up**

Once upon a time, if you said that kids were playing games, it probably meant some make-believe game with guns or dolls, or maybe they were playing a board-game like Monopoly, or backgammon, or for the hyper-intelligent, chess.

That all changed with the invention of the computer – or rather, not the invention, which was way back in World War II, but the creation of small, cheap computers. From then on, and for all of my lifetime, playing games has meant playing 'computer games'. I hope you can hear my inverted commas, because most of them are actually played on consoles, or tablets, or smartphones, but they are all based on 'computer' technology.

Some people – mostly older people – think that computer games are always violent and destructive. I guess they may have seen that old favourite, Space Invaders, where brave kids protect their helpless parents from destruction at the hands of endless legions of little square aliens. Others a bit more tech-savvy are probably thinking of Grand Theft Auto, having looked over their son's shoulder and seen him systematically slaughtering innocent people and getting bonus points for the degree of violence employed. At least, that's how parents interpret it.

What they don't get is that almost all computer games are fundamentally harmless and actually educational. They are generations more advanced than clunky old Space Invaders. They encourage rapid thinking, dexterity, hand-eye co-ordination, problem-solving, tactical decision-taking – and, increasingly, they require highly-developed social skills, such as diplomacy and negotiation.

What parents can't see and don't know (because they don't ask) is that many – most – of the games that kids play now are not stand-alone 'First Person Shooters' (as the geeks technically call them), but a whole new phenomenon – real-time, online worlds in which millions of real human players interact with one another in dozens of different ways.

Officially called 'MMO' games – for Massively Multiplayer Online – they bring a whole new dimension to gaming. They can be of any kind – medieval, modern, science fiction – in any world you can imagine. They can be about making cities or making war, solving mysteries or creating them. But the key point is that you are playing with real people – from all over the world, people you could never meet in real life – and because of that, the game is different every time. It is truly creative, in that together you make everything happen. You use your social skills to build teams and achieve your goals together, whatever they are.

Furthermore, it is no longer true that only boys play computer games (if it ever was!). Multi-player games especially appeal to girls because of the social aspect, and because there are so many which are about building communities – think of the Sims – or about building families and educating them. Actually, you also find many girls in medieval fantasy worlds as well, adventuring, discovering, taking on challenges. Gender roles are becoming less stereotyped all the time.

So that's what playing games means to most kids today. Tomorrow, who knows?

INFORMAL SPEECH

Spoken English in an informal register is likely to contain the following:

- idioms and colloquialisms
- fashionable expressions
- contractions
- use of *You* and *I*
- short sentences
- **monosyllabic** vocabulary
- *And*, *But* and *Or* to start sentences
- acronyms
- afterthoughts signified by dashes
- asides
- exclamations
- non-sentences
- simple grammatical structures
- active rather than passive verbs.

GIVING A TALK

A talk or presentation may be followed by answering questions from an audience or teacher for a Speaking and Listening assessment. In either case, you need to communicate clearly, fluently and purposefully in your talk, use an appropriately formal register for the context, and be prepared to answer fully, not monosyllabically, questions your audience or teacher may ask.

ASPECTS OF GIVING A TALK

A balance needs to be kept:

- Be concise but not stilted.
- Get your points across but don't labour them.
- Sound enthusiastic but not obsessive.
- Be knowledgeable but not pedantic.
- Use precise vocabulary but not jargon.
- Use interesting vocabulary but not words you don't know the meaning of.
- Use varied but not over-complex grammar.
- Be engaging but not too casual.
- Talk neither too fast nor too slowly.
- Talk enough but not too much.
- Provide an introduction, but only a very brief one.
- Make it clear when you've finished, but not by repeating anything you've already said.

BODY LANGUAGE

Speaking and listening skills include actions as well as words; body language shows attitude and confidence level, and sends either positive or negative messages to the audience. For example, folding your arms may make you seem defensive, and fiddling with something or waving your arms can be distracting. Stand or sit still, make eye contact with your audience, and remember to smile sometimes.

5 With your partner, find evidence that this passage is in the style of colloquial spoken rather than formal written English.

6 What questions would you want to ask the writer of the article about computer games after listening to the talk? Write a list of questions. Compare it with your partner's.

7 Comment on the effect on the listener of someone starting a talk in each of the ways listed below.

a *Erm … I'm not really sure what I'm going to talk about, but my favourite pastime is probably fishing … I think.*

b *I am a leading expert in computer graphics, so listen and I'll tell you all about the subject, at length and in great detail.*

c *Sub-atomic particles can be subsumed into hadrons and leptons, but spin and sense are fundamental criteria for any hierarchical categorisation matrix construct.*

d *Before I start, I need to explain my life history and how I came to be involved in recycling.*

e *I'm sure you feel the same way as I do about spiders. I mean, they're just really spooky, right?*

8 With a partner, write in two columns a *Do* and *Don't* list for how to deliver a talk. Share it with the class and form a combined list for the classroom wall.

9 You are going to prepare a talk on a leisure pastime or interest. With a partner, agree on the logical order in which to answer the following questions, and number them to provide a structure for your talk.

- How long have I had this hobby?
- What is its exact definition?
- What equipment/environment is necessary?
- What memorable/successful/disastrous moments have occurred?
- What kind of people share my hobby/how common is it?
- How do I see my future with regard to this hobby?
- What caused me to take up this hobby?
- What is its physical/emotional appeal?
- What are its difficulties and drawbacks?
- How do my family/friends regard my hobby?

10 Now that you have a structure, choose the topic for your talk.

- **a** List the points you need to research.
- **b** Indicate where you think you can find the information.
- **c** Prepare your opening statement on the topic. It should be one medium-length paragraph (about 70 words) which immediately engages the listener.

11 With your partner, take turns to deliver your opening statements on your chosen topics. Afterwards, help each other to improve delivery and raise the level of audience interest.

12 With your partner, try to predict the questions you might be asked after your talk, and think about appropriate responses. This preparation will make it less likely that you will be caught out by an unexpected question.

SPEAKING FOCUS

13 Giving your talk.

- **a** Research the topic that you chose in Task A9, using your list from Task A10a and your introduction from Task A11.
- **b** Prepare your **cue card**.
- **c** With your partner, practise your talks and play the role of examiner in the subsequent discussion. Check that the talk is the right length (three to four minutes long), and adjust if necessary.
- **d** You are now ready to be recorded performing your talk to the class or for your teacher.

