

> Learner's Book answers

1 Adventure

1.1 The start of an adventure

- 1 • Central characters in adventure stories are usually recognisable, everyday people, sometimes with a special talent. Other characters might include mentor figures, villains, characters who assist on the main character's journey.
 - Initial settings may be domestic before the narrative shifts to more dramatic/dangerous settings, such as jungles, castles and mysterious lands.
 - There is usually a quest or challenge for the central character – they encounter problems along the way and usually have to outwit or battle against an antagonist.
 - Endings are usually upbeat – the protagonist succeeds, the quest is complete, the antagonist is defeated.
- 2 a strong, angry
b small pieces of coloured paper
c very angry
d roughly gathered up
- 3 a Odile lives with her grandfather; her father is mentioned, but does not seem part of their life.
b The house is in an unusual place – built into the rock of a mountain.
c Other unusual aspects are the suggestion that Odile can fly, and her father's 'magical' coat.
- 4 The wind catches her coat and she flies briefly; she tries again and really flies.
- 5 a to arouse the reader's interest in the fantasy element of the story; to indicate what will happen
b to imply that the coat enables flight; to suggest a link between father and daughter

c It confirms what the narrator tells the reader at the start; it is the climax of the story – the most unusual part.

6 Learners' answers will vary, but are likely to focus on the fantasy element and the mysterious setting.

7 Answers are likely to include: likeable, 'normal' central character; unusual setting; special powers.

1.2 Quest!

1 Learners' answers will vary, but learners should be able to justify their opinions.

2 Learners' answers will vary, but learners are likely to suggest a confrontation with the Kraiks and that Odile will use her powers to overcome the Kraiks and return with the plant.

3 a six

b They hope he will buy a guitar when he has some money.

c They seem to represent a 'normal' mother-son relationship. She playfully nags him about sleeping in; she makes sure he has enough money and wants to know his time of return; he obliges in an offhand-but-playful way. It is implied they have a good relationship. Some might say he is a little disrespectful to his mother's concerns.

d After finding the money, Alex buys his friend a guitar and a bike for himself.

e Learners might point to the fact that he is honest about handing in the money and then shares some of it with his friend. Some might feel he is a little dismissive of his mother.

4 a We are told that he'd had a strange year, which alerts us to interesting possibilities ahead in the story.

- b** Suggestions might include finding the money or receiving the letter.
 - c** It ended in an uplifting way. Learners may admire Alex's kindness and feel that he deserves his reward of a new bike.
- 5**
- a** Learners' answers will vary, but both bullets should be covered. Ensure that ideas for the second bullet are in keeping with the story so far and also genre conventions.
 - b** Check that learners have created a convincing sequence. Better plans may have some non-chronological aspects.
- 6** Check that learners maintain the voice throughout, and that it is appropriate to her situation.

1.3 Train trouble

- 1** Learners' answers will vary. Check for clarity of explanation, a convincing ending and interesting delivery, as suggested in the bullet points.
- 2**
- a** Chennai Egmore station is noisy, busy and assails the senses – there are objects and people on the platform, many people present, the sound of trains, display boards, the smell of fish, etc.
 - b** The narrator and Passepartout are under pressure and not used to the situation; they sweat and act differently on the train to the locals. Subbu appears to be used to the situation – he is calm and not sweating; he organises his companions efficiently and without fuss.
- 3**
- a** They notice how out of place the two travellers seem – their belongings are not stowed safely when the train departs; the other train users anticipate some comic problems ahead for the narrator and his companion.
 - b** The writer is implying that they are ill-at-ease in their new situation and have little experience of train travel across India.

4 Example answer:

Sentence type	Example	Effect
Simple	<i>Chennai Egmore station could be heard before it was seen.</i>	Gives the reader an immediate image of the scene; is direct and opens the description in a clear manner.
Compound	<i>Passepartout leapt about, clicking away, and I smiled weakly for the camera before boarding the Anantapuri Express to Nagercoil.</i>	Helps to show a contrast between the energy of Passepartout and the less sprightly narrator.
Complex	<i>Engines hissed and thudded as they began to move, high-pitched announcements singing out in breakneck-speed Tamil, while the smell of dried fish crept up my nostrils.</i>	The main clause provides information about sounds of the station and the dependent clause suggests the pervasive smell that lingers throughout.

- 5** Learners' answers will vary, but check that anecdotes are written in full sentences and include the features listed.

1.4 A hard journey

1 Example answer:

Stanza	What happens
1	The narrator describes food.
2	The narrator stops eating and picks up his sword.
3	The snow and ice prevent the narrator from travelling.
4	The narrator's boat moves.
5	The narrator acknowledges the difficulty of the journey and its confusions
6	The wind and weather change and the boat sails on

- 2 ... 'draw my sword and stare' – both alliteration and sibilance, perhaps suggesting the speed with which the sword is drawn or the narrator's decisive behaviour. 'when a breeze breaks waves, / bringing fair weather' – the 'b' sound echoes the dramatic quality of both the wind and the change in weather. The sibilant s/z sounds recreate the sound of the sea and wind.
- 3
- He might have grown tired of inactivity.
 - He accepts the situation calmly and drops anchor.
- 4
- He feels confused by the number of possible turnings/decisions along the way.
 - His luck changes when the wind gets up, so he can set sail.
- 5 Discussions should explore the idea that the narrator's luck changes and the sense that, although the ending feels positive, there is no conclusion to the journey.
- 6 Discussions might focus on the idea that life is random and beyond human control (A), and that an optimistic belief and trust in fortune pays off (B).
- 7 Outcomes will vary, but check that groups justify their decisions and reach an agreement.
- 8 Learners' answers will vary. Check that relevant quotations/references are used, an opinion is given and justified, and that aspects of method are explored.

1.5 Danger!

- 1
- The difficulty of climbing along the branch; the threat of the water below; the feeling of loneliness; the increasingly dangerous branch; the eels; the branch splitting
 - Anxious and fearful; lonely; determined
 - Learners' answers will vary.
- 2 Check that learners' storyboard images tell the main events of the story and are linked to the build-up of suspense.
- 3 Learners' answers will vary, but strong responses will select suitable examples, such as 'forced', and give a detailed comment about its connotations in the context of the extract.
- 4 Learners' answers will vary, but should be justified convincingly.
- 5 Learners are likely to select *The wall was still three feet away . . .* or *He felt the branch shudder . . . It was splitting* and explore how the ellipsis suggests to the reader that the character is at the mercy of the situation/expecting to fall/holding his breath, etc.
- 6 Answers will vary, but the focus should be on the element of suspense. Weaker responses will just spot features. Stronger responses will explore suspense and use examples to support points.
- 7 Check that learners deliver their stories with appropriate expression of excitement.

1.6 Creating suspense

- 1 Check that ideas for character and situation are in keeping with genre convention and that all bullets are addressed in learners' plans.
- 2 Learners are likely to comment that B uses better sentence variety, more emotional content and uses adjectives and adverbs to convey more drama/indication of feeling.
- 3 Learners' answers will vary, but check that suggested sentences are likely to engage a reader.

- 4 Learners' answers will vary. Stronger responses will be able to make the reader engage with the character's struggle and build suspense during the story effectively. Technical accuracy will also be a useful guide to success.
- 5
- a Comments may focus on the range of vocabulary, the mystery of the cave, the danger, the sentence variety and technical accuracy.
 - b Any of the points listed in 5 a.
 - c The colon and semi-colon creates a sense of control at times, as if the narrator is thinking logically about the situation. The ellipsis suggests tension.
- 6 The 'voice' seems curious, uncertain but also decisive, captivated, accepting, brave. Phrases learners might identify include: *I'd dreamt of this moment, This was no easy thing, the furious, boiling waters, An unseen force propelled me towards the water.*

Check your progress

- 1 Answers are likely to identify some of the following: distinctive settings, quest narrative, characters undergoing tests, mentor figures, happy endings. Specific examples may be drawn from the story in Sessions 1 and 2, or learners' own research/knowledge.
- 2 Central characters are usually 'ordinary', relatable figures who are set a challenge or quest. They undergo problems or crises but emerge as victors.
- 3 Answers might include: gesture, facial expression, captivating opening, humour, emotional elements, pauses, dramatic ending.
- 4 Alliteration is the use of the same sound, especially consonants, at the beginning of several close-together words. Sibilance is the use of repeated soft consonant sounds for emphasis. Check examples are accurate.
- 5 Answers might include: placing a character in danger, gradually increasing the threat in a story, introducing an antagonist, exploring the fear felt by a character, focusing and describing the danger in depth, suggesting that catastrophe has happened.
- 6 Learners should acknowledge the importance of planning, writing and redrafting, offering tips, such as planning the stages of a story, making writing clear and descriptive/ action-driven where needed, using redrafting to substantially change where needed.



