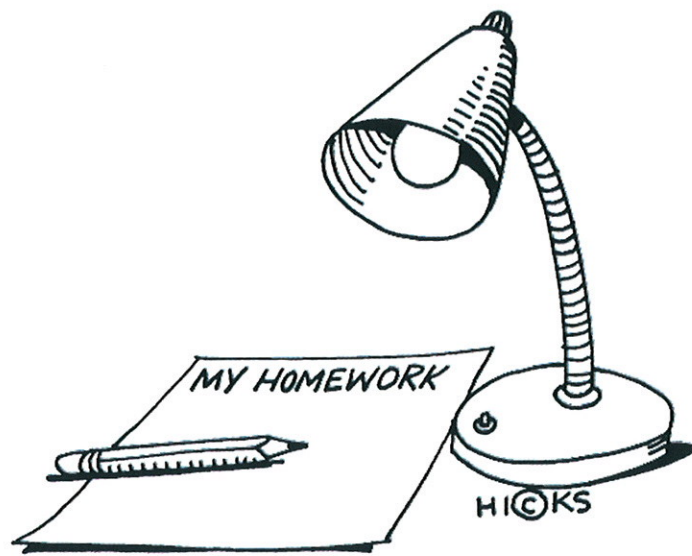


English Homework



Year 9

Level 6-7

Contents

Task	Task type	Date set	Date due	Completed (tick)
Spelling				
1	Archetype - Cynic			
2	Deliverance - Idyll			
3	Imperceptible - Labyrinth			
4	Laggard - Mysterious			
5	Mystique - Paraphernalia			
6	Parody - Phenomenon			
7	Philosopher - Quarantine			
8	Questionnaire - Remembrance			
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27	Liborio Pedrazzoli and his swimming umbrellas			
28	Extract from <i>Running for the Hills</i>			
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33	Semicolons			
34	Semicolon or Comma?			
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Learn the spellings of the following words and use each one correctly in a sentence.

Task 1

Archetype (arkitype) is the original model.

Avenge is to exact satisfaction for.

Belligerence is a hostile attitude.

Boutique is a small shop within a larger store.

Buoy is a float used to mark a water channel.

Callous is hard or indifferent.

Camouflage is hiding oneself from one's enemy.

Catastrophe is a sudden and widespread disaster.

Commemorate is to serve as a reminder of.

Committal is an act or instance of committing.

Connoisseur is a person competent to pass critical judgment.

Corruptible is that which can be corrupted.

Crevasse is a fissure in ice or the earth.

Croissant is a rich, buttery crescent-shaped roll.

Cynic is a person who believes in selfishness as prime motivation.

Task 2

Deliverance is an act or instance of delivering.

Dichotomy is division into two parts.

Eloquence is using language with fluency and aptness.

Encumbrance is something burdensome.

Exquisite is of special beauty or charm.

Fascinate is to attract and hold attentively.

Fuchsia is a bright, purplish-red colour.

Gnash is to grind or strike the teeth together.

Guillotine a device for execution.

Haughty is disdainfully proud.

Hoard is a supply that is carefully guarded or hidden.

Homonym is a word the same in spelling and sound, but different in meaning.

Horde is a large group, a multitude.

Hysterical is of or pertaining to hysteria.

Idyll is a composition, usually describing pastoral scenes or any appealing incident, or the like.

Task 3

Imperceptible is very slight, gradual or subtle.

Impetuous is characterized by sudden or rash action.

Impossible means not possible or unable to be done.

Impromptu means done without previous preparation.

Incidence means the rate of change or occurrence.

Infallible is absolutely trustworthy or sure.

Inferior is lower in station, rank or degree.

Insurgence is an act of rebellion.

Interfere is to meddle in the affairs of others.

Juxtaposition is the act of placing close together.

Kaleidoscope is a continually shifting pattern or scene.

Knave is an unprincipled or dishonest person.

Knell is the sound made by a bell rung slowly, at a death.

Knoll is a small, rounded hill.

Labyrinth is an intricate combination of paths in which it is difficult to find the exit.

Task 4

Laggard is a lingerer; loiterer.

Lagoon is an area of shallow water separated from the sea by sandy dunes.

Lavender is a pale bluish purple.

Luscious is highly pleasing to the taste or smell.

Magnanimous is generous in forgiving insult or injury.

Magnify is to increase the apparent size of, as does a lens.

Memento is a keepsake or souvenir.

Mercenary is working or acting merely for money or reward.

Minuscule means very small.

Mirage is something illusory, without substance or reality.

Momentous is of great or far-reaching importance.

Motif is a recurring subject, theme or idea.

Mozzarella is a mild, white, semi-soft Italian cheese.

Municipal is of or pertaining to a town or city or its government.

Mysterious is full of or involving mystery.

Task 5

Mystique is an aura of mystery or mystical power surrounding a particular occupation or pursuit.

Nonchalant is coolly unconcerned, unexcited.

Nonpareil is having no equal.

Nuance is a subtle difference in meaning.

Nucleus is the core.

Nuisance is an obnoxious or annoying person.

Obnoxious is highly objectionable or offensive.

Obsolescent means passing out of use, as a word.

Occurrence is the action, fact or instance of happening.

Oscillate is to swing or move to and fro, as a pendulum.

Overwrought is extremely excited or agitated.

Pacifist is a person who is opposed to war or to violence of any kind.

Palette is a board with a thumb hole, used by painters to mix colours.

Pamphlet is a short essay, generally controversial, on some subject of contemporary interest.

Paraphernalia is apparatus necessary for a particular activity.

Task 6

Parody is a humorous imitation of a serious piece of literature.

Parquet is a floor composed of strips or blocks of wood forming a pattern.

Partition is a division into portions or shares.

Pasture is grass used to feed livestock.

Patriarch is the male head of a family or tribal line.

Paunchy is having a large and protruding belly.

Pavilion is a building used for shelter, concerts, or exhibits.

Periphery is the external boundary of any area.

Perjury is lying under oath.

Perseverance is doggedness, steadfastness.

Persuade is to prevail on a person to do something.

Peruse is to read through with care.

Pesticide is a chemical preparation to destroy pests.

Petition is a formally drawn request.

Phenomenon is a fact or occurrence observed or observable.

Task 7

Philosopher is one who offers views on profound subjects.

Picturesque is visually charming or quaint.

Pinnacle is a lofty peak.

Plight is a condition or situation especially an unfavourable one.

Poignant is keenly distressing to the feelings.

Posthumous is arising, occurring, or continuing after one's death.

Practitioner is a person engaged in the practice of a profession or occupation.

Precise is definitely or strictly stated.

Prestigious is having a high reputation.

Principle is an accepted or professed rule of action or conduct.

Pronunciation is an accepted standard of the sound and stress patterns of a syllable or word.

Psychology is the science of the mind or of mental states and processes.

Purge is to cleanse or to purify.

Quandary is a state of uncertainty.

Quarantine is a strict isolation.

Task 8

Questionnaire is a list of questions submitted for replies.

Queue is a braid of hair or a line of people.

Quiche is a dish with cheeses and other vegetables.

Quintessence is the pure and concentrated essence of a substance.

Rambunctious is difficult to control or handle.

Rancid is having an unpleasant smell or taste.

Rationale is the fundamental reason serving to account for something.

Recede means to go or move away.

Recluse is a person who lives apart or in seclusion.

Rectify is to make or set right.

Recurrence is an act of something happening again.

Rehearse is to practice.

Reign is the period during which a sovereign sits on a throne.

Rein is the leather strap used to control a horse.

Remembrance is a memory.

Task 9

Reminiscence is the process of recalling experiences.

Resurrection is the act of rising from the dead.

Revise is to amend or alter.

Rhetoric is bombast or the undue use of exaggeration or display.

Rigor is strictness, severity or hardness.

Rotor is a rotating part of a machine.

Rouge is any of various red cosmetics for cheek and lips.

Roulette is a game of chance.

Sachet is a small bag containing perfuming powder or the like.

Sacrilegious is pertaining to the violation of anything sacred.

Sarcasm is harsh or bitter derision or irony.

Satellite is a body that revolves around a planet, a moon.

Scandalous is disgraceful or shocking behaviour.

Scenario is the outline of a plot of a dramatic work.

Scour is to remove dirt by hard scrubbing.

Task 10

Scourge is a cause of affliction or calamity.

Scruple is a moral standard that acts as a restraining force.

Seclude is to withdraw into solitude.

Sensuous means pertaining to or affecting the senses.

Sergeant is a non-commissioned officer above the rank of corporal.

Shackle is something used to secure the wrist, leg, etc.

Shrew is a woman of violent temper and speech.

Shroud is a cloth or sheet in which a corpse is wrapped for burial.

Silhouette is a two-dimensional representation of the outline of an object

Simultaneous is occurring or operating at the same time.

Sceptic is a person who questions the validity of something.

Sleuth is a detective.

Sovereign is a monarch or a king.

Squabble is to engage in a petty quarrel.

Stationery is writing paper.

Task 11

Stimulus is something that incites to action or exertion.

Suave is smoothly agreeable or polite.

Subtle is thin, tenuous or delicate in meaning.

Succinct means expressed in few words, concise, terse.

Sufficiency is adequacy.

Supersede is to replace in power, or acceptance.

Supposition is something that is supposed; assumption.

Surrogate is a person appointed to act for another; a deputy.

Surveillance is a watch kept over a person or group.

Synonym is a word having nearly the same meaning as another.

Tangible is capable of being touched.

Tawdry means showy or cheap.

Technique is the manner in which the technical skills of a particular art or field of endeavour are used.

Tedious means long and tiresome.

Terrain is a tract of land.

Task 12

Thesaurus is a dictionary of synonyms and antonyms.

Thorough is executed without negligence or omissions.

Toxicity is the degree of being poisonous.

Traceable is capable of being traced.

Transcend is to rise above or go beyond.