DELIVERING A TALK

Rather than trying to follow a script or recite from memory, prepare a list of headings in capital letters on one side of a cue card, relating to the different aspects/stages of the talk, which you can refer to discreetly. This will make you feel and sound more confident. (For a talk of 3–4 minutes, you will need about five.) This will enable you to show that you can present facts, ideas and opinions in a sustained, cohesive order, but at the same time appear to be talking naturally. It will take practice!

TASK TIP A11

Do you have a speech habit that you aren't aware of? Many people do. For instance, they clear their throat often, use fillers (like *er* or *um*), use certain words or phrases repeatedly (e.g. *you know* or *OK*) or overuse a particular adjective (e.g. *amazing*). Ask your partner to point out any unconscious and irritating habits so that you can work on eliminating them from your speech.

ENGAGING THE AUDIENCE

Your audience should be engaged from the start. Be personal and passionate about your topic, as well as informative. Although you need to give accurate facts, your talk must sound genuine and not just like something you have researched.

Remember that listeners may know nothing about the subject, so don't assume too much or use too many technical words. Your aim is to be interesting, varied, informative, memorable and original. Humour, sparingly and appropriately used, can contribute to an enjoyable and successful presentation.

B Appropriate dialogue

1 With your partner, look at the four cartoons below, then answer the following questions for each picture.

a What is the location?

b Who is in the picture and what can we guess about them?

c What is the situation; what has just happened?

d What is likely to happen next?

e What do you think the characters are thinking/feeling?

Tricky situations

A

B

C

D

2 With your partner, discuss what the two characters in each picture could be saying to each other. Allocate and practise speaking the parts of the characters. Choose your best dialogue to perform to the rest of the class.

3 In Task B2 the dialogues are between strangers. Choose one of the following situations and, with your partner, conduct an imaginary phone conversation between friends. You should each speak **five** times, so first agree who will start, how the dialogue will develop and how it will conclude.

- Your friend has phoned you because he or she has lost the instructions for your English homework. Explain what was set and give advice on how to approach it.
- You think your friend is spending too much time studying and needs a break. Persuade your friend to join you and some other friends for an evening out.
- You have received a fine for a library book which you borrowed but then lent to a friend. Phone the friend to ask what has happened to the book, complain that it was not returned on time and ask them to remedy the situation.

4 Did you express yourself differently in Tasks B2 and B3? How does talking to a friend differ from talking to a stranger?

With your partner, discuss the differences between formal and informal spoken English, then copy out and complete the grid started below.

Formal	Informal
precise vocabulary	*colloquial expressions*

5 With your partner, choose (or your teacher will allocate) one of the following situations for role play dialogues of about three minutes, to be practised and performed to the rest of the class.

a A colleague explains over the phone how to do something, and answers the queries about the process.

b A radio or television presenter interviews someone who has discovered or invented something, and asks what difference it will make.

c A prosecuting lawyer cross-examines a defendant in court.

d A newspaper reporter questions a victim of, or witness to, a serious crime.

e A head teacher asks a student why their academic performance has suddenly and drastically declined.

SPOKEN DIALOGUE

Unscripted dialogue is the most common form of spoken communication, and you can demonstrate this skill as yourself or in a role play. Typical spoken dialogues have one of the following purposes:

- discussing
- complaining
- advising
- persuading
- questioning/answering
- explaining
- requesting
- apologising.

TASK TIP B4 & B5

In a role play dialogue you need to show that you can converse confidently and naturally, using a range of appropriate vocabulary and grammatical structures. You need to demonstrate that you can listen to and respond appropriately to your interlocutor. You should take into account the relationship between the speakers in terms of relative ages, official positions and whether you have met before. Generally, you will use longer words and sentences for more formal situations.

If the role play is an interview, the interviewee should say more than the interviewer, whose job is to ask questions which elicit full responses and get the interviewee to reveal information or their character. The interviewer is doing their job and will use a Standard and probably formal English. They will introduce the interviewee and may thank them at the end.

C Interviews

Question and answer

1 With a partner, read aloud the two voices in the interview extract below.

At 38, after 22 years in the game in which he has smashed most batting records, Sachin Ramesh Tendulkar, the world's most feted batsman, is not done with cricket.

Career moves

Q. You are raising cash for 140 schools this year. Next year the figure is set to double. This could mean a lot of time away from the game. In India, these efforts often get politicised.

A. It all depends on you. If it's selfless, then no one will point fingers. If efforts to do social work are couched in selfish motives, then they will die a premature death. Why would my efforts get politicised? I have values I inherited from my father. He helped many. Anyone, even a postman knocking on our door would get a glass of water and some sweets. I want students to rush to school every day. They should feel happy going to school. I must ensure that they have facilities.

Q. Will social work take up most of your time after cricket?

A. I have not announced my retirement. I am doing something along with my career as a cricketer.

Q. What prompted your sudden focus on children's education?

A. This is not a recent thing with me. In fact, I have been thinking about it for some time. I think more than corruption, ensuring quality education, drinking water and proper sanitation to millions in India is a bigger challenge. We have set a high goal of a corruption-free nation but are resigned to lower expectations when it comes to education. We have the world's largest number of children who do not have access to education. I don't understand why. Schools across India do not have teachers, libraries, playing grounds and even toilets. I do not want to see empty classrooms, empty libraries. I do not want to see cattle grazing on fields meant to be cricket or football grounds.

Q. And the girl child ...

A. We have one of the lowest female literacy rates in Asia. There are over 200 million illiterate women in India. This low literacy negatively impacts not just their lives but also their families' and the country's economic development. A girl's lack of education also has a negative impact on the health and well-being of her children. Tell me, why should a girl return home after the first class because there are no proper toilets in her school?

Q. Does this bother you because your daughter enjoys certain privileges at school?

A. She does and so did I. That's how we both know what others miss out on. It's not just about education. It's about bringing the underprivileged into the mainstream. I want to do it. I call it a new chapter in my life.

Q. What if the Prime Minister calls upon you to perform a bigger role for the country?

A. He hasn't called me yet (laughs). Maybe he wants to see me playing some more cricket. I will see when the call does come.

Excerpts from an interview with Deputy Editor Shantanu Guha Ray. Mumbai, 7th October 2011.

2 Work with a partner.

A magazine has sent a reporter to interview a national or international celebrity who is visiting your home town. Choose someone whom you know a little bit about, and decide which of you will play the celebrity and which the reporter. Use the text in Task C1 as a model.

Plan and practise (but do *not* script) the interview in the form of a question-and-answer dialogue.