Learner's Book answers

2 'Hey, You Down There'

2.1 Calvin and Dora

1 Learners may make notes on:

- Calvin burping, his small red-rimmed eyes, the loose red skin on his neck, his violent action towards the cat
- his abrupt manner and intimidating attitude towards his wife
- Dora's wariness/fear of Calvin, her quiet acceptance of his orders, her thoughts about his appearance.

2 Discussion should focus on the fact that Dora seems timid and keen to keep Calvin happy; we sympathise with her because she is positioned as someone who is not treated well.

3 Example answers:

Sentence opening	Function
<i>For two weeks now . . .</i>	When: Helps the reader understand time and the length of Calvin's actions.
<i>Several feet back . . .</i>	Where: Allows the reader to picture the scene in relation to the upcoming information about the stake.
<i>By the time . . .</i>	When: Indicates a time link between the events of the previous sentence and what has happened in the elapsed time.
<i>From the house . . .</i>	Where: Tells the reader that the setting has shifted and shows where Dora is now positioned.
<i>If she weren't . . .</i>	Why: Gives an indication of the manner of Dora's actions, as described in the next part of the sentence.

Sentence opening	Function
<i>While she waited . . .</i>	How: Prepares the reader for information about Dora's actions in the following part of the sentence.

4 Learners' answers will vary.

2.2 Down the hole

1 a At first she wishes for some water in the bucket, but then she wishes for anything to happen so that she is free from her task.

b The bottom drops out of the hole.

c Possible answers:

- *The usual redness of his face was gone; now it was a yellowish green.*
- *He was trembling violently and had trouble breathing.*
- *Calvin lay upon the ground, panting.*
- *Under ordinary circumstances, Calvin did not converse with Dora but now he seemed eager to talk.*
- *. . . 'Why, that hole must be a thousand feet the way the bottom dropped out of it!'*
- *Calvin babbled on.*

2 The quotation implies she would have been happy if he had been seriously ill/died. Learners may see this as comic or sinister. Their sympathy for Dora may lead them to understand her feelings, rather than judge her as a bad person.

3 Learners' answers will vary. Check that coordination is present in the compound part of the sentence and that learners have included a subordinate clause.

4 Learners' answers will vary. Check that extra dialogue is in keeping with the base text and that sound effects are appropriate to the scene.

5 Check that learners have followed the advice in the bulleted list.

2.3 Gold!

1 Learners should identify Calvin as a negative stereotype, noting his apparent greed, ignorance and mistreatment of his wife. His depiction is likely to be viewed as a comic description of small-minded man.

2 a *It don't make sense.
No wonder they ain't got any sense.
There ain't any mines in this part of the country.
Ain't you ever heard of them secret government projects?
Now I'm going to town to get me a load of flashlights. They must need them bad. Now, mind you watch that hole good. Don't let no one go near it.'*

b Learners may comment on the way in which dialect creates a sense of character and how Calvin's low morals and greed are being aligned with his social status.

3 Learners' answers will vary, but should include details about the cues given in the task. Responses should be in standard English, but note that learners probably will not demonstrate the formality of the letter in the next section of the story.

4 Speaker A sees Calvin as a figure of fun; a nasty, miserable, angry person; a fool with some bad traits.

Speaker B sees Calvin as a villain, and can't see any justification for his awful behaviour – the speaker hopes that Calvin will be punished.

Speaker C sees Dora as weak and a little dim. They imply blame – Dora is not helping herself.

Speaker D has real sympathy for Dora and sees her as a tragic figure trapped in a situation she cannot escape from.

5 Learners' answers will vary.

2.4 Glar the Master

1 Example answers:

Quotation	What it shows about Dora and her life
<i>It was seldom that she had time to idle away</i>	Dora is kept so busy on the farm (and by Calvin) that she gets little chance to relax.
<i>he burdened her with chores</i>	Calvin gives Dora many tasks to complete, implying his dominance and thoughtlessness.
<i>She read the note slowly, shaping each word with her lips as she read.</i>	Dora struggles a little with reading, but takes her time to understand.

2 Learners' answers will vary, but should address all bullet points and capture a sense of Calvin's personality in keeping with what the reader has learnt about him so far.

3 Learners may focus on the oddity of Glar's name, suggesting his 'otherness' and also his implied status as 'The Master'.

4 Learners' answers will vary depending on which words learners do not know.

5 The formal language makes Glar seem intelligent. It gives the impression of him having a high status and being a bit cold and distant.

6 Start of example answer:
Your language is horrible, but we could work it out from the simple book you gave us.

2.5 Back down the hole

1 Example answer:

Character	What they do and don't understand about the situation
Dora	Dora does not know who the people down the hole are, but she has learnt about Glar's interest in chicken and turkey, and his assumption that the surface-dwellers are trying to kill him.

Character	What they do and don't understand about the situation
Calvin	Calvin has learnt little about the people down the hole as he has not read the letters and has made the wrong assumptions about the desires of the people down the hole. He does not realise their skill and different view of the world.

- 2** Learners may point out Calvin's attitude to Dora, his greed and stupidity/ignorance using the following quotations:
- *'Fix me something to eat,' he ordered Dora.*
 - *'Shut up,' Calvin answered.*
 - *'A whole hundred of them,' he chuckled, more to himself than to Dora. 'Fifty-nine cents a piece. Peanuts . . . one bar of gold will buy thousands.'*
- 3** Responses are likely to focus on Calvin's dismissive attitude to the people down the hole and how he tries to manipulate them and the situation for his own gain; his unwillingness to read the letters, the awful manner he displays towards Dora and the submissive role he expects her to perform. Stronger answers will note how the writer manipulates the reader's response by giving Calvin culturally negative attributes and contrasting his cruel dominance with his wife's status as a victim.
- 4** Learners' answers will vary, but will probably develop earlier points. Check that learners give an opinion in their analysis and offer comment on the writer's methods of conveying the theme of human greed and cruelty.

2.6 Turkey

- 1 a** Responses will depend on how learners interpret the tone of the story – whether they view Calvin as a comic villain or a more sinister character.
- b** Various ideas for the next phase of the story are possible: some learners might anticipate the link between Calvin and Glar's request for turkey.

- 2** Many learners will be able to anticipate what the ending will be by this point, from the earlier descriptions of Calvin's neck (for example, . . . *the loose red skin on his neck . . . The loose folds of skin on his neck.*)
- 3** Learners' answers will vary, but check that learners explore the implications of each view listed.
- 4** Check that each of the bullets and the suggested sequence of the story are appropriate and likely to lead to an effective story.
- 5** These bullets require thought on behalf of learners – ensure they understand them, especially the first two about character positioning.
- 6** Responses should vary. Effective answers will show an understanding of the advice/prompts offered in Activities 4 and 5.

Check your progress

- 1** Calvin's farm does not have enough water; his well has not produced water; Calvin mistreats Dora.
- 2** A compound-complex sentence is composed of a compound sentence and a subordinate clause. Check the accuracy of examples.
- 3** Non-standard English refers to words and grammatical patterns that fall outside the conventional forms of English, slang such as 'gonna' for 'going'.
- 4** Formal English is the form of English used in more 'serious' texts and situations, such as news reports or official speeches. Informal English is a more relaxed form of English, used when speaking or in more casual, written texts, such as emails to friends.
- 5** Examples might include greed, communication, relationships, marriage.
- 6** Learners are likely to suggest a moral message, such as 'do not try to exploit people', 'greedy people are always punished'.

> Learner's Book answers

3 Film and fame

3.1 Meeting your hero

- Words that show the setting in paragraph 1: *Bombay; India; important city; vast factories; smoking chimneys; shops; bazaars; film studios; cinema; Regal Picture House.*
Proper nouns: *Prem; Bombay; India; Regal Picture House.*
- Learners' answers will vary, but learners' sentences should follow the same format as the example with a noun and include some comment on effect.
- a–d** Learners' answers will vary, but check that learners have chosen three words and spelt them correctly, selected a suitable quotation and that they offer logical justifications in their discussions.
- Learners are likely to point out that the descriptions of Rasi here are based on the fictional characters he plays and the construction of his appearance in films, rather than any first-hand knowledge of the man himself.
- Contractions: *you're; I've; he's; I'm.*
Check that the dialogue rules cited in the Language focus feature have been annotated.