Transient means not lasting or enduring.

Translucent is letting pass through, but not clearly.

Trivial means of little significance or importance.

Troupe is a group of actors or performers, esp. travellers.

Truancy is the act of being truant or late.

Tyrannize is to exercise absolute control or power.

Unkempt is dishevelled or messy.

Vague is not clearly expressed or identified.

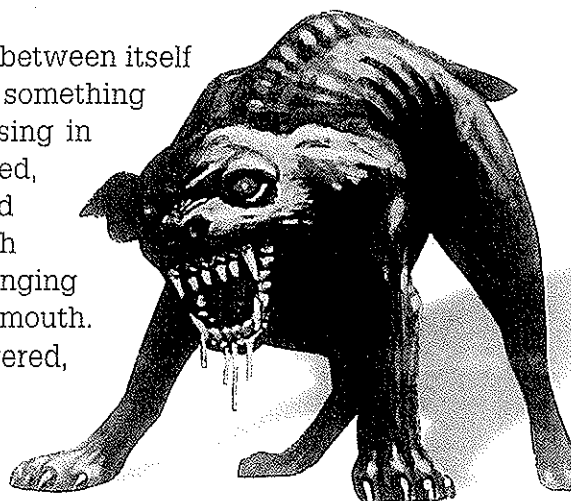
Vengeance means violent revenge or getting back.

Vogue means something in fashion.

Task 13

Hideous dogs

The first of the creatures had already halved the distance between itself and Matt, yet it didn't seem to be moving fast. There was something hideous about the way it ran. A panther or leopard closing in for the kill has a certain majesty. But the dog was deformed, lopsided, ghastly. The flesh on one of its flanks had rotted and a glistening ribcage jutted out. As if to avoid the stench of the wound, the animal had turned away, its head hanging close to its front paws. Strings of saliva trailed from its mouth. And every time its feet hit the ground, its whole body quivered, threatening to collapse in on itself.



Matt reached the fence and clawed at it with his hands, crashing his fingers against the wire. He thought he had run in a straight line, following the way he had come, but he seemed to have got it wrong. He couldn't find the gap. He looked behind him. Two more bounds and the dogs would reach him. There was no doubt that they would tear him apart. He could almost feel their teeth tearing into him, ripping the flesh away from his bones. He had never seen anything so ferocious ... not in a zoo, not in a film, not anywhere in the real world.

Read the extract from 'Raven's Gate' by Anthony Horowitz and answer the following questions:

1. List three words used to describe the dog.
2. Copy and complete this table, explaining the ways in which Horowitz creates excitement and tension. Then try and add two more examples of your own.

Way of creating tension and excitement	Example	How it works in the extract
Using vivid, unusual words that feed our imaginations	Ghastly	This sounds a bit like 'ghostly' so it is frightening straight away. Also, 'ghastly' sounds unhealthy and rather disgusting.
Repeating words and phrases to build up a fast rhythm		
Using short sentences for impact		

3. Write the next paragraph of the story, using some of the techniques used by Horowitz to create tension and excitement.

Task 14

How can I describe my emotions at this **catastrophe**, or how **delineate** the wretch whom with such infinite pains and care I had **endeavoured** to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! – Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a **lustrous** black, and flowing; his teeth of a pearly whiteness; but these **luxuriances** only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of **infusing** life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an **ardour** that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the **aspect** of the being I had created, I rushed out of the room, and continued a long time **traversing** my bedchamber, unable to compose my mind to sleep.

Explanations

catastrophe **disaster**
 delineate **describe**
 endeavoured **tried**
 lustrous **shiny**
 luxuriances **riches**
 infusing **putting**
 ardour **passion**
 aspect **appearance**
 traversing **moving across**



Read the extract from 'Frankenstein' by Mary Shelley. Then copy and complete the following table, explaining the effect of Shelley's word choices.

Word(s) used	What this tells you about the monster	Connotations / effects
Dun (dull)	Not at all inspiring or exciting, seems very dead, still, not life like.	Boring, tarnished, uninteresting, lifeless.
creature		
wretch		
beautiful		
Yellow skin	Not healthy or human, almost as if it's ill or sick.	
muscles		
lustrous	Unusual word to use. As though there is beauty but horror too.	Thick, shiny, healthy, flowing.
Black		
Pearly whiteness		
Watery eyes		
Shrivelled complexion		

The Beautiful Game

Task 15

How many people do you know who love football? I'm betting that everyone knows someone with a passion for the beautiful game. You may even have the passion yourself. Football is more than a game; it's a national obsession.

So why all the fuss? There are very few other sports that have such variety, excitement and atmosphere. Few fans will forget the first live game they experienced and the thrill of all those people sharing the same excitement. Being a football fan is like being part of a huge extended family with everyone sharing the same belief and passion.

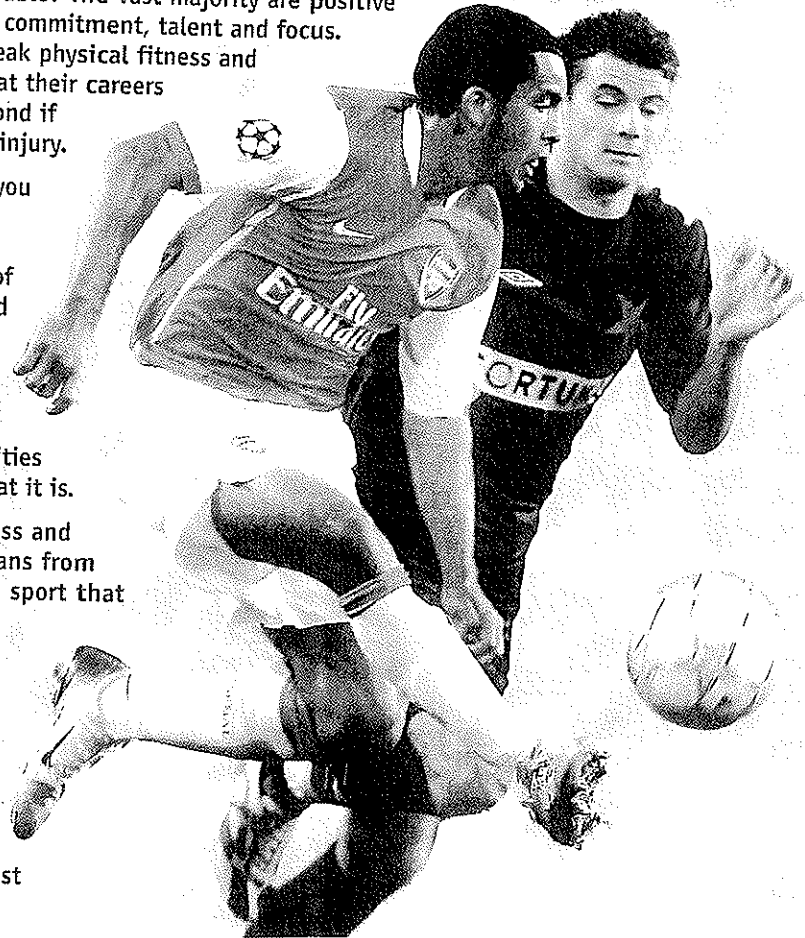
Football players are often accused of being overpaid and those who behave badly are held up by the press as representatives of their sport. But what about all those players that never get into trouble? The vast majority are positive role models who offer commitment, talent and focus.

They must maintain peak physical fitness and face the possibility that their careers could be over in a second if they receive a serious injury.

I'm sure that many of you would agree that David Beckham has become a national icon because of his duty, dedication and flair on the field. Who amongst us doesn't enjoy Rooney's fiery passion on the pitch? It's the personalities that make the sport what it is.

Football transcends class and gender; you will find fans from all walks of life. It is a sport that binds us together as a country. If you travel halfway across the world, you will still find millions of football fans dedicated to following the sport.

It is literally the greatest game in the world.



Read the text and answer the following questions in your exercise book.

1. The text uses many persuasive techniques. Select and write down examples of each of the following:

A - alliteration

F - fact

O - opinion

R - rhetorical question

R - repetition

E - exaggeration

E - emotive language

S - strong start / ending

T - rule of three

2. How does the writer use rhetorical questions for different purposes?

Task 16

Extract from *Every Man for Himself*

by Beryl Bainbridge

At that moment the bar steward came over and politely asked us to leave. We must all go as quickly as possible to fetch our life-preservers and assemble on deck. There was no cause for panic, it was simply a precaution. I arranged with Hopper that we meet in the gymnasium in ten minutes. 'We'll stick together, won't we,' he insisted, 'it'll be like the old days.' 'Yes,' I assured him. Ginsberg strolled into the foyer and lowered himself into a leather armchair. Rosenfelder panted up the Grand Staircase in search of Scurra. Before we parted, Hopper touched my arm. 'You're my oldest friend,' he murmured, 'and my best.' His eyes were scared. Ginsberg looked up and waved sardonically as the doors of the elevator clanged shut; he was holding a handkerchief to his nostrils.

I rode below in the company of two ladies in wrappers and a man wearing pyjamas beneath a golfing jacket. I swear the stouter of the women was the one who had expressed disappointment at there not being more of a show when we left Southampton. She was going to the purser's Office to withdraw her valuables from the safe. Not that they amounted to much. She had a watch left to her by a grandmother born in Kent, England, a diamond pin that had belonged to her dead mother and an album of family photographs. If it came to the pinch, she said, she'd choose the album every time. The steward had told her to fetch what small items she had because everyone might have to get into the boats. The man in the golfing jacket laughed and said this was highly unlikely. 'I'm not entirely sure,' he said, 'this isn't some elaborate hoax. After all the ship is unsinkable.'