Perform and record the interview, which can then be played to the rest of the class for comment and assessment.

SPEAKING FOCUS

3 In groups of four to six, you are going to prepare for job interview role plays. Decide which two of you will be interviewers; the rest will be applicants for the jobs. Your teacher will give each group one of the job advertisements shown at the end of this unit.

You will be assessed on your speaking and listening skills throughout the activity. Work through the following stages:

a The interviewers consult with each other and draw up lists of qualifications and characteristics which the successful applicant for the job must have.

b Simultaneously, the job applicants individually write application letters, using false names, to be given to the interviewers by the teacher. Applicants can make up qualifications and experience!

c The interviewers decide on the questions to be asked at interview, who will ask which questions, and in which order.

d At the same time, the applicants individually try to predict the questions they will be asked and prepare answers to them. They also plan questions they wish to ask the interviewers.

e The interviewers rank the application letters (based on style and accuracy of English, and appropriateness and persuasiveness of content) and announce the order for the interviews.

f The applicants take turns to be interviewed. The teacher and rest of the class observe and make evaluation notes.

g The applicants reflect on the role play and individually write comments on how they think they performed personally, and on the performance of the interviewers (e.g. did the interviewers make them want the job, put them at ease, and ask relevant and acceptable questions?).

h At the same time, the interviewers confer and decide who to offer the job to, and why, and prepare debriefing comments for all the applicants.

i The applicants give their feedback comments in turn.

j The interviewers announce their decision, giving their reasons and offering advice for the unsuccessful applicants.

k The successful applicant says whether he or she accepts the job, giving reasons why or why not.

l The class are invited to give their comments on the whole interview role play and to make constructive criticisms of the performances.

m The teacher says whether he or she thinks the right outcome was achieved and comments on the speaking and listening performances of all those involved, referring to the assessment objectives and marking criteria.

A

DYNAMIC SALES EXECUTIVES

Required for
International Conference Producers

We are looking for dynamic self-starting individuals (both temporary and permanent) to promote our high-profile conferences to top international executives.
Suitable candidates need good communications skills, familiarity with a range of social media platforms, and an excellent telephone manner.

An excellent remuneration package will be offered to the right candidate.

Please write in confidence to:
The Human Resources Manager
Global Conferences
10 Loveday Street, Johannesburg

B

Red Star Shipping Company Ltd

Receptionist/ Booking Clerk

We have a vacancy for the above position to work in our prestigious offices in Singapore.

The candidate will speak and write both English and Chinese. His/her duties will be answering the telephone, taking messages, making reservations, dealing with clients both personally and by telephone, working in Microsoft® Word, Excel, etc., typing quotations and letters, filing, etc.

Please send your CV and a photo to:
Red Star Co Ltd
4545 Changi Boulevard, Singapore

C

Leading Travel Industry Publication ...
invites applicants for the following vacancy:

Junior Designer

Responsibilities include:

- contributing to social media content design
- assisting in the design and layout of monthly publications
- supporting design on other marketing projects
- liaising with printers.

Requirements:

- ability to be creative and work independently
- ability to work to strict deadlines
- ability to work as part of a team.

Please send your CV and a letter to:
Jorge Salas,
Paseo Colon 220,
Buenos Aires

D

ADMINISTRATIVE ASSISTANT

General office administration:

- Excellent keyboard skills, including spreadsheets and design
- Excellent written and spoken English
- Some experience with internet programmes
- Mailshots to potential clients
- Database management
- Maintaining client relationships
- Some market research required
- Excellent telephone manner
- Enthusiastic, self-motivated, able to work independently.

Please send CV with photo to:
Khalid Mahmud Amibiostat AG
P.O. Box 1600 Abu Dhabi

FURTHER PRACTICE

a Write two versions of a short dialogue between a teacher and a former student who have met in the street of their home town a year after the student left school to go to university. Version A should be formal and Version B should be informal.

b Listen to a TV or radio interview with a politician or spokesperson for an organisation.
Is the interviewer trying to bully the interviewee?
Does the interviewer keep interrupting?
Does the interviewee actually answer the interviewer's questions?
Does the interviewee keep repeating him/herself?
Who 'wins' the dialogue?
Evaluate the performance of both speakers by giving them a mark out of 10 for their speaking and listening skills.

c Prepare speeches to fill the missing parts in the dialogue below between a hotel manager and a dissatisfied guest, to be performed in class with a partner reading the part of 'the manager'.

Manager Good morning! How can I be of service?

Guest ...

Manager I'm very sorry to hear that. What exactly is the problem?

Guest ...

Manager No, I'm sure that can't be the case. I think you must have misunderstood.

Guest ...

Manager Really? I find that very surprising, but I will look into it immediately.

Guest ...

Manager Of course. I will let you know as soon as I have talked to the conference organiser.

Guest ...

Manager I understand that you feel very strongly, but I hope that it won't come to that.

Guest ...

Manager I'm sure we'll be able to sort this out to your satisfaction.

Guest ...

Unit 14
Group discussion and making a speech

Learning objectives

In this unit, you will have the opportunity to:

- read articles a blog and speeches
- take part in group discussions, write and make speeches, give a presentation and take part in a debate
- practise evaluating speeches, scripting dialogue, switching registers and convincing an audience.

By the end of this unit, you should be able to:

- ✔ understand the difference between fact and opinion
- ✔ demonstrate the ability to express and support opinions
- ✔ speak publicly.

A Distinguishing facts and opinions

Article

1 In groups of three, study the photograph. What thoughts and feelings does it evoke? Talk about what you see and its implications.

2 Listen to the newspaper article on health being read aloud, taking notes as preparation for a group discussion.

The Picture of Health

In recent years we've all become more health conscious, but in doing so we seem to have perverted the meaning of health. Health is no longer something everyone is born with and retains if they are lucky. Health is a commodity. It is something you can have more of. And to qualify for this extra health you have to buy a tracksuit, eat vitamin pills, have a therapist and learn to do one-handed press-ups.

This all sounds quite harmless – until you realise it implies that people who are not perfectly formed, who are not young, sporty and sun-tanned, are less valuable people. We all want to be healthy, but we should perhaps come down off the exercise bike and clarify what the word 'health' actually means.

For a start, health is not beauty and fitness. You can have wonderful hair and huge muscles, while your internal organs are in a terrible state. The outer person is not a direct reflection of the inner person. If life were that simple, medical diagnosis would be an awful lot easier.