3.2 Predicting the story

- Ideas and reasons will vary. Some learners might feel that this story will explore issues of public persona and the less glamorous reality. Others may take a more positive view.
- Learners' answers will vary, but check that their plans follow the four-paragraph model and address the cues in the right-hand column.
- Check that all four bullets are addressed, especially the language cues.
- Examples might include: *large car; unmistakable figure; mango-flavoured fudge; waiting car; extra money.*
- Prem might well have dozed off in the heat*
 - His voice sounded shaky*
 - They're; I'm; I'll*

- Learners' answers will vary, but check that they have identified relevant quotations and rewritten any lines in their own pieces where needed.

3.3 Real lives, real problems

- Check correct identification of:
 - headline: *Hrithik Roshan says he practises every day to overcome stammering*
 - lead: *Hrithik Roshan, who has had a long struggle against stammering in his life . . .* (paragraph 1)
 - byline: *HT Correspondent, Hindustan Times*
 - paragraphs: five main paragraphs in the article
 - concluding sentence: *For 22 years I saw him do this.*
 - iii
 - iv, v and vi
 - i and ii
 - ii, v and vi
 - ii, v and vi
 - iv
 - Answers should focus on 'practise hard'.
 - Answers should focus on 'major hurdle'.
 - Check that learners have selected a suitable person and that information about them is available.
 - Check that the layout, structure and language details in learners' articles are accurate, and ensure appropriate features have been used.
- ### 3.4 Reviewing films
- The answers for this activity should be in complete sentences.
 - Comedy, family and superhero genres (action and adventure are also acceptable)

- b** *X-Men* or *Batman*
- c** The review is positive; quotations could include: *The Incredibles is an incredibly funny and incredibly warm comedy . . . I laughed so hard, I sometimes felt my ribs would explode . . . it's the humour that wins the viewer over . . . this one feels fresh; If you're looking for the classic holiday movie which provides fun for all the family, search no further, The Incredibles is incredible comedy.*

2

Language type	Example
Names of directors, actors and film studios	Craig T. Nelson Holly Hunter
Technical language linked to films	Animation/soundtrack Soundtrack
Facts about the film	Craig T. Nelson voices Mr Incredible Holly Hunter voices Elastigirl The main characters defeat robbers. Mr Incredible has to stop his activities. They have to move to another city. Mr Incredible is given a new opportunity Edna Mode is a costume designer.

- 3** Check that learners have correctly identified the features.
- 4** Example answers:
 - a** The compound adjective 'mind-blowing' exaggerates the effects of the nouns 'animation' 'soundtrack', suggesting that both are astoundingly good.
 - b** The proper noun 'Edna Moore' is described with the adjective 'hilarious', which alerts the readers to the character's comic brilliance.
- 5** **a** The hyperbole (exaggeration) suggests uncontrolled laughter.

- b** The comparison suggests the volume of laughter produced.

3.5 Writing a review

- 1** Check that the films learners choose are suitable and that information is readily available.
- 2** Check learners' plans to ensure they have included all the listed information where available.
- 3** Check that three new and appropriate phrases have been devised.
 - Positive phrases: a must-see; a smash hit; worth seeing; high points; must not be missed; an exciting piece.
 - Negative phrases: a disaster from start to finish; little to recommend it; disappointing; a predictable storyline; an unsatisfying ending,
- 4** Check that learners adhere to the guidance in the task for their paragraph plans.
- 5** Learners' answers will vary, but check that structure and content are appropriate. Stronger responses will effectively balance technical details and opinion.

3.6 Preparing a speech

- 1** **a** In Thailand / on the border between Myanmar and Thailand.
- b** The Wild Boars football team.
- c** A variety of opinion is possible, such as the boys themselves, the coach, or poor supervision of the caves by local authorities. Check that views are justified.
- d** 10 July
- e** Learners are likely identify ideas about: humans working together and risking their lives to save others; reckless behaviour; the consequences of unthinking actions; the adventure of youth; good and bad luck, etc.
- 2** **a** They: appeared on international television; achieved global celebrity; met the Thai prime minister (Prayut Chan-o-cha) and were given an award – the Asian game-changer award; met Zlatan Ibrahimovic; have been on Ellen Degeneres's talk show

- b** In Thailand they are treated as heroes who have brought honour and glory to their country; overseas they have more of a celebrity status.
 - c** The error is 'more braver' which should be rewritten as 'braver'.
- 3** Zlatan Ibrahimovic is their hero, probably because he has excelled in a sport they play.
- 4 a and b** Check that all preparation is completed.
- c** Planning is likely to follow the bullet points. If so, check that enough weight is given to each one and that justifications are likely to be convincing.
- 5 and 6** Learners' answers will vary. Encourage learners to check their speeches using the prompts in Activity 5.

Check your progress

- 1** Answers might refer to the use of references to places via proper nouns, striking choice of vocabulary in descriptions of place, use of colours, sensual description, etc.
- 2** Answers might include *don't*, *couldn't*, *I've*.
- 3** A proper noun is the name of a specific thing, place or person, marked by an initial capital letter, such as Bombay; abstract nouns express feelings and ideas, such as 'love' or 'freedom'; an adjective–noun combination places an adjective next to a noun, such as 'angry child'.
- 4** Answers might include: headline, lead (a paragraph at the start), byline, paragraphs, concluding sentence (for a newspaper), positive and negative language, references to special effects, lead actor, soundtrack, genre and plot (for a film review).
- 5** Answers might include: title, cast/actors list, rating, plot recount, backstory recount.
- 6** Alongside content, aspects of delivery such as speed, gesture and eye contact.

Learner's Book answers

4 Small but perfect

4.1 Flash fiction

- 1 Learners' answers will vary, but check that they have covered the main events in sequence: trees are burnt; husband carries branches; one tree is spared; husband taken away; mother and son go to the city; bombs fall. Also check that connectives are used to sequence the account.
- 2 Learners' answers will vary, depending on interpretation and which part of the story learners choose to focus on.
- 3 Possible answers:
Figs were our country's first gift to the world: expresses the cultural significance of the fruit, the outward, generous nature of the country
in the soft, ripened flesh you could taste the warmth of the sun: shows how the fruit retains some symbolic goodness of previous times and nature's gifts
it is a flower that has turned in on itself, so that all of the beauty and goodness lies hidden: conveys how goodness still remains within and can't be corrupted.
- 4 *The last fruit was ripe on its branches and the leaves had almost gone.* This suggests that a country in its prime was being destroyed by its enemies.
- 5 Answers are likely to suggest that the man was, like the tree, at the end of his existence but still showed traces of beauty and/or resistance.
- 6 The end of the story suggests that her experiences have made her hide away her positivity, but it still exists even though it appears lost.
- 7 Answers may identify ideas about hardship, memory, displacement, destruction and resilience. Learners might suggest that the context of war informs the story.

4.2 Small but precious

- 1 a 32 years
b A small piece of plastic-coated paper with writing showing two words and some numbers.
c Learners' answers will vary.
d Proud; wistful; reflective; emotional
e Answers are likely to focus on the bond of motherhood, the power of family memories and the cycle of human existence.
- 2 Learners' answers will vary, but check that learners have addressed all prompts a–g.
- 3 During discussions, walk around the classroom, checking for evidence of non-verbal skills and cooperative discussion.
- 4 Plans will vary, but check that parts of the table are completed.
- 5 a Notes will vary.
b Check for evidence that learners have understood and accurately used the concepts of expanded noun and verb phrases.
- 6 Learners' answers will vary, but ensure that learners have made imaginative use of symbolism.

4.3 Haiku poetry

- 1 Check that learners' sketches capture the main elements of the poems.
- 2 Missing words: three; seventeen; specific; natural; image.
- 3 a Answers are likely to note the explicit details related to the sensory descriptions of nature.

b Possible tones: uplifting/optimistic/celebratory for 'Seaview Haiku'; foreboding/dark for 'Over the Wintry'; peaceful/mysterious for 'Under the Evening Moon' peaceful/wistful for 'Koi'.

c Learners' answers will vary.

4 and 5 Listen to the readings and ensure that variation in vocal delivery is a conscious choice. Check that learners have chosen suitable images to accompany their readings.