When I entered the passage McKinlay and the night steward were knocking on doors, urging people to go up on deck. I felt curiously detached and had the notion I swaggered rather than walked; I'd never been so conscious of how good it was to be young, for I knew it was my youthful resolution as well as my strong arms that would enable me to survive the next two hours. I thought of old man Seefax and his feeble grasp on life and reckoned he might perish from nothing more than lack of hope. By now, wireless messages would have been dispatched to every vessel in the area, and even if there wasn't enough room for all in the boats, there would still be time for those left behind to switch from one ship to another. Somewhere in my mind I pored over an illustration, in a child's book of heroic deeds, of a rescue at sea, ropes slung between two heaving decks and men swinging like gibbons above the foaming waves. How Sissy would gasp when I recounted my story! How my aunt would throw up her hands when I shouted the details of my midnight adventure! Why, as long as I wrapped up well it would be the greatest fun in the world.

Accordingly, having reached my stateroom, I put my cricket pullover on under my jacket and taking off my dancing pumps struggled into three pairs of thick stockings. I had to pull one pair off again because I couldn't fit into my boots. Then I went into the corridor and got McKinlay to help tie the strings of my life-preserver. He jokingly remarked that I'd put on weight since we last met and asked if I had with me everything I wanted to take. He'd been instructed to lock all the doors until the emergency was over – in case things

- 1 Text A comes from a website. Write down three clues that tell you this.
- 2 Text B is from a novel. Write down three clues that tell you this.
- 3 Text B is told to us through the eyes of a narrator. We do not learn his name in the extract. What else do we learn about him? Use a spider diagram to record any clues about his appearance and personality from the extract.

went missing. They were having a spot of trouble keeping the steerage class from surging up from below.

'I'm working for Mr Andrews,' I told him. 'I may need my room as a base... to write reports... that sort of rignarole.'

'It's orders, sir,' he said.

'Well, in my case, just forget them, there's a good chap.' He hesitated, but the 'good chap' did the trick and he left my door alone. On an impulse I went back inside and took up the painting of my mother. Taking out my knife I levered the picture from its frame, tore out the stretchers and rolling up the canvas stuck it in my pocket.

There were now a dozen or more people filing in procession towards the elevator. They were mostly pretty cheerful, engaging in banter to do with each other's quaint attire. A gentleman carrying a top hat and wearing tennis shoes beneath a coat with an astrakhan collar was much admired. He said he thought his hat would come in useful if baling out was required. One woman cradled a ... pink china pig.

I decided to go below to see for myself what was happening. Descending the stairs I was aware of there being something not quite right about the slope of them. They looked perfectly level but my step was slightly off balance; my feet didn't seem to know where to land, and I was tilting forward. I put it down to imagination, that and the bulky clothing which encumbered me, and marvelled that Rosenfelder must feel this propulsion all the time.



I didn't get very far. There were too many people streaming in an opposite direction. On F deck an officer barred my way. He was holding on to the arm of a steerage woman who was carrying a baby against her cheek. The officer tried to restrain her and turn me back at the same time. 'Why have we stopped?' she kept asking. 'What for have we stopped?' Behind the officer's shoulders I saw a line of postal clerks at the bend of the companionway, heaving mail sacks, one to the other, up from the lower level. The sacks were stained to the seals with damp.

- 4 The title of Text A is 'The Titanic Ship: An Invincible Tragedy'. Think of another title which you think would work well. Write it down and then write a sentence explaining why you think it would be suitable for the article.
- 5 Compare the two texts by reading the statements below. For each one decide whether the statement applies to Text A, Text B, both texts or neither text.
 - a The text contains no facts.
 - b The text contains no opinions.
 - c The text uses high-level language.
 - d The text is easy to follow.
 - e The text helps me to understand what happened on board the Titanic.
 - f The text provides useful details about the context and period of the Titanic's launch.

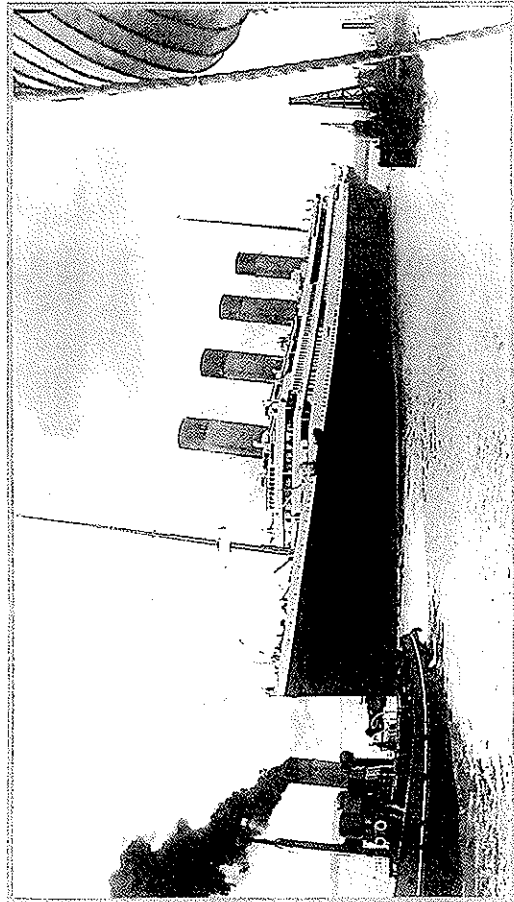
Task 17

TITANIC FACTS

The Titanic Ship: An Invincible Tragedy

No other ship has captured the world's attention quite like the Titanic ship. Constructed to be unsinkable, this first class ocean liner set sail on April 10, 1912. The world had awaited the maiden voyage of this luxury liner for months. The White Star Line had taken great care to publicize the fantastic engineering of the Titanic and the world waited with baited breath for the ship to make her first voyage.

As the passengers boarded the gangplank at Southampton, England for a trans-Atlantic crossing they were no doubt pleased to be a part of the maiden voyage of the invincible Titanic ship. Little did they know, however, that in just a few short days their names and the Titanic would be forever immortalized.



- 1 In which year did the Titanic set sail?
- 2 At which port did the first passengers board the ship?
- 3 What happened to the small nearby ship, the New York?
- 4 Which port in Ireland did Titanic stop at before heading towards New York?
- 5 How many lifeboats did the Titanic have?

The Titanic ship disaster began, ironically enough, as the ship was heading out to sea. The ship's builders had spared no expense in assuring that the Titanic would not only be the safest ship on the waters, but also the largest. This fact proved to be disastrous from the beginning. The larger ship managed to suck a much smaller vessel, the New York, into her wake as she began ploughing through the waters with her massive propellers. The two ships came very close to colliding. This near miss may have set a few nerves on edge, but it was nothing compared to what would come later.

Despite the close call, the first few days of the ship's voyage in no way indicated the tragic history of the Titanic ship. Information of Titanic records indicate the ship made two ports of call, both with no incident. After the stop in Queenstown, Ireland to take on more passengers, the RMS Titanic set sail once again, headed for her destination in New York.

For four days the ship's elite passengers revelled in the brand new amenities of the Titanic ship, replete with every modern luxury known at the time. During the early part of the 20th century, it was considered quite sophisticated for wealthy families to spend portions of their time in Europe, which necessitated crossing the Atlantic at least once per year. Even to these jaded travellers, however, the Titanic ship was like no other. Nothing had been spared to insure the comfort of the first class guests. The ship was even equipped with only 20 lifeboats, so that precious deck space for the first class passengers would not be taken up by bulky lifeboats.

Down below, however, it was a different story. While the luxury liner teemed with a significant number of first class passengers, hundreds of second class and third class passengers survived the first few days of the voyage in cramped compartments. Most of these individuals were immigrant families who had scraped together every bit of money they had to travel to America aboard the grandest, and supposedly, safest ship ever built.

When the Titanic ship disaster finally reached its pinnacle on April 14th, each and every passenger on board, wealthy and poor alike, were forced to fight for their very survival. In the end only 705 persons survived the sinking of the ship, out of 2228 passengers and crew members. 1523 lives were lost when the Titanic ship sank beneath the ice cold waters of the Atlantic.

Task 18

The Eden Project, Cornwall's biggest tourist attraction, was set up to develop understanding of the importance of the natural world. These pages from the Eden Project website outline what the project is trying to achieve.

THE EDEN PROJECT WEBSITE

File View Edit Tools Favourites Help

<http://www.edenproject.com/>

The Eden Project

About Education Foundation Arts Visiting Shop

EDEN PROJECT

- When the Eden Project began
- Why the Eden Project exists
- What the Eden Project is about
- FAQs (frequently asked questions)
- View Eden in 3D

When the Eden Project began

For the last five years, something huge, strange, almost magical, has been growing in a giant crater, deep in the South-West of England.

An almost space age complex consisting of vast football-shaped domes, or 'biomes': this is the Eden Project – the largest greenhouse on the planet, and one with a vital role to play in educating us all about our natural environment.

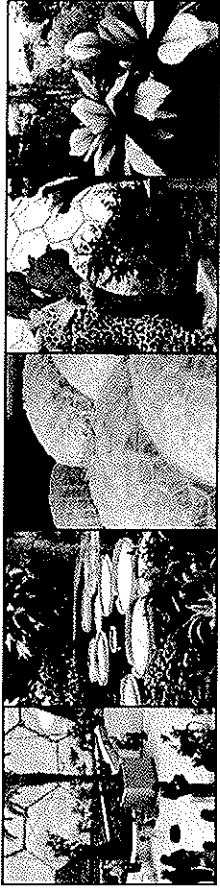
Open to the public since 2001, the Eden Project houses over 135,000 plants of approximately 4,500 species. It is the only place in the world where, in one single day, you can visit a South American rainforest, the tropical Oceanic Islands and the Malaysian rainforest, as well as parts of the Mediterranean and South Africa.

Why the Eden Project exists

The way we treat plants and work with them is the story of the planet. All of our food, our clothes, our shelter and our medicines ultimately come from the plant world. Without plants, there would be no oxygen for us to breathe and no life on Earth.