Second, health is not a purely physical state. It's mental as well. There are lots of supremely fit people who are psychologically deranged and, conversely, a lot of quite seriously disabled people who are bright, happy and perfectly in tune with themselves. Compulsive slimming and exercising are a form of obsession – and obsession is a form of mental illness.

Besides, the criteria for physical and mental health are a matter of opinion, containing a strong social element. In any society except his own, Attila the Hun would have been regarded as a psychopath. There's a tribe in the Amazon rainforest which regards you as unwell if you don't have pale, circular patches of fungal infection on your skin.

GROUP DISCUSSION 1

A group discussion is an exchange of ideas in which a subject is explored and details given to support opinions. The ideal number for a group discussion is four or five; fewer limits the range of opinions and more makes it difficult for everyone to participate equally.

The mode of expression should suit the task, and show your ability to use a register appropriate to the context. Aim to show confidence in developing and clearly explaining points of view, and to take charge of the discussion when necessary. You must be able to distinguish between facts and opinions, and to present your ideas in a sustained, cohesive order.

FACTS *v.* OPINIONS

You need to be able to distinguish between the objective and the subjective in many kinds of speech and writing. Journalism mixes the two, and the more it uses opinion rather than fact, the more it is trying to manipulate the reader, and the less genuinely informative it is. Certain verbs help you to identify which is which, so that you can detect how much bias there is in a piece of writing or a speech:

- Facts tend to be introduced by *is, does, can, will, has, proves, shows.*
- Opinions tend to be introduced by *hopes, claims, thinks, believes, expects, accuses, suggests.*
- Vocabulary choice indicates the writer's viewpoint and bias; words with strong connotations likely to evoke an emotive reaction show approval or disapproval.

However, in the article in Task A2 the verb *to be* is used throughout to apply to both facts and opinions, making it difficult for the reader to differentiate them. Notice the use of first and second person plural (*we* and *you*) in the article. Personal references and direct appeals are used in arguments to create a relationship with the reader, but they should be balanced by facts, statistics and dates to convey the impression of knowledge and objectivity. Exaggeration for conveying ridicule or creating humour can be an eff ective method of securing reader interest, sympathy and support, but this is further evidence of a biased attitude by the writer.

Taking all this into account, health is a terribly difficult word to define. It is nevertheless important to do so, because unless we know what health is we don't know what to aim for. Enshrined in the constitution of the World Health Organization is this statement: 'Health is a state of complete physical, mental and social well-being, and not merely the absence of disease or infirmity.' Arguably, this says it all, but by this definition will there ever be a world in which we can say everyone is healthy?

My own favourite definition of health is 'psychological health is the ability to love and to work'. It's an easy thing to aim for and at the same time very difficult to arrive at. There are, however, occasional moments in everyone's life when you experience, simultaneously, a great love for those around you and also a great sense of personal fulfilment. These fleeting moments are very hard to achieve, but they constitute a more worthwhile aim in life than trying to look like a supermodel.

Adapted from an article by John Collee, *The Observer*.

GROUP DISCUSSION 2

When taking part in group discussion, you should not dominate it by talking too much, or say so little that your views are not expressed. You must not interrupt other speakers or use aggressive language, and you should listen attentively to their views so that you can respond to them. The aim is to follow on from what the previous speaker has said by agreeing or disagreeing, and by adding a new fact or opinion to the discussion. The discussion should move on from its starting point and extend more widely – though still relevantly – to avoid repetition of the same ideas.

Evidence to support your point of view is necessary to give it greater impact; you might cite statistics, media reports, historical examples, or your own experience or that of someone you know, bearing in mind that personal evidence is less persuasive because it is considered to be anecdotal and not objective.

3 Some of the statements in the article are facts; others are opinions. With your partner, find **five** examples of each and put them into two columns in note form. Examples have been provided.

Fact	Opinion
obsession is a form of mental illness	*Health is a commodity*

4 Discuss in groups of four or five your response to the article. Use some of the ideas below to help you structure the discussion.

- Agree on a title for the article which makes clear the writer's viewpoint.
- Come to an agreement on a definition of 'health' which represents the views of your group.
- Discuss how biased you think the article is, giving specific evidence to support your conclusion.
- Say whether you think people generally are more or less healthy than they used to be.
- Express your view of the future of medicine.
- Say whether you think that disease can and should be eradicated.
- Discuss how attitudes to health have changed over time.
- Consider the state of hospitals, the health service and the medical profession in your country.
- Talk about your own state of health and fitness, and explain your attitude towards exercise.

TASK TIP A4

In a group-based activity of this sort, you should:

- adopt and maintain an appropriate tone of voice
- respond promptly to changes of direction in mood and subject matter
- develop points, give opinions, defend views, initiate new ideas
- use a range of language
- communicate clearly, fluently and effectively.

You are also expected to use Standard English, to contribute relevantly, and to respect the others' views by acknowledging their questions, suggestions and reservations. Your aim is to help the discussion to arrive at a satisfactory conclusion.

B Expressing and supporting opinions

Blog post

1 Listen to someone reading the following blog article about a multi-media future, in preparation for a group discussion.

Looking ahead

Radhika's TECHNOBLOG

I'm so excited! I had a chance to meet up with hyper-cool gaming ninja Hideo Kojima. He was passing through, I texted him, and … he said he prefers bloggers to boring journalists …

For those of you who are living in, like, *yesterday*, Hideo is the genius behind the *Metal Gear* games – enough said … .

He was travelling to promote his latest ideas – heresy, games are dead! videos are dead! movies are dead! books are *so* dead! In the future, we'll have something that doesn't even have a *name* yet – that's how avant-garde it all is.

This is what he said (in Japanese, of course, but we *all* speak that these days … .)

'The time you have to choose what media or entertainment you experience is dwindling. More and more people are looking at types of media that combine elements together.

'If we just make a game people are less likely to choose that as something to do. They would rather engage in something that combines different forms of entertainment together. That's where we need to focus our efforts, on this convergence. We're planning on a future where movies are playable and games give players the choice to access more extended movie-like content within them.'