6 a 17

b It has the same number of syllables, but they are not distributed across the lines in the same way.

c Stream and field.

7 Learners' answers will vary, but they should explore content, meaning and also form/language choices with confidence.

4.4 Writing imagist poetry

1 Pound meant that poets choose to write details that are vivid, important or stand out.

a Check choices made and notes taken to ensure they focus on nature.

b Responses will vary. Check image choices.

c Check that the sequence and title that learners decide on make sense.

2 Check that all learners have understood the concept of using 'luminous' images by this point.

3 Discussion should highlight the visual aspect of the outdoor imagery.

4 a The speaker is writing a note to explain and apologise for having eaten some plums that his friend/housemate/partner may have been planning to eat.

b taste

c The mood might be seen as playful – a slightly jokey guilt.

5 a and b Learners' answers will vary, but check that the poems use words imaginatively to capture a single image.

6 Learners' own answers.

4.5 Miniature art

1 Answers should identify the minute nature of the art, selecting references such as *all but invisible to the naked eye*, *He describes himself as a 'micro-miniaturist', an unidentifiable speck*, *The microscopic world, I started to construct tiny houses*.

2 Possible topics might be:

What Willard Wigan creates (Section 1)

How it started (Section 2)

Why he does it (Section 3)

3 Answers should focus on the painful, obsessive nature of his work, his dyslexia, lack of confidence, feelings of insignificance, learning difficulties.

4 The reporting verb 'says' is neutral and helps the reader focus on what is said, rather than giving an impression of *how* it is being said.

5 Learners' answers will vary.

6 a Synonyms: *All but invisible; microscopic, tiny, little*.

b Check that learners have selected suitable synonyms.

7 a They indicate a small version of something.

b Learners should have included 'micro' in their list (*microscopic*).

c Learners' answers will vary.

8 in-, in, un-, re-, after-

4.6 Perfect pastimes

1 Questions might focus on the length of time it takes to construct pieces, his upbringing, his greatest achievement, etc.

2 Check that learners have addressed all the prompts in their plans, before they begin their 'interview'.

3 Remind students to follow the prompts.

4 Check that reasonable words and phrases are identified, such as those referring to the small nature of his work and his personal struggles.

- 5 Answers might include: *renowned, respected and record-breaking artist, incredible imagination, Willard's talent flourished.*
- 6
- *Micro-artist Willard Wigan talks to us about his record-breaking artwork, so tiny it makes you think big thoughts!*
 - From 'Find threading a needle frustrating?' ... to 'the eye of a needle or the head of a pin.'
 - Check that Willard's responses are identified.
 - Check images have been identified and noted.
 - Check captions have been identified.
- 7 Learners' answers will vary, but check that some attempt has been made to engage the reader, as suggested by the prompts.
- 8 Learners' answers will vary.

Check your progress

- 1 A symbol is a literal object that stands for or represents something else – for example, a red light that symbolises 'stop'.
- 2 Learners' answers will vary. For example, 'The cold metal box, with detailed decoration, sat on the shelf, empty.'
- 3 Three lines; 17 syllables; natural, powerful images.
- 4 Learners may give 'Red Wheelbarrow' as an example of an imagist poem; this type of poem focuses on a single image based on an everyday item.
- 5 Examples include: *un-*, *ir-*.
- 6 Magazine features include: title, introduction, questions and answers, images, captions.

> Learner's Book answers

5 Unusual education

5.1 Unusual schools

- 1 a There are no lessons or timetables; teachers act as advisers/coaches/experts; learning is project-based.
 - b There are no exam assessments; students keep a portfolio of achievements.
 - c Students, staff and parents talk about project ideas and behaviour; successes are celebrated.
- 2 but through = to qualify
At any point = to add ideas/sequence
Additionally = to add ideas
 - 3 Check learners are giving sufficient detail and logical justifications in their discussions.
 - 4 a Similarities: both schools offering learning experiences designed for the student; the less formal role of teachers; the matching of students' learning style to mode of learning.
b Differences: how students are assessed – the short test at the end of the session; the use of portfolios; the use of the circle in Lumiar Institute; the focus on online activities; the working experiences of teachers in 'School of One'.
 - 5 Check the detail and logic of justifications.
 - 6 Check that the cues are all addressed in learners' notes.
 - 7 Learners' answers will vary, but check that learners have used formal language, standard English and connectives accurately.

5.2 School uniform

- 1 A, D and E are in favour of school uniform; B and C are not.
- 2 Informative and neutral statements:
 - *Our school wants to introduce a new uniform*
 - *It's black and yellow*
 - *Both boys and girls have to wear a hat*
- 3 Explanations should explore how these techniques help to persuade. Examples of the techniques might include:
 - hyperbole: *The uniform looked absolutely brilliant*
 - rhetorical questions: *Why would they make us do that?*

- *I tried the uniform on last week and took some photographs*
- *They were black and yellow and we got a new hat to wear*
- *I took some photographs*

Biased statements:

- *The terrible new uniform*
- *Everybody hates it*
- *Why would they make us do that? Nobody likes to wear hats, especially to school*
- *I look absolutely awful*
- *Even my pets hated it*
- *Everybody was unhappy about the uniform*
- *100 per cent of them say that if we have to wear it, everybody will change schools.*
- *a brilliant decision*
- *I love this new uniform*
- *It feels and looks like designer clothing!*
- *everyone was so excited*
- *The new clothes were fantastic*
- *We all loved the hat*
- *I was so excited*
- *The uniform looked absolutely brilliant*
- *Even my goldfish liked it*
- *everyone said they were in favour of it.*

- anecdotes: *I was so excited I took some photographs*
- exclamations: *It feels and looks like designer clothing!*
- humour: *Even my goldfish liked it*
- statistics: *100 percent of them say that if we have to wear it, everybody will change schools.*

- 4 Learners' answers will vary, but strong responses will explore the way that negative parents' views are given prominence and the implication that other schools handle uniform issues in a better way.
- 5 Learners' answers will vary. Check that all the bullet prompts have been addressed. Strong answers will have a convincing 'voice' and a strong set of reasons.
- 6 Learners should see that the second approach (B), which is driven by ideas, will lead to a better argument than the first.
- 7 Encourage students to check they have thought through the cues in the task.

5.3 Homeschooling

- 1 a The writer means that neither intelligent nor less talented students benefit from the way schools are organised.
- b The evidence given is the 2009 research that homeschoolers do better in tests.
- c It means that schools have a negative effect on children's interest in the world around them.
- d Named disadvantages of homeschooling are:
- do not get the chance to work with others or play in teams
 - takes longer to learn how to interact and form friendships
 - do not get to mix with children from other backgrounds.
- e Learners' answers will vary, but should be focused on the given view that other ways to interact exist (for example, sports clubs).
- 2 Views will vary, but check that learners justify their ideas logically.
- 3 Check that learners follow the cues in the task.

- 4 a Writing poems in the garden of the house in Australia.
- b Learning Arabic, because her mother wasn't an expert and there was nobody they could ask for help.
- c Joanne and her husband both work full time and do not travel, so the local school is best for her in their family situation.
- d She has happy memories of her experience – it allowed her to spend time with parents and travel – she had a personal tutor. She seems to have missed out on some friendships.
- e Learners' answers will vary.

- 5 Answers are likely to focus on:
- parents had no qualifications at all and could not teach to the standard of the teachers in school
 - he learnt nothing about chemistry/science
 - his parents gave him no lessons
 - he was completely unprepared for doing any exams
 - he has no qualifications at all
 - he has found it difficult to get a job
 - he missed out on friendships
 - he had no social life and became very lonely
 - he started to resent and blame his parents.
- 6 Answers should provide balanced views and show an appropriate level of formality.

5.4 A new challenge

- 1 a He has had a lot of surgeries.
- b She used to be a children's book illustrator, but hasn't had much time to draw recently.
- c He is not too keen on going to school, but would like to if he were like other children.
- d Christopher; Zachary and Alex; Emma; Joel, Eamonn and Gabe
- 2 Learners' answers will vary, but the strongest will infer that Auggie values the friends who look past his appearance and that some friends have become distant over time.
- Check that learners identify the right line for the character they take in the role play.