The Eden Project was set up to create a spectacular 'theatre' in which to tell this story of human beings' dependence on plants. It Eden is not an over-serious, guilt-ridden place; nor does it preach. It is about education and communication of the major environmental issues of the day, always presented in an engaging, involving, even humorous way.

THE EDEN PROJECT WEBSITE



What the Eden Project is about

- understanding the world we live in and the part we play in it better;
- realising that the environment is important to us in a thousand ways, from the food we eat, to the clothes we wear, to the weather we enjoy or suffer;
- celebrating the beauty and richness of other countries besides our own;
- educating people so they understand the special relationship between people and plants.

FAQs (frequently asked questions)

Is there anything for kids?

Kids of all ages have been bowled over by Eden, and schools are literally queuing up to experience the Eden magic here. There are no white-knuckle rides but at every turn we have something to engage and entertain children. Art, sculpture, storytelling, performance, music and a whole range of events make Eden a dynamic experience.

Isn't it all just a big green theme park?

To many it will indeed be a green theme park – great. Naturally that expression has a slightly negative ring to it for many of our staff but it's easy shorthand for the public. But the real difference between the Eden Project and a theme park, of course, lies in its concern with science and research, with many partnerships set up with universities and individuals across the world. This ensures Eden is much more than just a theme park, and attracts visitors. More people through the gates means more money to fund that science and better science will ensure even more happy people through the gates and more money to the science. A virtuous circle. Clever.

How is the Eden Project affecting the economy of the local community?

The Eden Project has generated substantial economic and other benefits for the region. The Eden Project's team currently stands at around 600 permanent staff. Of those, 95% were recruited locally, and 50% were previously unemployed. The ages of employees range from 16 to 72.

View Eden
in 3D

Take the virtual tour



The Eden Project

Read the text and answer the following questions:

1. This web page begins:

For the last five years, something huge, strange, almost magical, has been growing in a giant crater, deep in the South-West of England.

Explain two ways this sentence makes the reader want to read more. Support each explanation with a quotation from this sentence.

2. How does paragraph 2 (from *An almost ... to ... environment.*) make the reader think the Eden Project is exciting but also has a serious purpose? Choose two different words or phrases and explain how they create this effect on the reader.

3. In paragraph 5 it says, *The Eden Project was set up to create a spectacular 'theatre' in which to tell this story of human beings' dependence on plants.*

a) Why is the Eden Project called a *theatre*?

b) Why is the word '*theatre*' in inverted commas?

4. On page 9 (*What the Eden Project is about and FAQs*), how is language used in different ways to create a positive image of the Eden Project?

You should comment on how the choice of words and phrases:

- makes the Eden Project sound important;
- makes the Eden Project sound attractive to teachers or parents;
- emphasises the benefits of the Eden Project.



Wallace Hartley

Wallace Hartley

Wallace Hartley, bandmaster and violinist on board the *Titanic*

Born	Wallace Henry Hartley 2 June 1878 Colne, Lancashire, England
Died	15 April 1912 (aged 33) RMS <i>Titanic</i> , Atlantic Ocean
Occupation	Violinist, Bandleader
Religion	Methodist Christian.

Wallace Henry Hartley was an English violinist and bandleader on the RMS *Titanic* on its maiden voyage. He became famous for leading the eight member band as the ship sank on 15 April 1912. He died in the sinking.

Early Life

Wallace Hartley was born and raised in Colne, Lancashire, England. Hartley's father, Albion Hartley, was the choirmaster and Sunday school superintendent at Bethel Independent Methodist Chapel, where the family attended worship services. Hartley himself introduced the hymn "Nearer, My God, to Thee" to the congregation. Wallace studied at Colne's Methodist day school, sang in Bethel's choir and learned violin from a fellow congregation member.^{[18][19]}

After leaving school, Hartley started work with the Craven & Union Bank in Colne. When his family moved to Huddersfield, Hartley joined the Huddersfield Philharmonic Orchestra. In 1903, he left home to join the municipal orchestra in Bridlington, where he stayed for six years. He later moved to Dewsbury, West Yorkshire.

Career

In 1909, he joined the Cunard Line as a musician, serving on the ocean liners RMS *Lucania*, RMS *Lusitania* and RMS *Mauretania*.^[19]

Whilst serving on the *Mauretania*, the employment of Cunard musicians was transferred to the music agency C.W. & F.N. Black, which supplied musicians for Cunard and the White Star Line. This transfer changed Hartley's onboard status, as he was no longer counted as a member of the crew, but rather as a passenger, albeit one accommodated in second-class accommodation at the agency's expense. It later transpired that neither the shipping company nor the music agency had insured the musicians, with each claiming it was the other's responsibility.

In April 1912, Hartley was assigned to be the bandmaster for the White Star Line ship RMS *Titanic*.^[19] He was at first hesitant to again leave his fiancée, Maria Robinson, to whom he had recently proposed, but Hartley decided that working on the maiden voyage of the *Titanic* would give him possible contacts for future work.

Apart from his notable and tragically short tenure as leader of the band on the *Titanic*, Hartley is also known for introducing the tritone substitution to ballroom dance music.

Sinking of the Titanic

After the Titanic hit an iceberg and began to sink, Hartley and his fellow band members started playing music to help keep the passengers calm as the crew loaded the lifeboats. Many of the survivors said that he and the band continued to play until the very end. None of the band members survived the sinking and the story of them playing to the end became a popular legend. One survivor who clambered aboard 'Collapsible A' claimed to have seen Hartley and his band standing just behind the first funnel, by the Grand Staircase. He went on to say that he saw three of them washed off while the other five held on to the railing on top the Grand Staircase's deckhouse, only to be dragged down with the bow, just before Hartley exclaimed, "Gentlemen, I bid you farewell!"

A newspaper at the time reported "the part played by the orchestra on board the Titanic in her last dreadful moments will rank among the noblest in the annals of heroism at sea."

Though the final song played by the band is unknown, "Nearer, My God, to Thee" has gained popular acceptance. Former bandmates claimed that Hartley had said he would play either "Nearer, My God, to Thee" or "O God, Our Help in Ages Past" if he was ever on a sinking ship, but Walter Lord's book *A Night to Remember* popularised wireless officer Harold Bride's account of hearing the song "Autumn".

After the sinking

Hartley's body was recovered by the Mackay-Bennett almost two weeks after the sinking. He was transferred to the Arabic and sent to England. Hartley's funeral took place in Colne on 18 May 1912. One thousand people attended his funeral, while 40,000 lined the route of his funeral procession.^[19] Hartley is buried in Colne, where a 10-foot headstone, containing a carved violin at its base, was erected in his honour.

A memorial to Hartley, topped by his bust, was erected in 1915 outside the Albert Street Methodist Church in Colne where Hartley began his musical career. Hartley's large Victorian terraced house in West Park Street, Dewsbury, West Yorkshire, bears a blue plaque to remind passers-by that this was the bandleader's home.^[19]

As of 2001, Hartley's name was still being used when naming new streets and housing in the town of Colne. In 2008, the pub chain J D Wetherspoon named a newly acquired hotel in Colne after the bandleader.^[20]

Read the information sheet on Wallace Hartley and answer the following questions:

1. What instrument was Wallace most famous for playing?
2. Who taught Wallace to play?
3. Wallace introduced a song to the congregation at his local Church, what was it?
4. Where did Wallace live from his birth to boarding the RMS Titanic?
5. Who employed the musicians on board Cruise ships? And why were the musicians not looked after properly?
6. Why did Wallace decide to go on the Titanic's maiden voyage?
7. What did Wallace say to his fellow band members just before they sank with the ship?
8. Former band members, who had played with Wallace on other ships said he would play two songs if he were on a sinking ship, what were they?
9. How many band members were there on the Titanic? What happened to them?
10. When was the Wallace Hartley memorial built in Colne? What does it have on top of it?

This is an extract from a guide book for visitors to New York. It gives information about an

Ellis Island Museum

- ★ ★ ★ ★ ★
- a unique museum about America's history
- free admission
- open 7 days a week
- suitable for families

ELLIS

The History of Ellis Island

Ellis Island – its place in history

In the first half of the 20th century, many people who faced terrible poverty in Europe decided to leave their homes and travel to America in pursuit of the 'American Dream'. They had to come to Ellis Island first, to be registered at a special centre. Between the years of 1892 and 1954 around 12 million people came in search of opportunities in the New World.

First sight of the New World

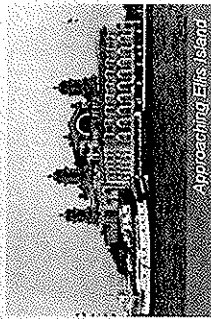
When the great steamships sailed into New York harbour, the passengers clambered onto the decks to catch their first glimpse of America. The city skyline loomed over them like a great mountain range. Below them, the harbour teemed with activity whilst, across the river, stood the Statue of Liberty.

The Ellis Island Registration Centre

When people first arrived on the island there was a great deal of confusion. Most families were hungry, exhausted and penniless; very few were able to speak any English.

As they went into the Ellis Island Registration Centre, the newcomers had numbered tags pinned to their clothes. They had to wait for up to a day while officials frantically tried to process them. Men were sent to one area, women and children to another, for a series of medical checks. Those who were not healthy were weeded out from the others. The majority of the people, however, were processed in a matter of hours and then sent on their way to start their new lives.

The Centre had been designed to deal with 500,000 people a year, but double that number arrived each year in the early part of the 20th century – as many as 1,1747 passed through on a single day in 1907. The Centre on Ellis Island closed in 1954. It was left empty and unused until the mid-1980s, when work began to set up a museum on the site. ■



Approaching Ellis Island

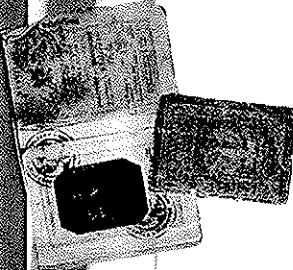


Newcomers at the Ellis Island Centre

unusual museum on a small island in New York harbour.