So what does this mean? It's like hypertext (remember HTTP?): you can start by reading the book, which leads you into the game … you play the game, which gives you choices in its graphic world. The choices take you back to another part of the book, or into a movie. Then it dumps you back into the

TASK TIP B2

During the discussion, you will be expected to give a point of view at the appropriate moment, and to support it. This is a sophisticated speaking skill, requiring you not only to consider content but also expression and tone of voice, so that you make your opinions clear without sounding extreme or disrespectful. Avoid emphatic adverbs – such as *obviously, totally, utterly* – as they will make you sound dogmatic and unwilling to consider views different from your own. Remember that your listening as well as your speaking skills need to be developed. A good listener responds appropriately to the contributions of others and treats other members of the group as equals. Aim to argue persuasively but not aggressively; act confidently as group leader when necessary; refer back to previous points; move the discussion forward; listen without interrupting; consider the views of others.

game and you have to deal with the consequences of your choices, which leads to another hypertext, or another movie … every time you play it, it's a different book, a different movie, a different experience, and of course a different set of outcomes. You can choose the level of randomness – you can control the world or be at its mercy. I can't wait!

So there you are! A movie within a book within a game, all live online and streaming, an experience which responds to the choices and inputs *you* make – that sounds like a really exciting future to me. How could anyone not agree?

Stay tuned for updates … .

2 In groups, hold a discussion, taking the blog article in Task B1 as a starting point.

- What are your views about the future of books, films, and games?
- Are you attracted to the idea of mixed media as described in the article?

Support your views with **analogies**, examples, statistics, and references.

As you speak and listen, think about which comments being made in the discussion are facts and which are only opinions, and respond appropriately.

3 Practise making short speeches, of about one minute each. Choose one or more topics from the list below, plan in your head what you are going to say, then tell the rest of the class your opinion:

- the most enjoyable food
- the ideal friend
- the most entertaining television programme
- the perfect holiday
- the best day of the week.

4 Imagine that you and your partner disagree completely. One of you will argue for and the other will argue against one of the moral dilemmas listed below. The class will vote on who makes the more convincing speech in each pair.

Your teacher will tell you which one to prepare and deliver. Begin either *Yes, because* … or *No, because* … .

a You know your friend has cheated in their coursework by downloading a composition from the internet. Do you tell anyone about your discovery?

b You knock over and break an ornament at a relative's house. Do you blame the cat?

c You are given too much change for a purchase in a shop. Do you tell the assistant and return the extra money?

d You caused slight damage to a parked car with your bicycle. Do you leave a note with your name and address?

e You see someone shoplifting whom you know slightly. Do you tell the shop owner?

f Your parents think you did well in recent school exams but there was a mistake in the grade on the report. Do you tell them the truth?

g It is possible for you to pay less than you should for a train journey by lying about which station you came from. Do you?

h You find a wallet in the street containing some money and an address. Do you contact the owner?

i You did not do your homework because you went out with your friends instead. Do you tell your teacher the real reason for not doing it?

j You try on a new garment when you get home from the shop and you spill something on it. Do you take it back and ask for a free replacement, claiming that the stain was already there?

C Public speaking

Speech

1 Imagine you are a famous real person, dead or alive, male or female. You are in a hot-air balloon over the Himalayas with other famous people. The balloon is losing height and descending rapidly towards the snowy peaks. Some of you have to be thrown out in order for the balloon to rise again and for the rest to be saved. The quality of your argument will be a matter of life and death!

Your teacher will allocate roles and you need to think about what kind of person you are (for example, politician, artist, composer, writer, scientist, pop star, film star, philanthropist, inventor) and why you are of value to the human race.

a You have only two minutes to jot down some notes.

b One by one around the class, argue why you should stay in the basket. You have three minutes of speaking time to justify your past, present and future existence. The teacher will decide whether or not to throw you out on the basis of how convincing your speech is.

TASK TIP B4

Sometimes one has to argue for something one doesn't actually believe. (It is in the job description of a barrister and a politician, for example). The skill is to sound entirely convinced and convincing even when one would prefer to be on the other side. As long as you can think of facts and examples to support your case, and you sound passionate enough, then your audience is likely to be persuaded that you know what you are talking about and also agree with it. Unlike a written argument, an oral argumentative speech mentions only the one view being presented because an immediate effect and audience response are required.

TASK TIP C1

Although most formal speaking is planned, scripted, rehearsed and/or aided by notes, the delivery of a speech should sound spontaneous and natural. Written prompts/cue cards should therefore be as discreet as possible.
Look at your audience while you are speaking; everyone knows that newsreaders and politicians read from an autocue – and may not have written their own speeches anyway – but these public speakers keep eye contact with the audience as a way of winning trust. Three minutes is a long time when speaking uninterrupted, and needs a surprising amount of material for normal speaking speed.

2 Listen to the extract below being read aloud, then discuss as a class what impression the speech has made on you. Which words/phrases do you remember?

President Barack Obama's inauguration speech

Forty-four Americans have now taken the presidential oath.

The words have been spoken during rising tides of prosperity and the still waters of peace. Yet, every so often the oath is taken amidst gathering clouds and raging storms. At these moments, America has carried on not simply because of the skill or vision of those in high office, but because We the People have remained faithful to the ideals of our forebears, and true to our founding documents.

So it has been. So it must be with this generation of Americans.

That we are in the midst of crisis is now well understood. Our nation is at war against a far-reaching network of violence and hatred. Our economy is badly weakened, a consequence of greed and irresponsibility on the part of some but also our collective failure to make hard choices and prepare the nation for a new age.

Homes have been lost, jobs shed, businesses shuttered. Our health care is too costly, our schools fail too many, and each day brings further evidence that the ways we use energy strengthen our adversaries and threaten our planet.

These are the indicators of crisis, subject to data and statistics. Less measurable, but no less profound, is a sapping of confidence across our land; a nagging fear that America's decline is inevitable, that the next generation must lower its sights.

Today I say to you that the challenges we face are real, they are serious and they are many. They will not be met easily or in a short span of time. But know this America: They will be met.

(APPLAUSE)

On this day, we gather because we have chosen hope over fear, unity of purpose over conflict and discord.

On this day, we come to proclaim an end to the petty grievances and false promises, the recriminations and worn-out dogmas that for far too long have strangled our politics.

We remain a young nation, but in the words of Scripture, the time has come to set aside childish things. The time has come to reaffirm our enduring spirit; to choose our better history; to carry forward that precious gift, that noble idea, passed on from generation to generation: the God-given promise that all are equal, all are free, and all deserve a chance to pursue their full measure of happiness.

(APPLAUSE)

In reaffirming the greatness of our nation, we understand that greatness is never a given. It must be earned. Our journey has never been one of shortcuts or settling for less.

It has not been the path for the faint-hearted, for those who prefer leisure over work, or seek only the pleasures of riches and fame.