- 3** Learners may identify the following quotations:
- *Since I've never been to a real school before, I am pretty much totally and completely petrified*
 - *It's because of all the surgeries I've had. Twenty-seven since I was born*
 - *What I wanted was to go to school, but only if I could be like every other kid going to school.*
 - *Christopher moved to Bridgeport in Connecticut*
 - *Zachary and Alex started going to school . . . They have all these new friends now*
 - *Zack and Alex always invited me to their birthday parties . . . but Joel and Eamonn and Gabe never did*
 - *'What school?' I said. I already felt like crying.*
 - *'I don't want to,'*

5.5 Precepts

- 1 Check that learners' definitions capture the sense of the word – that is, a precept is a general rule.
- 2 *pre* = before/in front of and *cept* = warn/instruct
- 3 Check that effective discussion takes place, in addition to appropriate content.
- 4 Check that answers explain the precept clearly – that is, you should show care and concern for others.
- 5 Check that learners have used the colon in the correct position and that the precept focuses on an aspect of family life.
- 6 Learners' answers will vary, but are likely to suggest that Auggie will emerge successfully from his challenges and that kindness (or lack of it) will be explored in how others treat Auggie.

5.6 The Last Class

- 1 **a** He is 60; he is retiring at the end of the year; Sisi's brother says he was 'brilliant'.
- b** Mrs Zhou seems like an antagonising character who talks down to Mr Ling.

- 2 **a** The exclamation mark signifies the tone/volume/anger of Sisi's statement.
- b** The ellipsis suggests Sisi's inability to explain Mr Ling's character fully. It also introduces a note of intrigue for the audience.
- 3 Check the accuracy of learners' reading and aspects of performance.
- 4 Mrs Zhou has the most formal dialogue, which reflects her status in the school. Examples might include: *I trust you are relishing your studies* or *can you reposition your desk so we can dispose of the screen?*
- 5 Check that stage directions identified are linked logically to interpretation of feeling, – for example, Mrs Zhou's insistence/determination shown by '*sternly to Mr Ling*'.
- 6 Answers are likely to note:
 - a** the silence of the class as she enters, indicating her status or students' dislike of her
 - b** the screen adds a sense of mystery to the scene and creates expectation on the part of the audience.
 - c** the weather acts as a symbol of possible turbulence/mystery, perhaps suggesting that trouble lies in store.
- 7 Check that scripts are presented appropriately and events follow logically from the original script.

Check your progress

- 1 To introduce examples (for example, 'such as'); to add ideas (for example, 'furthermore'); to summarise (for example, 'on the whole').
- 2 Five from: hyperbole, rhetorical questions, anecdotes, exclamations, humour, statistics
- 3 Answers are likely to suggest a situation where the topic is abstract or serious.
- 4 For example: use your finger to keep track of the story while you read ahead to the next line.
- 5 To introduce a list or an item; to separate two clauses that are directly linked; to act as a device meaning 'as follows'.
- 6 Answers might include: dialogue set out on alternative lines; use of stage directions; use of sound effects.

Learner's Book answers

6 Life stories

6.1 Childhood poems

- The first visual image is (probably) literal and the others metaphorical.
 - a bat is flying round the house
 - an umbrella turned into a mouse.
 - the moon is astonished and so are the sheep:
 - bells have come to send you to sleep.

Check that sketches capture a sense of the image.
- Answers are likely to identify:

*Your life was ours, which is with you.
Go on your journey. We go too.
Oh be our rest, our hopeful start.
Turn your head to my beating heart.*

Notes on the poem should explore the parents' link to the child, the concept of life's journey, the hopes for the child, the love shared.
- Learners' answers will vary.
- The mother's actions:

*rise in the dawn
kneel and blow
scrub, and bake, and sweep
work (because I am old)*

Actions of 'the young':

*lie long and dream in their bed / Of the
matching of ribbons
their day goes over in idleness,
they sigh if the wind but lift up a tress.*
- Views will vary.
- Notes are likely to identify the link between the mother's energy and the dying fire.
- Answers will vary, but check that learners have addressed both bullets and that responses draw out the range of feelings in the poems.
- Learners' answers will vary.

6.2 Growing up

- Spider diagrams should include details such as physical skills, food preferences, cultural background, origin of her name, names and ages of brothers, and details about games played.
- There is humour in the fact that their argument about crisps is so trivial.
 - There is humour in the way the narrator offhandedly tells the reader *not to bother picking up the bat*.
- Learners' answers will vary, but should explore the direct 'voice' used, the straightforward word choices, the creation of a 'voice' that appears playful and lighthearted.
- The content of these paragraphs (about cultural, familial and geographical background) leads to a less comic tone which is reflected in the complexity of sentences and words.
- Learners' answers will vary. Strong answers will imitate the structure and tone shifts in the base text.
- The second extract contains extra detail describing the valley's features and a history of the area.
- Learners' answers will vary, but check that learners have used a suitably formal voice.

6.3 Leaving home

- Responses will vary.
- Notes should focus on:
 - number of siblings (6) and how many have left home already (4)
 - a small rolled-up tent, a violin in a blanket, a change of clothes, a tin of treacle biscuits and some cheese.

- 3 a** Quotations might include:
- *I turned the corner, passed the village school, and closed that part of my life for ever.*
 - *the right time to be leaving home*
 - *with a confident belief in good fortune*
- b** Learners' answers will vary, but should focus on the writer's apparent confidence and belief that he is doing the right thing, alongside the knowledge that this is a significant moment.
- 4** Discussions should focus on:
- a** her implied age, size and posture in the scene for example, *stooping, waist-deep* and *caught*.
- b** her silence, but also implied care as suggested by the *long and searching* look.
- c** the care implied by her *early* rising and also her support for her son, shown by her *wordlessly* accepting things.
- d** The acceptance/submissive attitude toward the situation shown by *silently*, which might imply she is restraining some sadness.
- 5** Answers might suggest:
- a stage in life's journey
 - the ending of that part of the narrator's life
 - the future and its possibilities.
- 6** Learners' answers will vary.
- 7** Responses should convey the emotion the mother feels through effective word choices and imaginative recounts and hopes.
- 8** Check the variations in expression suggested in the task.

6.4 Becoming a parent

- 1** Notes should suggest:
- 6 a.m., the writer's apartment in Hong Kong
 - sleeping
 - ferries sailing on the harbour, people moving, the sun slanting through the tower blocks, a jet trail.

- 2** Answers should explain how the process of learning to raise a baby is like learning a new language: the metaphor suggests the novelty and challenge of the process.
- 3 a** Simple, compound, complex.
- b** It provides detail about the mother and apartment, but the embedded clause alerts the reader to the emotions felt.
- 4** Check that commas are placed correctly in learners' sentences.
- 5** The embedded clause makes the sentence more poetic and wistful.
- 6** The writer feels the birth of his son is more satisfying than anything else.
- 7** Learners' answers will vary, but strong responses will focus on how the birth of his son has changed the writer's feelings about life and how this is shown through the metaphors explored in Activities 2 and 6.

6.5 Exploring the world

- 1** Check that students experiment widely with different ways of performing the poem.
- 2** Performances will vary, but clarity is essential.
- 3** Personification: *The seductive folds of the sleeping-bag.*
- Images that appeal to the senses (hearing): *The whine of a dog and the neigh of our steeds; The crunch of footsteps which break the surface crust; The crisp ring of the ponies' hoofs and the swish of the following sledge; The patter of dog pads; The gentle flutter of our canvas shelter. Its deep booming sound under the full force of a blizzard; (sight) the green tent, the great white road, blue arch beneath the smoky cloud; (touch) powdered snow.*
- 4** Responses should offer a range of examples and detailed commentary on effect.
- 5 a** A danger that can catch out unsuspecting travellers.
- b** The writing in Extract 1 is set out in single sentences, whereas Extract 2 is in paragraph form, but feels a little like notes in places through the use of dashes. The first paragraph uses one sentence only with multiple clauses.

- 6 a The tone suggests danger and harm.
- b The gap suggests the character has suffered harm.
- c Responses will vary.
- 8 Learners' answers will vary, but check that learners have used punctuation for specific effects.
- 9 Learners' answers will vary.

6.6 Changing the world

- 1 a Nine
- b A political system that separated blacks and whites, introduced in South Africa in 1948.
- c Details should include: born in South Africa in 1918; his home village was Mvezo; father died; attended university of Fort Hare, then trained as a lawyer in Johannesburg; joined the ANC in 1944; imprisoned in 1956 for five years; in 1961 he helped form a military group; 1964 put in prison; freed in 1991; became president in 1994; died in 2013.
- d Check that justifications of views are logical.