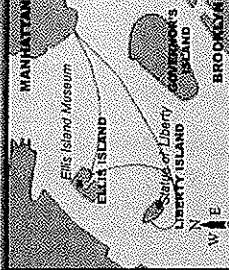
Island

Ellis Island



Visiting the Museum

How to get there
Ferries go to both the Statue of Liberty and Ellis Island and leave from the pier in Battery Park in Manhattan every 20 minutes. Round-trip tickets are \$8 (senior citizens \$6, children \$3). It's best to leave early to avoid the queues.



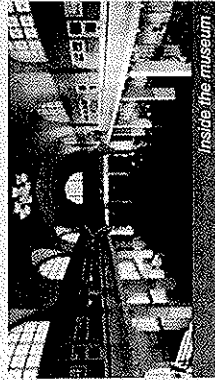
Museum opening times
Daily 9.50 am – 5.00 pm
www.ellisland.com



The Ellis Island Museum Today

The Ellis Island Museum was opened in 1990 to tell the extraordinary story of the people who had passed through the Ellis Island Centre.

As you walk through these buildings today, you can now enjoy a well-ordered museum, beautifully laid out. It is an ambitious project which brings the past back to life. There are displays of photographs and items the new arrivals would have brought with them such as baggage, clothing and passports. The exhibition tells you about those who arrived, who they were, where they came from and why they came. The registry room now contains only a few inspectors' desks and American flags. In the side hall, interview rooms re-create the checking process. Here, you can even listen to the recorded voices of some of the first people who came to the Centre. Voices of the past fill the rooms like ghosts, whispering memories that describe the life-changing events that occurred on Ellis Island.



Inside the museum

Over 100 million Americans can trace their ancestors back to someone whose name is in a record book on Ellis Island. For these Americans, especially, the museum provides a fascinating experience. For everyone, it is a powerful reminder that America today is a land made up of a wide range of nationalities and cultures. ■

Ellis Island

Read the text and answer the following questions:

1. In the section headed *Ellis Island – its place in history*, what were the people who travelled to America looking for?

2. *The city skyline loomed over them like a great mountain range.* (From *First sight of the New World*)

What does the choice of language suggest about the city skyline and its effect on the passengers?

3. The section headed *The Ellis Island Registration Centre* outlines the procedures which newcomers had to go through. Copy and complete the table, explaining why each of these procedures would have been unpleasant for them.

Procedure	Why it would have been unpleasant for them
The newcomers had numbered tags pinned to their clothes	
Those who were not healthy were weeded out from the others	

4. The information in this extract is laid out to help the reader of the guide book.

a) Explain why the box headed *Ellis Island Museum* has been placed at the top of page 4 and how this helps the reader of the guide book.

b) Explain why the box headed *Visiting the Museum* has been separated from the rest of the text on page 5 and how this helps the reader of the guide book.



Fame does not always happen overnight; it is usually the result of talent and hard work. This article from The Observer newspaper describes the Brit School, a unique school for the performing arts.

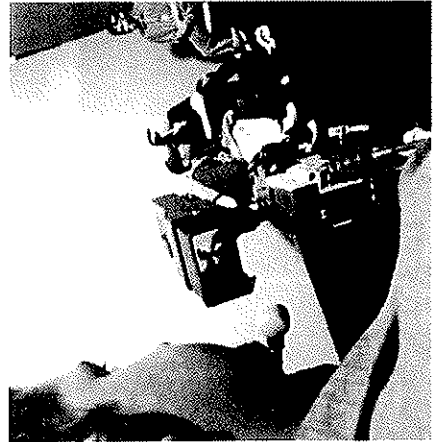
Welcome to the Brit School

by David Smith

At first glance, the neighbourhood appears to be a gloomy jungle of grey tower blocks. And from the outside, the school blends into its dull surroundings. Inside, however, there is a sense of youthful energy and the buzz of non-stop activity. Welcome to the Brit School – fast becoming the heart of Britain's music industry.



Teenagers are acting and dancing in a state-of-the-art theatre, experimenting in film and video, broadcasting from their own radio station or making music in a digital studio. One group of 16-year-olds is interrogating members of a successful pop group about how to make it in one of the world's most unpredictable professions.



The Brit School for Performing Arts and Technology is jointly funded by the Government and the British Record Industry Trust, and students pay no fees. It has grown as a centre of excellence, open to those from all backgrounds. Ella-Louise Brown, a student at the school, says: 'I want to improve my singing and songwriting. I didn't come here because I want to be famous; that's not what it's about. There is a very special mood here. At breaktimes people are in the corridors playing guitar and singing together.'

The school's aim is to allow students to build upon their individual talents. Nick Williams, the Headteacher, says: 'Pupils are encouraged to explore different musical styles. In Britain, the public has become unadventurous about music. Record producers are cautious about what will sell and what won't. The music world is becoming just a record factory: we're more than that. We choose students who care about their academic future – we want them to excel on all fronts.'



Each year the school takes in around 450 young people aged 14 to 16. Students study a full range of subjects along with performing arts courses. They are encouraged to gain experience in the industry through workshops, work placements and auditions. They are also taught about the practical side of the music business and are prepared for employment.

A casual visitor is struck by the students' attitude towards their work; they are dedicated to music and focused on developing their careers. Tony Castro, the director of music, says: 'All the students are here because they want to be. We are not about producing cloned singers or overnight celebrities. We want all our students to find the thing that makes them different. We inspire them, give them a hard time and don't settle for anything less than excellence.'

Castro adds: 'Students have got to be multi-talented if they're going to have anything more than a five-minute career. We want to find kids with talent wherever they are and the variety here is staggering. It's culturally, socially and emotionally diverse. There isn't a "Brit School type", and that is the key.'



Welcome to the Brit school

Read the text and answer the following questions:

1. Identify one word from **paragraph 2** which shows that a career in the music industry can be difficult.

2. In paragraph 4, Nick Williams says: '*The music world is becoming just a record factory*'.

a) Explain what the use of the word *factory* in this quotation suggests about the music world.

b) Give one word from **paragraph 6** which supports the idea that the music world is like a *record factory*.

3. How does this article create the impression that the Brit School is an important and exciting place?

You should comment on:

- how the article suggests that the school is important to the music industry;
- the choice of words, phrases and photographs to make the school seem exciting;
- the effect of comments from students and staff.



This text is from the autobiography of Eileen MacArthur. From December 2000 to February 2001 she was alone at sea, sailing her boat, Kingfisher, in a race around the world. Eileen achieved second place and was the youngest person ever to complete the course. Here she describes what happened at the finish line in France.



Eileen MacArthur

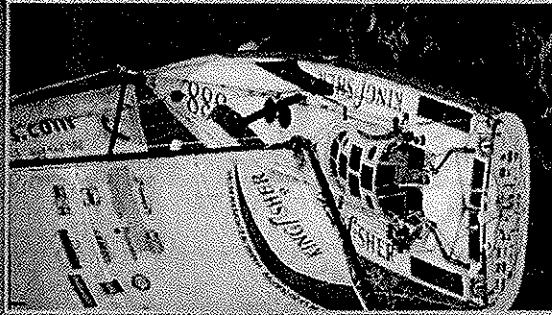
The whole world must be watching

All I could see through the denseness of the fog were a few square metres of dull grey water. I looked at the chart to check Kingfisher's distance from the coastline; we were heading right for the shore. As the seconds passed, the fog began to lift and I could distinctly see lights for the first time. Then there were thousands of lights around me – I suddenly felt as though I had dropped into a Hollywood film set. Boats of all sizes were heading towards me, and there were helicopters above, their searchlights sweeping over me as if looking for an escaped prisoner. My little world had evaporated. I took a few deep and calming breaths to take in the situation. It was incredible.

The water shifted as the boats moved towards us, a choppy, fidgety motion which I hadn't felt in ages. I could hear voices on the radio, some in English, some in French, some of strangers, some of people I knew. My parents were near, I could sense it, but I was blinded by the blazing searchlights. All I could see were the silhouettes of people waving and cameras flashing.

Things began to happen more quickly. For a brief moment there was complete silence – we were nearly there. Then there was a deafening crack ... the gun had fired: we had crossed the finish line. Adrenalin surged through me. The boat with my support team pulled alongside us, its passengers jumping aboard like a raiding party. Voices screamed, and I felt arms wrap themselves around me – my first human contact for over three months. Strangely, there were no tears, just the most incredible feeling of relief.

As we approached the entrance to the harbour channel, more and more boats closed in. You could have walked from one side of the harbour to the other across the boats. It was chaos; the mood was hysterical.



Kingfisher during the race



Eileen smiling at the crowds



Eileen speaking to the journalists

People were cheering, waving and calling my name. I could see whole families sitting on the harbour walls or standing along the water's edge and, in the distance, thousands of people hanging over their balconies. I'd never seen so many people smiling at one time. I could only smile back, from ear to ear; I tried to smile for every single face in the crowd. I wanted to jump high in the air to say thank you but the contrast between being completely alone and being suddenly surrounded by thousands of people was almost too much to bear.

As Kingfisher finally approached the dock, I felt like a child awaiting an exam. All I could see in front of me were the hundreds of journalists, their lenses and microphones pointing directly at me. When we touched dock moments later, I felt that I was standing completely alone. How could it be me who was talking to these people? Questions were asked and I remember saying that it all felt 'too much'. I was passed an enormous bottle of champagne and stood there with my knees shaking. The whole world must be watching ... I shook the bottle and the cork exploded out above the heads of the crowd. As champagne sprayed into the air, it sank in: Kingfisher and I had done it. We'd finished second in one of the most demanding sailing races in the world.