Rather, it has been the risk-takers, the doers, the makers of things – some celebrated, but more often men and women obscure in their labor – who have carried us up the long, rugged path towards prosperity and freedom.

For us, they packed up their few worldly possessions and traveled across oceans in search of a new life. For us, they toiled in sweatshops and settled the West, endured the lash of the whip and plowed the hard earth.[...]

Time and again these men and women struggled and sacrificed and worked till their hands were raw so that we might live a better life. They saw America as bigger than the sum of our individual ambitions; greater than all the differences of birth or wealth or faction.

This is the journey we continue today. We remain the most prosperous, powerful nation on Earth. Our workers are no less productive than when this crisis began. Our minds are no less inventive, our goods and services no less needed than they were last week or last month or last year.

Our capacity remains undiminished. But our time of standing pat, of protecting narrow interests and putting off unpleasant decisions – that time has surely passed.

Starting today, we must pick ourselves up, dust ourselves off, and begin again the work of remaking America.

(APPLAUSE)

As for our common defense, we reject as false the choice between our safety and our ideals.

Our founding fathers faced with perils that we can scarcely imagine, drafted a charter to assure the rule of law and the rights of man, a charter expanded by the blood of generations.

Those ideals still light the world, and we will not give them up for expedience's sake.

And so, to all other peoples and governments who are watching today, from the grandest capitals to the small village where my father was born: know that America is a friend of each nation and every man, woman and child who seeks a future of peace and dignity, and we are ready to lead once more.

(APPLAUSE)

With old friends and former foes, we'll work tirelessly to lessen the nuclear threat and roll back the specter of a warming planet.

We will not apologize for our way of life nor will we waver in its defense.

And for those who seek to advance their aims by inducing terror and slaughtering innocents, we say to you now that, 'Our spirit is stronger and cannot be broken. You cannot outlast us, and we will defeat you.'

(APPLAUSE)

Our challenges may be new, the instruments with which we meet them may be new, but those values upon which our success depends, honesty and hard work, courage and fair play, tolerance and curiosity, loyalty and patriotism – these things are old.

These things are true. They have been the quiet force of progress throughout our history.

What is demanded then is a return to these truths. What is required of us now is a new era of responsibility – a recognition, on the part of every American, that we have duties to ourselves, our nation and the world, duties that we do not grudgingly accept but rather seize gladly, firm in the knowledge that there is nothing so satisfying to the spirit, so defining of our character than giving our all to a difficult task.

This is the price and the promise of citizenship.

This is the source of our confidence: the knowledge that God calls on us to shape an uncertain destiny.

This is the meaning of our liberty and our creed, why men and women and children of every race and every faith can join in celebration across this magnificent mall. And why a man whose father less than 60 years ago might not have been served at a local restaurant can now stand before you to take a most sacred oath.

(APPLAUSE)

So let us mark this day in remembrance of who we are and how far we have traveled.

In the year of America's birth, in the coldest of months, a small band of patriots huddled by dying campfires on the shores of an icy river.

The capital was abandoned. The enemy was advancing. The snow was stained with blood.

At a moment when the outcome of our revolution was most in doubt, the father of our nation ordered these words be read to the people:

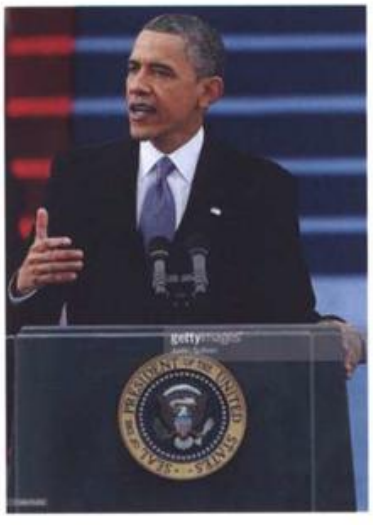
'Let it be told to the future world that in the depth of winter, when nothing but hope and virtue could survive, that the city and the country, alarmed at one common danger, came forth to meet it.'

America, in the face of our common dangers, in this winter of our hardship, let us remember these timeless words; with hope and virtue, let us brave once more the icy currents, and endure what storms may come; let it be said by our children's children that when we were tested we refused to let this journey end, that we did not turn back nor did we falter; and with eyes fixed on the horizon and God's grace upon us, we carried forth that great gift of freedom and delivered it safely to future generations.

Thank you. God bless you.

(APPLAUSE)

And God bless the United States of America.



SPEECH DEVICES

When making argumentative public speeches of any kind, whether in school meetings or national parliaments, speakers use linguistic and rhetorical devices to make their message more emphatic, more memorable, more emotive – and therefore more convincing. The phrases you remembered from hearing the speech in Task C2 the first time are likely to have included one or more of the following devices:

- sustained metaphor (to give cohesion)
- clichés (have universal appeal)
- direct speech/quotation (to sound authoritative, vary the voice)
- alliteration (for memorability)
- repetition/tautology (emphasising the concept)
- euphemism/provocation (less or more shocking ways of saying something)
- **hyperbole**/**meiosis**/**litotes** (exaggerating or minimising a situation or statistic)
- doubles (using a pair of similar words/synonyms to reinforce an idea)
- triples (using grammar structures in groups of three for conviction and elegance)
- repeating sentence or phrase structures (to build up to a climax)
- pathos/**bathos** (evoking pity or ridicule in the listener)
- **oxymoron**/paradox (a literal or conceptual contradiction)
- irony (saying the opposite of what you mean for memorable effect)
- satire/sarcasm (pointing out an absurdity or mocking someone or something
- juxtaposition (putting two ideas together to imply a link between them)
- appeal to sentiment, e.g. pride, nostalgia (for emotive effect)
- appeal to obligation , e.g. duty, decency (for moral effect).

3 Now study with a partner the part of the text in Task C2 allocated by your teacher. Find and list the rhetorical and linguistic devices of sentence structure and vocabulary. Share them with the class and discuss how they are effective.

4 If you were directing this speech to be delivered in a film, what instructions would you give the actor playing Barack Obama? With your partner, decide where and how the actor should include the following aspects which make an oral speech different from a written one, even though the script may be on autocue: Think about why the audience applaud in the places that they do.

a pauses

b tone and volume changes

c pace changes

d emphasis on certain words

e body language.

5 Write your own speech about a social, political or intellectual issue which really matters to you (e.g. homelessness, animal rights, free education). Make it about 500 words long.

a Record your speech.

b Your teacher will play everyone's speech back to the class. Refer to the relevant band descriptors for your syllabus and decide what mark you would give each speech, and why.