Paragraph	Function
1	Introduces the speaker and the cause.
2	Provides some personal detail.
3	Gives detail about the campaign (Global campaign for Action Against Poverty)
4	Explains how the world is unfair – there are advances in technology happening whilst poverty, slavery and apartheid still persist.
5	Explains the importance for the Global Campaign for Action Against Poverty. The people of Britain are thanked.
6	States the power of standing united with other countries and how that strength is still needed now.

Paragraph	Function
7	People should be freed from poverty.
8	Human beings can put an end to poverty.
9	Human beings own the right to dignity and a decent life.
10	Trade justice is a necessity that developing countries can commit to.
11	The end of debt for the poorest countries and delivery of aid is essential.
12	Encouragement for this generation to be great in its fight against poverty.
13	Hold your heads high by making poverty history in 2005.

- 3 Learners should have written out the strands in the following order: C F B H G D A E
- 4 Extreme words and phrases to describe poverty and inequality: *massive; obscene inequality; terrible scourges; rank alongside slavery and apartheid as social evils; imprisoned, enslaved, and in chains; trapped in the prison of poverty; no true freedom.*

Figurative language: *none of us can truly rest; the world boasts breathtaking advances; rank alongside slavery and apartheid as social evils; stood in solidarity with us; imprisoned, enslaved, and in chains; trapped in the prison of poverty; set them free; Let your greatness blossom; stand with our heads held high.*
- 5 Answers will vary but should clearly address the prompts in the task.
- 6 Learners' answers will vary, but check that they have used relevant examples to support their points from the bulleted list.
- 7 Performances will vary, but check that learners make a clear effort to engage listeners.

Check your progress

- 1 Examples might include journeys from 'Lullaby' or the fire in 'The Song of the Old Mother'.
- 2 For example, if a text is aimed at a young audience then it is likely that straightforward vocabulary will be used.
- 3 Literal language deals with the observable truth and facts. Figurative language uses metaphor or other literary techniques to describe creatively.
- 4 For example, 'I ran home from school, which was a lung-bursting distance of four miles, to open my presents.'
- 5 Some possible methods: whisper the nouns, read alternate lines in different tones, stagger the reading of lines when reading in groups, emphasise the 's' sounds.
- 6 Persuasive speeches introduce a topic then offer range of arguments to persuade the reader using different types of persuasive language. They end with a plea to the listeners.

> Learner's Book answers

7 'The Travel Agency'

7.1 The picture gallery

- 1 Learners may come up with ideas about 'freedom', 'happiness', 'friendships', 'old rooms', 'adult businesswoman' based on the images.
- 2 Opinions will vary.
- 3 There is a character called Hanna who seems to be looking at adventure-story pictures; she is visiting a shop; there is a receptionist; Hanna is invited to make some decisions. There are many things not explained, including who Hanna is, what the relationship between the pictures and her decisions are, etc.
- 4 Responses will vary.
- 5
 - a The receptionist seems in control and smartly dressed, with neat hair in a ponytail; Hanna feels out of place and her trainers are dirty.
 - b The first setting seems modern with its curved glass counter; the second setting seems older and more mysterious.
 - c Hanna seems to be interested in taking a journey.
- 6 Answers are likely to focus on description of the sound of the bell ('piercing') and the description of the effect of the weather on her hood ('sopping'). The prominence of both adjectives helps create a fairly dramatic setting/situation.
- 7 Responses should comment on Hanna's desire to travel and the oddness of the shop.
- 8 Strong answers will offer imaginative descriptions that provide telling details of an escape.

7.2 The keys

- 1
 - a Some keys lead to the same place and others are less reliable.
 - b Hanna does not feel the items are right for her.

- 2
 - a The city combines its historical past with a modern attitude.
 - b The speaker outlines the range of shopping opportunities available, believing they will appeal to all of the purchasers' needs. This includes current fashions and brands' and also vintage clothes.
 - c Three from: *humble but heart-warming, world-famous restaurants, plenty here for all tastes, fantastic, perfectly created fancy food, many fantastic restaurants available.*
 - d Learners' answers will vary.
 - e The summary should make reference to shopping, eating, music and architecture.
- 3 Learners' answers will vary, but should achieve a blend of information (much of which will be imaginative) and persuasion. Strong responses will use consistent formality and show flair in imaginative content.
- 4 Discussion is likely to lead to ideas based around adventure/fantasy stories.
- 5 Check that learners stay in role and use an appropriate tone for the character and situation.

7.3 Hanna's friend

- 1 Learners may anticipate that Hanna will embark on another dangerous adventure, but will first spend time finding the right object/destination.
- 2
 - a Hanna felt like a different person – strong and admired.
 - b Sannala has blue hair and skin like 'streaked granite'. She is close friends with Hanna. She can talk to birds and is adventurous.
 - c They fought monsters, freed the fairy queen Malkian's enchanted ring and let the tree of sorrow sing again. They got separated when a strong wave caught them.

- 3 a** *giddy sense of wonder; world of loneliness and rain and school and stinky sports halls; she was strong; she was admired; she alone ...*
- b** *A friend she likes of which she had never had; Hanna held the name close to her heart; The memory of Sannala was the only thing that kept Hanna warm.*
- c** *where the woods smelt like dark chocolate and the trees spun spells and weaved dreams [...] dived headlong into every new adventure; Together she and Sannala fought against [...] monsters; they liberated the fairy queen Malkian's enchanted ring; let the lonesome tree of sorrow sing once more, for the first time in seven hundred years.*
- 4** Responses will vary, but should address all four bullet points. Strong responses will make convincing links between aspects of authorial method and the theme being developed.
- 5** Check that learners feed back sensitively.

7.4 The fireplace

- 1** Check that the correct sentences for each object have been copied.
- 2** Learners' answers will vary depending on which quotation is chosen. Check that structures/word classes have been annotated accurately.
- 3** Answers should draw attention to the placement of adjectives to modify nouns and the use of phrases that describe the relationship between items.
- 4** Answers should use language precisely to show the appearance of the character and room, probably employing prepositional phrases to describe the relationship between the items.
- 5** Discussions are likely to suggest that after much effort, Hanna will find a suitable portal and achieve a happy ending.
- 6** Opinions will vary, but check the logic of justifications.
- 7** Check that learners make a prediction about the three characters.

7.5 Time

- 1** Learners' answers will vary.
- 2 a** many
- b** climbed awkwardly
- c** instinctive/natural
- d** connected with time
- 3** The spider diagram should draw attention to her appearance, status/job, kindness towards Hanna, knowledge about portals, keys and time, role in revealing details about the owner of the agency.
- 4** Learners' answers will vary.
- 5** Strong responses will have a convincing voice that conveys the 'true' persona of the characters and creative language use to express the personae.

7.6 The beach

- 1**
- Hanna finds an opportunity to run back to the room then presumably disappears into the wallpaper portal.
 - The receptionist seems pleased that Hanna has found a way to return.
 - Alice appears to be a background figure who secretly helps people find their way back to happier times.
- 2** Learners' answers will vary.
- 3** Resolved: Hanna's problem of finding a way back; the receptionist is a 'good' character.
- Unresolved: no real evidence that Hanna has found Sannala; uncertainty about how much the receptionist and Alice knew about Hanna's situation.
- 4** Learners' answers will vary, but check that learners have included evidence for their ideas.
- 5** Some learners may see Alice as a kindly benefactor. Others might speculate that her own history might explain why she helps people.
- 6 a** Hanna is presented as isolated and feeling out of place. Her memories are used to show the contrast between her former happiness and her current feelings.

- b** Sannala is introduced after the reader has noted that time travel is possible and that Hanna is seeking a return to another place.
 - c** Their friendship seems very close – Hanna seems to derive power and joy from it.
- 7** Responses should address the central debate set up in the task. Strong responses will identify the complexity of the word 'happy' – the ending seems positive, but a lot of the story is about isolation – and perhaps will see that friendship can also be seen in the kindness of Alice and the receptionist.

Check your progress

- 1** Central characters are often ordinary young people or less powerful adults who have to overcome a problem. Other characters can be mentor figures or antagonists.
- 2** The language is overwhelmingly positive – adjectives are chosen to define a product in glowing terms.
- 3** A flashback is a structural device in a story that shows you what happened before the story started.
- 4** Learners' answers will vary (for example, 'under the table').
- 5** You could use the context of the sentence, word roots and etymology, a thesaurus or a dictionary.
- 5** 'Closure' refers to the sense of a complete ending to a story. 'Resolution' means a feeling that all problems have come to an end.