Now it was time to leave Kingfisher. I felt a knot in my stomach; I wanted to turn back time and be out at sea again. Until this moment the finish had felt like a dream, the thousands of people, the noise from the crowds, and the bright lights continuously shining. But now I had to accept that the race was over.

The whole world must be watching

Read the text and answer the following questions:

1. In paragraph 1 Ellen writes *My little world had evaporated*. How does the choice of language in this quotation show that Ellen feels a sense of loss?
2. In paragraphs 2, 3 and 4, explain how a sense of confusion is gradually built up. Support your ideas with quotations from these paragraphs.
3. Ellen refers to her boat, *Kingfisher*, by name. From **paragraph 6** (*As Kingfisher finally approached the dock ...*), explain one other way in which Ellen shows that *Kingfisher* is very important to her. Support your answer with a quotation from paragraph 6.
4. From paragraphs 5 to 7, what impressions do you get of Ellen's different feelings now that the race is over?
You should comment on:
 - Ellen's reactions to the crowds in paragraph 5;
 - the different feelings Ellen experiences in paragraph 6;
 - how Ellen feels about the end of the race in paragraph 7.



In *Mountains of the Mind*, Robert Macfarlane gives an account of his adventures in the mountains. In this extract, he sums up why he finds mountains challenging and inspiring.

Beyond the mountain

Why are millions of people drawn to mountains every year? Perhaps it is because mountains challenge our belief that the world has been made for humans by humans. Mountains remind us that there are places which do not respond to the flick of a switch or the push of a button, as I discovered one day in late January.

Three friends and I went climbing on a mountain near Loch Laggan in Scotland. The day began magnificently. Clouds sailed in the sky, racing across the blueness. The sunshine was hard and bright, the whiteness of the snow reflected by its light. The forbidding cliffs of the mountain were dense with ice, which flashed and glittered in the sunlight. Despite the coldness of the air, I could feel the blood pulsing warmly in my toes as we 'roped up' ready to climb.

We began to ascend one of the east-facing ridges of the mountain. As we climbed, the weather changed its mood. The clouds thickened and slowed in the sky. The light changed from silver to dirty grey. After an hour of climbing, it began to snow heavily. Approaching the top of the mountain, we were in near white-out conditions: the snow was falling so heavily that it was difficult to separate the air and the land. It had also become much colder. My gloves had become frozen shells, which clunked hollowly when I knocked them together.

A few hundred yards from the summit, the ridge flattened out and we were able to unrope safely. The others stopped for something to eat but I moved on ahead, wanting to enjoy the solitude of being lost in the snow. Millions of particles of snow dust streamed just above the ground in a continuous flow. Rounded chunks of old hard snow skidded over the surface of the ridge. And the big soft flakes which were falling from the sky were being driven into me by the wind. They walloped almost soundlessly against my clothing and I built up a thin fur of snow on one side of me. It seemed as though I were wading in a loose white river. I could see no more than a few metres in any direction, and felt utterly and excitingly alone. The world beyond the whirling snow became unimportant, almost unimaginable. I could have been the last person on the planet.

After several minutes' walking, I stopped. A few paces away, sitting and watching me, resting on its huge hind legs, its tall ears twitching, was a snow hare. It seemed curious at seeing me on its territory, but not alarmed. The hare was gleaming white all over except for its black tail, a small patch of grey on its chest and the two black rims of its ears. For half a minute we stood there in the strange silence of the snow storm: me with my thin layer of fur and the hare with its magnificent white coat and polished black eyes. Suddenly, the hare kicked away and zigzagged off into the blizzard, its black tail bobbing long after its body disappeared.

Crossing paths with the snow hare reminded me that it had its own path too, as much as I had mine. I was also reminded that the true blessing of mountains is *not* that they provide us with a physical challenge, something to be conquered and controlled. It is much more than this. Mountains encourage us to recognise what is marvellous, unchanging and inspiring in the world, while also making us aware of our own unimportance. I thought of the snow falling across range after range of invisible hills, and I thought that there was nowhere at that moment I would rather be.



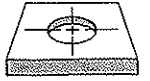
Beyond the mountain

Read the text and answer the following questions:

1. Identify **one word** from paragraph 2 which suggests that the mountain does not look welcoming.
2. In paragraph 3, the weather changes its mood. How does the description of light in paragraph 3 show this change of mood?
3. How does the writer's choice of language in paragraph 4 show that he is completely surrounded by snow? Refer to specific words and phrases from paragraph 4 and comment on them.
4. *The world beyond the whirling snow became unimportant, almost unimaginable. I could have been the last person on the planet.* (paragraph 4)
What does this quotation suggest about the writer's feelings at this point?



Understanding the writer's viewpoint and purpose (2)



Writers can influence readers to respond in different ways.

- 1 Read this text. It is from a short story about a boy, Charles Manders, who is visiting a boarding school. He is taken by the headmaster's wife to meet the Lower Third, the year group he might be joining.

'Now this is the Lower Third, Charles, who you'd be with if you come to us in September. Boys, this is Charles Manders, and I want you to tell him all about things and answer any questions he wants to ask. You can believe about half of what they say, Charles, and they will tell you the most fearful lies about the food, which is excellent.'

The boys laugh and groan; amiable, exaggerated groans. They must like the headmaster's wife; there is licensed repartee. They look at her with bright eyes in open, eager faces. Someone leaps to hold the door for her, and close it behind her. She is gone.

Next Term, We'll Mash You by Penelope Lively

- (a) Look up and write down the meaning of: 'amiable' and 'repartee'.
- (b) How do the boys react to the head's wife? Use quotations to support your answer.
- (c) How does the head's wife talk to the boys? Use quotations to support your answer.
- (d) Do you think that this school is a happy place? Give reasons for your answer.

- 3 Read how the story continues, then complete the tasks that follow, which will prepare you for question 4.

The child stands in the centre of the room, and it draws in around him. The circle of children contracts, faces are only a yard or so from him, strange faces, looking, assessing. Asking questions. They help themselves to his name, his age, his school. Over their heads he sees beyond the window an inaccessible world of shivering trees and high racing clouds and his voice which floated like a feather in the dusty schoolroom air dies altogether and he becomes mute, and he stands in the middle of them with shoulders humped, staring down at feet: grubby plimsolls and kicked brown sandals. There is a noise in his ears like rushing water, a torrential din out of which voices boom, blotting each other out so that he cannot always hear the words. Do you? They say, and Have you? and What's your? and the faces, if he looks up, swing into one another in kaleidoscopic patterns and the floor under his feet is unsteady, lifting and falling.

And out of the noises comes one voice that is complete, that he can hear. 'Next term, we'll mash you,' it says. 'We always mash new boys.'

Next Term, We'll Mash You by Penelope Lively

- a) Think of the three paragraphs as scenes in a film. How would you present them to show whose perspective they are from? Use the example and write your ideas in your book as shown

Para 1: view from above as faces draw in circling around the boy

Para 2: _____

Para 3: _____

- b) Write down the questions at the end of paragraph 2 and say what effect is created.
c) What effect is created by the final paragraph?

- 4 You should now be able to tackle the question:

Explain how the reader is made to feel that being in the school room has become a threatening experience for Charles.

Use references and quotations from the text to support your answer.

Help the Aged
207–227 Pentonville Road,
London
N1 9UZ

Millions of the world's most vulnerable older men and women are relying on your help.

Hidden away in some of India's poorest areas are millions of older people in desperate need of medical care who live in rural areas that are difficult to reach.

Help the Aged Mobile Medicare Units (MMUs) travel to points that are easily accessible to these older people, providing their only hope of receiving the basic treatment and medicines we all take for granted. Each of our 55 MMUs is equipped with medicines and medical equipment and staffed by a doctor, a pharmacist, and even a social worker.

Between them they carry out 1.2 million treatments a year.

Over its lifetime, each vehicle will give out 150 000 treatments for medical problems such as tuberculosis, asthma, arthritis and diabetes. The MMUs organize referrals to hospitals when a patient requires an operation.

Our MMUs are also heavily involved with prevention as well as cure, carrying out a number of community development schemes such as hygiene and sanitation programmes. But the importance of MMUs doesn't end there. They also provide emergency help during humanitarian disasters such as the Tsunami and earthquakes.

The MMUs are a simple, practical way of making a real difference to the health and the lives of older people in India. The cost of treatment is minimal, which means that your donation, however small it may seem, can have a big impact.

To ensure that we continue to help existing patients and that we don't have to turn anybody else away, we need your support today.

Please give as generously as you can.

Thank you.

Help the Aged



Answer the following questions:

1. What is the purpose of the leaflet?
2. What are some of the diseases treated through the MMUs?
3. Why might the MMUs' hygiene and sanitation programmes be effective in preventing diseases?
4. What is the purpose and effect of the picture?
5. What methods has the writer used to encourage the reader to donate to Help the Aged?

Task 26

Slimbridge

Wildfowl & Wetlands Trust Slimbridge, Gloucestershire GL4 0JF

The birthplace of modern conservation, Slimbridge Wetland Centre is the ideal place to get closer to nature.

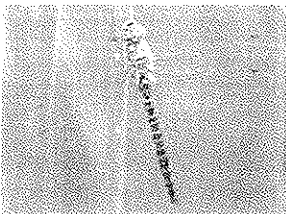


A great day out

With an astounding array of wildlife from water voles to waders, hares to dragonflies, Slimbridge is home to the world's largest collection of swans, geese and ducks. It is also the only place in the UK where you can see all six species of flamingo.

Slimbridge has an international reputation as the headquarters of the Wildfowl and Wetlands Trust (WWT) and it is here that the world renowned experts of WWT are based.

A year round programme of walks, arts, events, workshops, talks and spectacular wildlife encounters are a fantastic way for everyone to connect to their natural surroundings.