6 Remind yourself of Task Tips C1 and 3, and read the Key Point on Aspects of Public Speaking. Then, working in small groups:

a Agree on the content for a 12-slide presentation on how to make a speech.

b Make the slides, keeping the content of each brief, after discussing and agreeing on template, font, colour, transitions.

c As a team, present the slideshow to the class, who will vote on the best.

Debate

SPEAKING FOCUS

7 Your class is going to hold a formal debate. Your teacher will assess everyone's contribution as a speaker and as a listener.

Follow the procedure below.

a As a class, discuss and decide on a motion (subject for the debate). Your teacher writes the motion on the board in the form *This house believes that ....*

b The class divides into four groups, with three or four students in each. (If the class is larger than 16 students, make six groups.) Half are told they are to speak for the motion (proposers), the other half against (opposers).

c Each group elects a speaker to deliver the group's contribution to the debate. The speaker collects and records the ideas of everyone in the group in note form. (The teacher may give you time to do some research on the topic.) Remember, it doesn't matter whether you personally agree with the side you are presenting.

d The group selects the best points and finds support for them, with statistics for example. It is a good idea to try to predict the points the other side will make so that you can refute them in advance. The group agrees on the best order for the points. A logical and effective structure for a debate speech is: introduction, **thesis** (argument), main points, conclusion.

e The elected speaker rehearses the speech, which may be scripted or consist of notes on cue cards, quietly to his or her own group, and as a result improves it stylistically and structurally, adjusting the length if necessary. Formal language is used in debate speeches, which begin *Ladies and gentlemen ....*

f The debate is conducted, with the teacher as chair, in this order: first proposer, first opposer, second proposer, second opposer, and so on.

g While the rest of the class – the 'floor' – listen, they are assessing the quality of the arguments and thinking of possible questions to ask when all the speeches have been delivered.

h The chair asks if there are any questions from the floor. You can ask the relevant speaker for clarification of a point or challenge his or her claims with a counter point or contradictory evidence. The speaker responds briefly to your questions and challenges.

i The chair calls for votes for the motion, votes against the motion and abstentions. You should vote according to the quality of the arguments and delivery, not according to your own views or friendships. Only abstain if you think both sides are equal. The teacher counts hands and announces the result of the debate.

ASPECTS OF PUBLIC SPEAKING

The first considerations when preparing a public speech are:

- Aim – What is the goal? (What is it you need to convince the audience of?)
- Audience – Who are they? (How many of them are there? Why are they there? How much do they already know? What are their expectations?)
- Context – How much time do you have? How formal is the occasion?

The next three aspects to be considered are:

- Content – Select strong points, enough but not too many; make them interesting, relevant, supported and ordered; develop each idea but without spending too long on it.
- Style – Use precise and evocative words, not long ones simply meant to impress; use devices to make you sound well-informed and passionate about the issue, but not over-emotional.
- Delivery – Speak more slowly than you normally would; vary pace and tone of voice.

FURTHER PRACTICE

a Listen to a political debate, or an extract from one, on radio or television. This could be a parliamentary broadcast or an argument between guests on a news programme. List all the rhetorical devices you can identify, think about how they were intended to influence the audience, and judge the effectiveness of the speeches.

b Script an argumentative dialogue, of about 500 words between two speakers who believe strongly for and against a controversial issue. Use A and B in the margin to identify the speakers, and give a balanced and comprehensive argument covering both sides. Use strong and emotive language, as well as some of the rhetorical devices you have learnt about in this unit. Perform your dialogue to the class with a partner.

c Below is an example of urban graffiti. Some people find it attractive and believe it serves a useful purpose, others believe it is ugly and criminal.

i Write points, in two columns, for both sides of a debate on the topic of graffiti.

ii Choose which side to argue, then write a speech of about 500 words (which could be used for a coursework piece). Deliver your speech to the class.

Glossary of rubric terms

Analyse	scrutinise and interpret content or style of a text
Annotate	underline relevant matter in a text and add marginal notes
Argue	give supported reasons for a belief or action
Check	read text after writing to determine quality and accuracy of content
Choose	make a free choice of ideas or language
Compare	look for similarities
Contrast	look for differences
Describe	give an outline of / refer to characteristics of a topic or object
Develop	elaborate on an idea in the same direction
Discuss	look at a topic from various points of view
Edit	modify and correct
Evaluate	judge the effectiveness of a written or spoken text
Evoke	elicit a feeling
Expand	give a fuller version
Examine	look closely at the details of
Explain	set out purposes or reasons
Explore	enquire further into an idea or topic
Focus	make the centre of interest
Give an account	recall / describe a chronological series of events
Identify	name/select/recognise
Illustrate	provide examples in support of a claim
Infer	deduce from implied material
Inform	give the reader the facts
Interpret	say what you understand the meaning to be
Justify	give reasons for conclusions or decisions
List	use note form in a column to collect ideas
Narrate	tell a story as written or spoken text
Persuade	convince audience to give writer/speaker something they want
Plan	prepare content for a written or spoken response
Present	deliver structured information
Select	choose relevantly from a text
Sequence	order and connect material logically
Structure	organise the content
Study	observe thoroughly
Summarise	reduce to only the main points
Support	give evidence
Synthesise	combine two or more elements to form a new whole
Trace	follow the development of a process from the beginning

Glossary of language terms

abbreviation shortened form of a word, e.g. *Dr*

accent distinctive way of pronouncing a language

acronym series of initials (which may form a kind of word, e.g. WYSIWYG) that stand for a much longer group of words

allegorical symbolic representation of abstract or spiritual meaning through concrete forms

alliteration repetition of the initial letter in adjacent words, e.g. *dark dank dungeon*

analogies similar concepts for the purpose of clarification and example

antithesis words balanced to create contrast

argumentative designed to convince reader to accept a particular view

assonance repetition of the vowel sound in neighbouring words, e.g. *deep sleep*

autobiography account of a person's life written by him/herself

bathos lapse in mood from the sublime to the trivial or ridiculous; anti-climax

biography account of a person's life written by someone else

blurb publisher's brief description of a book, printed on the back cover

brainstorm immediate thoughts and associations for a particular topic

brochure pamphlet containing illustrations and information about a product or service

chronological arrangement of events in order in which they occurred

clause group of words containing a **finite verb**

cliché well-known and overused phrase, e.g. *Once upon a time*

climax point of greatest intensity in a narrative text

collate collect and combine information from two or more sources

collocation habitual juxtaposition of a particular word with another word; fixed phrase