Learner's Book answers

8 In the city

8.1 The drama of Delhi

- 1 A rickshaw that is powered by a motor rather than a person.
- 2 A semi-colon would increase the formality and a dash decreases the formality.
- 3 The opening minor sentence gives a sense of directness – perhaps capturing the compact, enclosed nature of the scene. The listing effect in the second sentence with the many commas captures a sense of the volume of traffic.
- 4
 - a Answers should focus on the personification of the traffic jam as a hostile force.
 - b The metaphor suggests hope is an uplifting emotion.
 - c The simile used is an unhappy one, echoing ideas of isolation and innocent suffering.
- 5 Visual: *fierce jam, traffic would tremble, red lights would flash, red lights flashed*
 Aural: *Everyone honked, one continuous wail that sounded like a calf taken from its mother, began to cough violently*
 Olfactory: *breathing that acid air*
- 6 Answers should draw on a range of examples appealing to different senses and are likely to identify the strongly negative depiction offered, focusing on the sense of frustration, anger and isolation created.

8.2 The delights of Doha

- 1
 - a Its charming qualities; the blend of city and desert; shopping; architecture.
 - b The implication is that Dubai is a very popular tourist destination, but Doha is soon to catch up with it.
- 2 Informative or factual words and phrases: *ever growing cityscape; Summers are very hot; The average temperature during winters in the mornings and evenings are 12 degrees Celsius*

and in the afternoon the temperature reaches about 25 degree Celsius.

Positive or persuasive words or phrases:

Qatar, Doha is a charming city; Tourists have an amazing time in shopping and admiring its glittering architecture; Doha is certainly going to give tough competition to Dubai in the near future; I was there in February and the weather was perfect!

- 3 Responses should use relevant examples from the text and should confidently explain the positive, friendly and expert voice used.
- 4
 - a The heading addresses the reader in the voice of an expert and clearly signposts what the text is about; the subheadings are based on places that the following paragraphs describe.
 - b There are four main sections. The first two contain only one paragraph and the last two contain two paragraphs. The opening sections give more general information and the final two sections are about specific places.
 - c It reassures the reader that Doha is more interesting than the reader might think and encourages them to visit.
- 5 The purpose is to be informative and designed for those who are/might be visiting Doha, but it also has some persuasive language. The structure is straightforward enough to help the reader learn information quickly – the sections are organised to move from general to specific.
- 6 Responses should maintain a consistent tone and select key information to appeal to/assist the target audience. Language should be appropriate, using standard English in an engaging manner.
- 7 Check that learners have selected appropriate parts of the article. Be mindful that the talk will last 2 minutes.
- 8 Speeches will vary. Strong delivery will take account of performance cues given in the bullets.

8.3 Mysterious London

- 1 • *London Above* is the normal capital city; *London Below* is the secretive underground world.
 - The Marquis advises him to *make the best of it*.
- 2 • *It smelled like drains at the top of the sewer – a dead, soapy, cabbagey smell.*
 - *Grey water ran shallow but fast, along the bottom of the brick tunnel*
 - *he ran and splashed down the tunnel until he caught up with them.*
 - *a junction: a place where three tunnels came together.*
 - *Richard leaned against a wall, and listened to their footsteps, echoing away, and to the rush of the water running past . . .*
- 3 Learners should identify the junction as a symbol of the choices Richard has to make.
- 4 Responses will vary.
- 5 Responses should develop one of the three options. They should mimic the descriptive style of the base text, using language accurately.

8.4 Bringing the city to life

- 1 a He was born in 1812 in Portsmouth; moved to London when he was ten; his father was imprisoned; Charles worked in a factory.
 - b He discovered children working very long hours for poor pay.
 - c America; Canada; Italy; Switzerland; France.
 - d He thought rich people had a duty to help the poor and that education was essential.

- 2 Weather conditions: very cold; foggy; dark.
Actions of the people: wheezing; attempting to get warm.
- 3 a The use of *biting* makes the weather seem aggressive (personification).
b *pouring* makes the fog seem like a mass of water – it appears to drown the room.
- 4 drizzly – of light rain
murky – dark/gloomy
radiance – a glowing quality
thoroughfare – street
- 5 Paragraphs should include appropriate examples. Strong responses will identify the overall feeling and offer detailed comment on specific uses of language.
- 6 a The title implies the wildness of the city.
b It's likely that this will be viewed as a slightly negative description.
c Every item in the poem is personified.
- 7 Both poems suggest that the city is alive – the first poem suggests that the city is menacing, the second poem gives a more playful/light-hearted image of the city.
Plenty of examples are available to choose from. In terms of effect, the first poem uses personification to suggest actions which are connected with division, mockery, isolation and aggression. In the second poem, the effect is one of community, happiness, but also some sadness.
- 8 Responses should include some original ideas, which should be convincing.

8.5 City problems

- 1 a Jobs and prosperity.
 - b Poverty and the worsening of the environment.
 - c Increasing population and the demands of urban environments.

2	Word	Word class	Meaning	Root word	Related words
	urbanisation	noun	a shift from rural to city living	urban	urbanise urbanite suburban
	prosperity	noun	financial success	prosper	prosperous prospering
	degradation	noun	the process of things getting worse	grade	degrade upgrade
	insufficient	adjective	not enough	suffice	sufficient
	consumption	noun	the process of using something	consume	consuming consumptive
	density	noun	concentration/ compactness	dense	condense

3 Examples might include *promissory*, *promising*, *population*, *peoples*, *impoverish* and *poorly*.

4 The summary should include information about the number of travellers in cities, traffic jams, population increase, taxis, smog.

5 a The metaphor of a sea suggests the vastness of the people commuting

b *Clogs* suggests thick and wet material—that is, the traffic is blocked/blocking the city.

c *Crowd* personifies the taxis as a mob

d The metaphor of *bed* suggests the visual appearance of the smog.

6 The article gives a negative view of the city, using phrases and metaphors such as the ones identified in Questions 1 and 5. Opinions on bias might differ – some learners may feel it's an accurate portrayal of modern city life; others may disagree.

7 Learners' answers will vary.

8 Learners' answers will vary.

9 Learners' answers will vary.

10 Check that learners are aware of how context might affect their delivery.

8.6 City solutions

1 The dangerous roads and the need/inability of busy parents to supervise children.

2 Second person, which has the effect of putting the reader in the child's shoes.

3

Which city...	Rotterdam	Bogotá	Vancouver
has a huge playground with a place to climb?			✓
has brightly painted buildings?		✓	
lets local people get involved in projects?	✓		

4 Check that something is noted under every heading.

- traffic and transport – see Rotterdam, Bogotá
- nature and gardening – see Rotterdam
- art and decoration – see Bogotá

- play spaces – see Rotterdam, Bogotá and Vancouver
 - housing and development – see Vancouver
- 5** Effective posters will be informative and carefully structured to present detail alongside larger, more eye-catching material.
- 6** Students are likely to identify the visual appeal of posters, balance between writing and white space, quality and clarity of key information.

Check your progress

- 1** Visual image: an image that appeals to the sense of sight
Aural image: an image that appeals to the sense of hearing
Olfactory image: an image that appeals to the sense of smell
 - 2** In addition to well-written content, focus on delivery – length, pace, tone, gestures, media, movement, smiling
 - 3** Learners' answers will vary (for example, enclosed settings might symbolise a character's lack of choice).
 - 4** Learners' answers will vary (for example, the pen danced across the book).
 - 5** The study of word origins.
 - 6** First person: written from a single point of view using pronouns such as 'I' and 'we'.
Second person: written as if addressing the reader using the pronoun 'you' (for example, 'You leap out of bed and get dressed.')
- Third person: written from an observer's point of view using pronouns such as 'he', 'she' and 'they'.

Learner's Book answers

9 Dangers of the sea

9.1 Jaws

1 Possible answers might explore: the darkness of the eyes and the effectiveness of the word *pocked*, which has ugly rather than beautiful connotations; the use of violent words such as *slashes* with its aggressive associations; the *cavern* metaphor to capture the murky and threatening mouth; *armoured hide* to suggest its scars and implies battles with other creatures of the deep; and the description of the teeth as *huge*, implying their dangerous qualities.