The award winning visitor centre is the perfect place to relax and enjoy Slimbridge. Here you can take a trip to the top of the Sloane Tower for a magnificent 360 degree view of Slimbridge and the Severn Estuary, explore the Discovery

Centre where you will find Toad Hall, enjoy wildlife inspired films in the cinema and art in the gallery.

Take time to sample the home made, locally sourced goodies in the Water's Edge Restaurant overlooking the Caribbean Flamingos and find the perfect gift in the WWT shop.

The visitor centre and grounds are also home to activities and events throughout the year, with a diverse programme which encompasses arts and crafts sessions to bird watching, celebrity speakers and farmers' markets.



Text and Picture: <http://www.wwt.org.uk/centre/122/visit/slimbridge/.html>

Read the Slimbridge text and answer the following questions:

1. Write down one sentence from the text to show that Slimbridge is well-known conservation centre.
2. The writer could have written 'broad range' instead of 'astounding array' in the second paragraph. What makes 'astounding array' an effective choice of words?
3. What is the purpose and effect of the pictures in the text?
4. What methods has the writer used to make the reader want to visit Slimbridge?

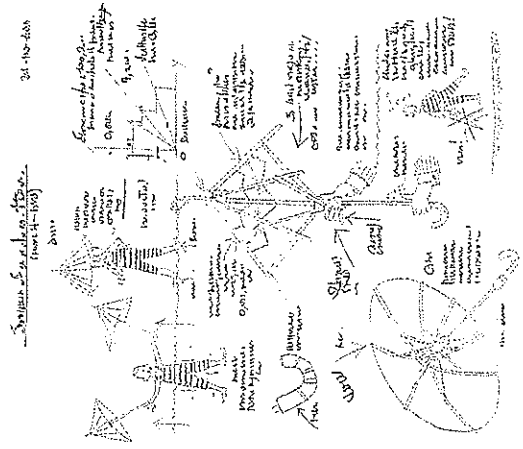
Navigation icons: back, forward, search, home, refresh, print, close.

Liborio Pedrazzoli and his swimming umbrellas

People have always wanted to be able to flash through the water with more speed and more freedom; hence the attraction of flippers, snorkels and other swimming aids. Among the more splendid inventions in this area were the swimming umbrellas dreamed up by Liborio Pedrazzoli.

Mr Pedrazzoli came over to England from Italy in about 1880, married an English girl, and set himself up in business as a wholesale and export looking-glass manufacturer at 11 Hoxton Street in north-east London. He must have reflected carefully about improving the efficiency of his swimming, and reasoned that he got a good push on the water when he kicked with his feet, but his hands seemed to slip through almost without pulling him forwards. So in 1896 he applied for a patent for mini-umbrellas to hold in his hands and increase their grip on the water. His patent describes how they work: 'When the forward stroke takes place in swimming the apparatus close up and thereby offer a minimum amount of resistance to the water, but when the return stroke is made the apparatus expand in umbrella form, and the resistance thus offered enables the swimmer to pull or propel himself through the water at a speed hitherto impossible.'

There was only one way to test them; I made some myself. The result was interesting, although not conclusive. They certainly did give a good grip on the water, but only after about 12-13 inches of the stroke, because they were quite slow to open. Meanwhile they slightly impeded all hand movements, so my hands tired more quickly. After practising for half an hour I decided I would be better off without them - but perhaps if they had been lighter in construction, and a little longer, and I had persevered, I too might have been able to swim at a speed hitherto impossible!



- 1 The writer calls the inventor 'Mr Pedrazzoli'. What effect does not using the inventor's first name have?
- 2 Look at the first sentence. The writer uses the verb 'flash'. Is this a good choice of vocabulary? In a sentence, explain your answer.
- 3 In the second sentence of the text, the writer uses the adjective 'splendid'. Write down another word with a similar meaning that he might have used instead.
- 4 Read this comment on the text and decide whether you agree or disagree with it:

You can tell from the article that the writer admires and respects

Mr Pedrazzoli.

- a Find two points from the text that support this view.
 - b Is there anything in the text that suggests it is not true?
- 5 If you were the editor of this article, what advice would you give the writer about how to make the story of Mr Pedrazzoli's inventions more interesting to younger readers? Think about:
- ⓐ how you might present the text (the layout)
 - ⓑ how the invention could be described.

- apparati** – old-fashioned word meaning 'items' or 'things'
- conclusive** – final
- efficiency** – the ability to complete a task quickly, with minimum effort
- hitherto** – previously
- impeded** – limited
- manufacturer** – someone who makes a product on a large scale, using machinery
- patent** – the exclusive right to make something

Extract from *Running for the Hills*

Task 28

by Horatio Clare

Around this time, in the first hot yawns of full summer, we went badger watching. The conditions had to be just right: a warm, still evening after a sunny day, with no wind to carry our scent.

'Would you like to go badger watching, boys?'

My mother asked, knowing the answer.

'Oh yeah!' we chorused.

'Don't say yeah, say "yes".' We'll need to be camouflaged. Go and put on something dark green or brown, nothing pale, and meet me in the yard.'

We assembled and set off down the track, remarking on the wild roses which later in the season would carry vermilion berries, like clusters of balloons, each stuffed, as my brother and I well knew, with feathered seeds which made the most vicious itching powder. We stuck to the track and ignored the sheep. Jenny ducking their greetings like a film star trying to go incognito. Down the lanes, under the hazels we went, watching our step, avoiding prematurely fallen nuts. At the bottom of the first pitch we paused by the gate to the Horse Fields.

'From now on no talking,' Jenny whispered. 'Tread where I tread, and go very slowly. When we get close, do what I do. We'll crouch down and keep very still, like statues. We'll have to wait, but it'll be worth it if they come out. The cubs will be big enough to ramble about, but they'll start off playing around the setts, I should think. We might be lucky. Are you ready?'

We nodded.

One after another we followed her, cautiously climbing the gate at the hinge end and holding it steady for each other. Jenny stuck to the line of the fence, pointing out fallen ash twigs to be avoided. The sun had turned well over the skyline and the blackbirds were pink-pinking in the

hedges, confirming their claims on the world. The cooling land sent up the first twinges of breeze to nudge the treetops, but Jenny had anticipated it and correctly guessed its currents; we were moving downwind of the badger setts.

The wood was a dimming, brooding thing. The different heights of the trees formed spires and aerial alleyways above the narrow gully which divided the land. The drop was so steep that we were level with the crown of the canopy; the curly whispering of the stream was barely audible, two hundred feet below.

As we drew nearer the setts Jenny bent double, trying to keep her silhouette below a badger's horizon, and we went slowly after her, copying every move. We inched up a swell in the ground, then crept down, just over the lip of the bank.

Twenty yards from the setts we stopped. Our mother placed us just in front of her and we all sat, settled, and tried to keep completely still. There were more than a dozen holes ahead of us, each with its raised stoop where grass had covered mounds of excavated earth, but Jenny pointed wordlessly to two where the earth was fresh and scattered with the dried grass of badger bedding. We fixed our eyes on these.

As all our human motion drained away we became as still as stumps, and sank slowly into a kind of trance. Our ears brought us every tiny rustle and scuff of the world in its lengthening moments; the distant exchanges of a mountain ewe and lamb; the buzz of a motorcycle from the valley; the pillow talk of wood pigeons. As the light lowered to nocturne blues and lacquering greens all our senses stretched; we felt the dusk's harmony like concert-goers – its mystery, melancholy and promise seemed to spread outwards from the wood. It was as though we

brooding – menacing

epiphany – in this context, seeing or understanding something for the

first time

incognito – without being recognized

pratfalling – falling down comically, like a clown in a slapstick routine

setts – network of tunnels dug by badgers

trepidation – fear

vermilion – bright red

vigorous – full of life

were almost invisible, our bodies forgotten, leaving nothing but a set of senses, like a family of ghosts, until a sudden flurry of loud chiming cries burst out of a bush nearby, as brass and outraged as a burglar alarm.

'Blackbird,' Jenny mouthed in our ears. 'He'll

leave us alone, don't turn a hair.'

We will him away, defying him with our stillness. After a series of ringing accusations, during which I sent him a stream of psychic abuse, he relented, and dived away to investigate something else. The first rabbit appeared, conjuring himself from a patch of nettles, motionless at first, as if engaging us in a keep-still competition. A minute passed before he lopped forward and sniffed the grass, whereupon the rest of his tribe began appearing, bobbing and hopping, their white scuts amazingly bright against the shadow-gathering field.

And then, materializing as suddenly as the rabbit, a large grey shape appeared at the mouth of one of the setts. A long face, with a beautiful silky black nose, black eye mask and white cheeks contemplated us with what seemed like great solemnity.

We barely breathed. The badger's snout lifted as she tested the air. She seemed to gather more than scent; she seemed to sniff the atmosphere of the quiet evening, the spirit of it, as though she knew there was something about, but could not detect threat in it. After a few moments of peering at us she emerged, followed by first one, then another, then a third snuffling cub. She nuzzled and sniffed them, grunting softly as if

reminding them of dos and don'ts. They were adorable, like fat little bears, full of play and trepidation. Soon they were tumbling around, venturing out and dashing back in, pratfalling and beetling about. I knew my own expression was reflected in the faces of my mother and brother; we watched with disbelieving, delighted smiles. The cubs squeaked and wrestled and rolled, until their mother marshalled them, and for one moment paused, looked straight at us, as if cautioning us not to move. For a few seconds two families regarded one another, then the badger turned, her cubs went with her, and they vanished into the wood.

We gave them a couple of minutes, then stood, stiffly, and backed away as quietly as we had come. We joined hands as we went back up the pitch, and tried to keep our thrill to whispers. 'Magical!' 'Amazing!'

'Did you see them! Did you see those cubs!' It was a shared epiphany. Having approached so reverently, in the hope of merely seeing our wild neighbours without alarming them, we had, for a few moments, experienced the world as they did. We sped back to the farm, vigorous with happiness. The dew-smell rose in the meadows and we were as light as if we had all been blessed. We had known the edge of an evening wood as a badger knows it. For that twilight time we had slipped the separation between us and the world. We were of the mountain, and of the wood, and it was as though the animals, the wild creatures, had allowed it: it was bewitching.