colloquialisms everyday spoken language

commentary a descriptive account of an event as it happens

complex sentence sentence consisting of one main clause and one or more **subordinate clauses**, e.g. *After he had supper, he went to bed*

compound adjective two or more adjectives linked by a hyphen to describe the same noun

compound sentence sentence formed from two **simple sentences** using *and*, *but*, *so* or *or*, e.g. *He ate supper and he went to bed*

connective joining word used to form compound or **complex sentence**, e.g. *but*, *although*, as

context surrounding parts or setting of a text

coordination joining of two sentences to make one using the connective *and*, *but*, *so* or *or*

cue cards notes to help speakers remember a speech

denotation literal dictionary meaning of a word

description attempt to enable the reader to visualise something

dialect form of a language, including grammatical variations, peculiar to a specific region or social group

dialogue spoken words between two people; speeches by characters in a narrative or drama text

direct speech speech reproduced exactly as it was spoken, in inverted commas

discourse markers adverbials at the start of paragraphs to indicate direction of the discussion

discursive discusses something informatively from different viewpoints

dramatic irony when audience knows more than the character concerned

editorial newspaper or magazine editor's published comment on a topical issue

embedded clause a subordinate clause within a sentence, usually marked by commas, e.g. *Hawai, where I go every summer, grows coffee*

emotive language evoking an emotional reaction

empathy ability to identify with the experience and feelings of someone else

euphemism tactful or evasive way of referring to something controversial or distasteful

explicit stated clearly

figurative non-literal use of language

finite verb verb that has a subject

flyer leaflet distributed to advertise an event or product

genre category of speech or writing, e.g. **narrative**

gist main ideas contained in a text or speech

gothic fictional horror or mystery in medieval-type setting

grammatical item word with no independent meaning which facilitates syntax, e.g. *if*

hyperbole deliberate exaggeration to make a point, e.g. *I've told you a million times*

imagery pictures created in words: see **simile** and **metaphor**

imaginative fictional or creative

implicit implied, though not overtly expressed

imperative form of a verb used to give a command, e.g. *Be quiet!*

inference deduction or conclusion that can be drawn from a text

informative transactional text containing data

intensifier adverb which strengthens the following word, e.g. *really, amazing, very*

interlocutor person who participates in a dialogue or conversation

irony event or utterance conveying the opposite of the truth or what is intended, expected or deserved

jargon specialised or technical language of a particular group

lexical item unit of meaning which can be looked up in a dictionary

litotes affirmative expressed by the negative of its contrary, e.g. *I shall not be unhappy to see him go*

logo symbol representing an organisation or company

main clause principal clause of a **complex sentence** which can be a sentence in its own right,

meiosis deliberate understatement for effect, e.g. *That must have cost a penny or two*

metaphor comparison without using *as* or *like* that uses one or more words **figuratively**

metre pattern of beats in lines of poetry; division of stressed/unstressed syllables into units called feet

mind map diagram for visualising links between ideas and information

mini-saga complete narrative in exactly 50 words

mnemonic technique for remembering something

monologue a sustained utterance spoken or thought by an individual, which may be written

monosyllabic consisting of words of one syllable

mood feelings evoked in a reader by a **narrative** or descriptive text

narrative tells a story; consists of **plot** and character

non-defining relative clause subordinate clause introduced by *who* or *which*, which gives more information about the subject (and is preceded by a comma)

non-fiction believed to be true

non-sentence group of words without a main verb

novel fictitious prose narrative of book length

novella very long short story

nuance subtle meaning

obituary summary of and praise for a famous person's life, published on their death

omniscient all-knowing, used to describe narrators

onomatopoeia word that sounds like its meaning, e.g. *rustling*

oxymoron phrase consisting of two contradictory terms, e.g. bitter sweet, fake news

paradox truth which appears impossible or illogical, e.g. *one must be cruel to be kind*

paraphrase express the same meaning in different words

parenthesis grammatically non-essential part of a sentence indicated by a pair of commas, dashes or brackets to enclose the extra information

participle part of a verb which can be used independently as an adjective; may be present, e.g. *shining*, or past, e.g. *damaged*

part of speech word categorised according to syntactical function, e.g. noun, verb, adverb

pathos pity or sorrow created for a fictional character or real person

persona character adopted by an author

personification giving human attributes to non-human things

phonetic relating to sound

phrase group of words that does not contain a **finite verb**, e.g. *after eating his supper*

plagiarism stealing the expression of another writer and presenting it as one's own

plot sequence of events in a **narrative**

polysyllabic consisting of a number of syllables

prefix letter(s) added to the beginning of a word to alter its meaning, e.g. *un*happy

propaganda text aiming to persuade others to adopt a particular political or religious viewpoint; exaggerated and selective version of events

realia objects and material from everyday life used as teaching or presentation aids

register level of formality or particular style of expression, shaped by context

relative clause clause introduced by *who* or *which*, which defines the subject (and is not preceded by a comma)

reported speech speech that is reproduced indirectly, without inverted commas

rhetoric language features designed to persuade

rubric set of instructions for exam questions

salutation greeting to begin a letter, typically *Dear* plus some part of recipient's name or official position

sarcasm use of irony to mock or convey contempt

satire humorous genre aiming to expose subject to hatred or riducule

scan read a text to identify specific information

sentence group of words containing a subject and a finite verb

sequence logical order of material within a text

simile comparison using as or *like*, e.g. *She was like a fish out of water*

simple sentence sentence consisting of a single **main clause**, e.g. *He went to bed*

skim read a text quickly to grasp its **gist**

Standard English form of English understood by all users of the language

stem part of a word with its own meaning, e.g. *dyno*, *aero*, to which **prefixes** or **suffixes** can be attached

structure organisation of content of a text or speech

style selection and application of language elements

subordinate clause clause of a **complex sentence**, generally introduced by a **connective**, which cannot stand as a sentence on its own, e.g. *After he had supper, he went to bed*

suffix letter(s) added to the end of a word to alter its form and function, e.g. *management*

summarise reduce a text to its essential ideas

synonym word/phrase with similar meaning to another

synopsis brief summary or outline of a **plot**

syntax grammatical arrangement of words and phrases to form sentences

tautology saying the same thing twice in different words

thesis proposition or statement of theory

valediction farewell sign-off in a letter, e.g. *Yours faithfully*

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