2 Words/phrases to describe movement:

Rising at him
It rose with no apparent effort, an angel of death gliding . . .
The fish came closer
the fish turned and began to pass
The fish continued to move away
The fish began to turn,
The fish rammed through the space between the bars

Words/phrases to suggest power:

casually, as if in proud display of its [...] mass and power
he saw three straight spirals of angry bubbles speed from the surface
The fish rammed through the space between the bars

Words/phrases about the features of the shark's face:

The head was only a few feet from the cage
The snout passed first
the jaw, slack and smiling, armed with row upon row of serrate[d] triangles
the black eye, seemingly riveted upon him
The gills rippled – bloodless wounds

3 Example answers:

Figurative language	Comment
<i>an angel of death gliding</i>	The writer uses a metaphor to compare the shark to a religious figure said to arrive when people are at the point of death. This makes the shark seem to present a threat to Hooper's life. The verb 'gliding' suggests the ease with which the shark moves, as if it is fully in control.
<i>The fish came closer, silent as a shadow</i>	The simile links the fish to images of darkness and makes it seem indistinct and therefore, threatening. The sibilant 's' sounds reinforce an eerie feeling of danger.

4 a–c Learners' answers will vary.

5 Responses should focus on the fear created by structuring the piece in a similar way to Session 9.1, Extracts 1 and 2 and by using words judiciously to describe movement, colour, etc.

9.2 Victims and villains

1 The time setting: the woman is placed in a time setting of mid-June which has associations of carefree summer days – as if an attack is the last thing she'd expect.

The effect of the waves: a kind of weakness is implied – a small wave causes her difficulty.

Her swimming ability: this is not strong – she is *jerky* and appears *untutored*.

2 Suggested answers:

Paragraph	Woman's knowledge	Fish's knowledge	Reader's knowledge
2	Feels uneasy since light is dimming, trying to judge how far she is from the beach by the light from a distant house.	Nothing is mentioned from the fish's perspective.	Is alerted to the fact that she is tiring.
3	She feels a slight wave of pressure in the water, which temporarily lifts her up and down again.	Begins to see her as prey and reacts.	Sees the developing aggression of the fish.
4	The woman is becoming distressed.	Focuses in on the woman since it can smell her in the water and picks up on the stress vibrations.	Sees the vulnerability of the woman and her lack of knowledge and sense the excitement of the fish smelling its prey – a series of tremors shook its body.
5	The woman feels fearful though is ignorant of any real danger but adrenalin kicks in; is briefly comforted by thinking she sees someone passing the window in a house near the shoreline.	No mention of the fish.	Anticipates that an attack is imminent.
6	No mention of the woman's knowledge.	The fish targets the woman.	The reader is told how far the fish is from the woman and then <i>it was upon her</i> .

- 3 a Paragraph 5: *For the first time, the woman felt fear, though she did not know why.*
- b Paragraph 3: when it *hurtled past*, or even paragraph 1, when it senses prey in the water – *nerve endings detected vibrations and signalled the brain*, *The fish turned towards shore.*
- c To heighten the reader's sense of her lack of awareness
- d Sudden and brutal – its predatory nature is implied in paragraph 1 with its *nerve endings* that detect *vibrations* which send signals to *the brain*; its size is implied in paragraph 3 – *pressure that seemed to lift her up in the water and ease her down again. The fish was about forty feet away from the woman and then with two quick thrusts of its tail, was upon her* implies the speed of the fish, its ferocity and that there is no escape. The build up of descriptions is gradual, in keeping with the predatory nature of the fish as if it is an engine built for attack.

- 4 Answers should offer details about villain and victim. They should explore the detail of the text, using well-chosen quotations to exemplify points. The best will consider how the writer structures the text via control of knowledge and positioning of the reader.

9.3 Fear!

- 1 Learners are likely to notice that the question offers up a common fear and uses 'we' to imply a general human attitude. The answers offer a reassurance and suggest that such fears are misplaced. The heading suggests the article will be a defence of sharks – an attempt to correct misplaced fears.
- 2 Discussions should identify how paragraph 1 sets up the common image of sharks as dangerous, and develops this with a reference from popular culture. Paragraph 2 sets up the next part of the article and asks: *where did our fear of sharks come from, and how far back does it go?*

3 a The 'voice' of the heading seeks to reassure in answering the question *Why are we afraid of sharks?* by explaining that they *aren't the mindless killers that we've made them out to be*. However, the 'voice' of the first paragraph mimics the common fears of humans and stereotype of the fearsome shark, relating it to the film *Jaws*. It confirms where our fears come from.

b 'But' suggests a turning point in the article and introduces the more investigatory section of the article that is coming next.

4 Learners are likely to note that:

a Blake Chapman acknowledges the scary nature of sharks – its teeth and ability to prey – which makes fears rational

b human fears are more to do with our emotional response rather than the reality/likelihood of a shark attack.

5 Learners' answers will vary, but should capture the key points of information in the article. We are not born with fear but our brains become more sensitive to fearful stimuli as we grow older. Learnt fear came about as a result of our ancestors adapted to their environment (tall cliffs/wild animals).

6 Check that all bullets are addressed in the planning and delivery of the presentation. Effective presentations will deal more thoroughly with the third bullet (consider where these fears might come from – if they seem rational or irrational).

9.4 A tale of a whale

1 Learners' drawings will vary, but check that they represent the events as described.

2 a They are 'inactive' and then they are thrown around when the whale strikes the starboard bow.

b They are transfixed by the whale – in awe of it.

3 The title suggests that the viewpoint of the book will be from that of the whales.

4 a The sailor is presented as weak, in shock and expecting to be killed.

b The relationship between Bathsheba and Captain Alexandra is presented as respectful and close.

5 Group discussions might explore Bathsheba's decision to stay with the sailor (rather than kill him) and the implication that she is thoughtful/reflective as well as proud.

6 Learners' answers will vary.

7 Learners' answers will vary, but check that dialogue is punctuated accurately in the responses.

9.5 The Rime of the Ancient Mariner 1

1 Check that the details of the quotations are captured in the drawing.

2 a *cheered, Merrily did we drop, The Sun came up, shone bright.*

b The wedding feast is beginning – the music starts and bride has arrived.

c The Mariner has some type of mystical hold over the guest.

3 Check that the distribution of dialogue is accurate in learners' performances of the stanzas.

4 Learners might explore the beauty/mystery/hostility of the scene given the natural wonder/strangeness of the simile *as green as emerald*. The dismal description may also alert students to the strange qualities here and the unusual shapes and threatening aural imagery of the personified ice, too.

5 a The albatross is greeted favourably by the sailors and follows the ship – it is compared to a Christian soul, perhaps implying goodness/spiritual guidance.

b The albatross's arrival coincides with the ice splitting and the wind picking up – it seems to have helped them on their journey.

c No.

6 The soundscape may include:

- cheering as the ship sails
- sound of waves
- general conversation amongst the crew
- Mariner's dialogue
- Wedding-Guest beating his breast

- the loud bassoon
- bride's footsteps
- the merry minstrelsy (music)
- sound of ice drifts
- ice cracking/growling
- sound of albatross – wings and bird noise
- mariners greeting the bird.

7 Encourage/check inventiveness and range sounds.

9.6 *The Rime of the Ancient Mariner 2*

- 1 a The ship enters a *silent sea*; the ship stops; the boards shrink (the ship creaks)
- b horror, despair, loneliness, isolation, a feeling that God has deserted him
- 2 Alliteration: 'd' and 's' sounds in stanza 1
Eye rhyme: stanza 1 (*speak/break*)
Assonance: stanza 2 (*hot/copper*)
Simile: *As idle as a painted ship / Upon a painted ocean* (Stanza 3)
Repetition: *Down dropt / dropt down* (stanza 1), *Day after day* (stanza 3), *painted, water, slimy, alone, wide* (stanzas 4–6)
- 3 Strong answers will explore the detail of the text and are likely to show how the repetition of words/images echoes the stasis of the ship.
- 4 a He notes the water snakes' beauty and movement, and spontaneously declares them *happy*.
- b The albatross drops from his neck.
- c It is implied that the Mariner's spontaneous admiration for nature causes his release.
- 5 Check that views are based on textual detail and valid/convincingly argued.

Check your progress

- 1 Words are used (often figuratively) to show the movement, power and appearance of the shark.
- 2 Tension can be created by withholding information from the reader.
- 3 Features such as headings and subheadings can be used, questions can be used in headings, first paragraphs can be used to introduce the article and expert voices/opinions can feature, too.
- 4 A character the reader identifies with and has a positive response to.
- 5 He shoots the albatross.
- 6 Various opinions are possible: take care of nature; think before you act; you will be judged in your actions.