1 Look at the opening sentence when the writer describes the 'first hot yawns of summer'. What do you think he means here by the word 'yawns'?

2 The writer uses the verb 'chorused'. What image does this verb create in your mind?

3 Which of these descriptions best summarizes the way the writer feels during the badger-watching? Write a sentence explaining your choice.

Bored at first; interested later.

Excited at first; inspired later.

Nervous at first; speechless later.

Worried at first; amazed later.

4 The writer describes the blackbirds as 'pink-pinking in the hedges'. In your own words, say what you think the writer means.

5 In a short paragraph, explain how the writer uses language to convey a vivid sense of what it was like to be in the woods that night.

**Build your
word power**

apprehensive – scared
brush – shrubs and bushes
conifers – trees with pine cones and needles
convulsion – a sudden violent movement
grotesquely – in an ugly way
inexplicable – impossible to explain

maw – jaws
molten – turned to liquid
paroxysm – sudden attack
steppes – flat unforested plains
turbid – muddy
unaccustomed agitation – unexpected movement

Extract from *The Clan of the Cave Bear*

by Jean M. Auel

The... child ran out of the hide covered lean-to towards the rocky beach at the bend in the small river. It didn't occur to her to look back. Nothing in her experience ever gave her reason to doubt the shelter and those within it would be there when she returned.

She splashed into the river and felt rocks and sand shift under her feet as the shore fell off sharply. She dove into the cold water and came up spluttering, then reached out with sure strokes for the steep opposite bank. She had learned to swim before she learned to walk and, at five, was at ease in the water. Swimming was often the only way a river could be crossed.

The girl played for a while, swimming back and forth, then let the current float her downstream. Where the river widened and bubbled over rocks, she stood up and waded to shore, then walked back to the beach and began sorting pebbles. She had just put a stone on top of a pile of especially pretty ones when the earth began to tremble.

The child looked with surprise as the stone rolled down of its own accord, and stared in wonder at the small pyramid of pebbles shaking and leveling themselves. Only then did she become aware she was shaking, too, but she

was still more confused than apprehensive. She glanced around, trying to understand why her universe had altered in some inexplicable way. The earth was not supposed to move.

The small river, which moments before had flowed smoothly, was rolling with choppy waves that splashed over its banks as the rocking stream bed moved at cross purposes to the current, dredging mud up from the bottom. Brush close by the upstream banks quivered, animated by unseen movement at the roots, and downstream, boulders bobbed in unaccustomed agitation. Beyond them, stately conifers of the forest into which the stream flowed lurched grotesquely. A giant pine near the bank, its roots exposed and their hold weakened by the spring run-off, leaned towards the opposite shore. With a crack, it gave way and crashed to the ground, bridging the turbid watercourse, and lay shaking on the unsteady earth.

The girl started at the sound of the falling tree. Her stomach churned and tightened into a knot as fear brushed the edge of her mind. She tried to stand but fell back, unbalanced by the sickening swaying. She tried again, managed to pull herself up, and stood unsteadily, afraid to take a step.

As she started towards the hide-covered shelter set back from the stream, she felt a low rumble rise to a terrifying roar. A sour stench of wetness and rot issued from a crack opening in the ground, like the reek of morning breath from a yawning earth. She stared uncomprehendingly at dirt and rocks and small trees falling into the widening gap as the cooled shell of the molten planet cracked in the convulsion.

The lean-to perched on the far edge of the abyss, tilted, as half the solid ground beneath it pulled away. The slender ridge-pole teetered undecidedly, then collapsed and disappeared into the deep hole, taking its hide cover and all it contained with it. The girl trembled in wide-eyed horror as the fowl-breathed gaping maw swallowed everything that had given meaning and security to the five short years of her life.

'Mother! Mother!' she cried as comprehension overwhelmed her. She didn't know if the scream ringing in her ears was her own in the thunderous roar of rending rock. She clambered towards the deep crack, but the earth rose up and threw her down. She clawed at the ground trying to find a secure hold on the heaving, shifting land.

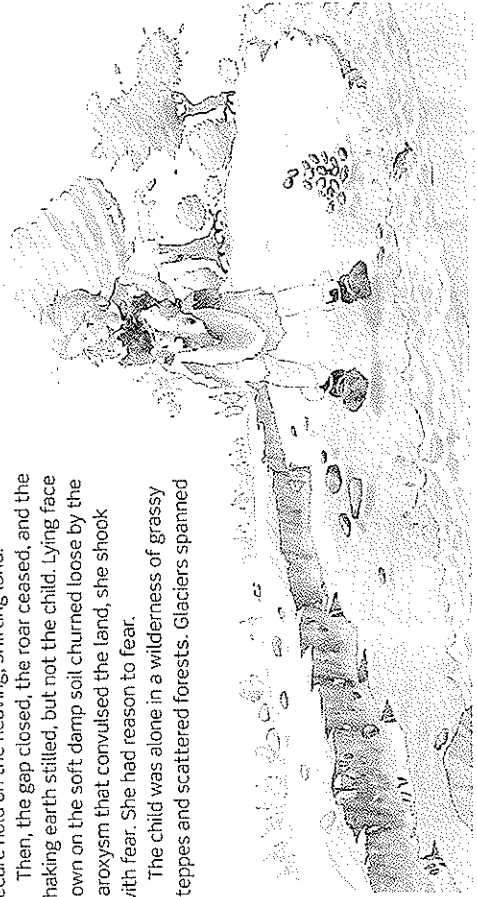
Then, the gap closed, the roar ceased, and the shaking earth stilled, but not the child. Lying face down on the soft damp soil churned loose by the paroxysm that convulsed the land, she shook with fear. She had reason to fear.

The child was alone in a wilderness of grassy steppes and scattered forests. Glaciers spanned

the continent on the north, pushing their cold before them. Untold numbers of grazing animals, and the carnivores that preyed on them, roamed the vast prairies. But people were few. She had nowhere to go and she had no one who could come and look for her. She was alone.

The ground quivered again, settling itself, as though the earth was digesting a meal gulped in a single bite. She jumped up in panic, terrified that it would split again. She looked at the place where the lean-to had been. Raw earth and uprooted shrubs were all that remained. Bursting into tears, she ran back to the stream and crumpled into a sobbing heap near the muddy water.

But the damp banks of the stream offered no refuge from the restless planet. Another aftershock, this time more severe, shuddered the ground. She gasped with surprise at the splash of cold water on her body. Panic returned, she sprang to her feet. She had to get away from this terrifying place of shaking, devouring earth, but where could she go?



- 1 How old is the girl?
- 2 Draw a sketch of what the scene looks like. Use labels and arrows to highlight any specific details.
- 3 The girl is described as swimming with 'sure strokes'. What does 'sure' mean in this context? Think of another word that the author could have used to convey a similar meaning.
- 4 The extract starts off by describing a normal day for the girl. What is the first sign that something unexpected is happening?
- 5 Find a phrase or sentence in the text which tells you that the girl's first reaction is surprise, rather than fear.
- 6 The writer describes 'the foul-breathed gaping maw'. Which of the following statements do **not** explain the phrase?

The earth has come alive.

A huge creature has surfaced from the earth.

The earth is compared to a creature.

The earth seems to be attacking the girl.

The earth is falling into a giant hole.

- 7 In one sentence, using no more than 25 words, describe what actually happens in this extract.
- 1 As you read the text, when did you think it was set: in the past, present or future? Are there any actual clues about the time period?
 - 2 Use a spider diagram to show what we learn from the extract about the character of the girl.
 - 3 Look again at the first paragraph. Notice the way the author holds back details, not telling us the name of the girl, the place or the other people. Explain what effect this has on the reader.
 - 4 The writer uses a technique known as personification -- making the earth seem as if it has a life of its own, like a creature.
 - a Find an example of personification in the text.
 - b Explain what effect personification has in this part of the story.
 - 5 In one sentence, describe what you predict will happen next in the book.
 - 6 Imagine that you have been asked to design the cover for this novel. What would it include? Draw some sketches that show a few different options for the cover.

Choose your favourite cover and then write a short paragraph explaining how the design elements reflect what you know about the story.

The comma

Revision page



Rewrite the sentences below and add the commas.

1. The mountain bicycle although old works very well.

.....

2. I took my trainers racquet track suit and towel with me.

.....

3. Her hat covered in feathers stopped me from seeing the screen.

.....

4. Ann Susan Catherine and Jane are in our group.

.....

5. The maple tree with the sun shining on its red leaves is very pretty.

.....

6. If you go the wrong way you will end up in a field.

.....

7. Mr. Benson the old caretaker works very hard.

.....

8. Hilda King Educational Services Ash Cottage Ashwells Manor Drive
Penn Buckinghamshire HP10 8EU

.....

.....

.....

.....

.....

Complete the sentences below and add commas where needed.

1. Mrs. Lock is very strict.

2. I went to the supermarket and bought nine..... five.....
one kilo of..... one packet of jelly and some lemonade.

3. I was allowed to go skating even though.....
and I had not finished my essay.

4 The Empire State Building..... is in
New York.

The belonging apostrophe

When a noun is plural and ends in s, es or ies, add an apostrophe after the s, but do not add another s.

<u>Singular</u>	<u>Plural</u>
e.g. a girl's shoes	girls' shoes
e.g. a doctor's meeting	doctors' meeting

Singular or plural?

Write *sing* for singular or *pl* for plural at the side of each example.

1. the boys' changing rooms
2. a snake's skin
3. ladies' handbags
4. butterflies' wings
5. the car's engine

Make up two singular and two plural examples of your own.

.....

.....

Add the apostrophes in the sentences below.

1. The butchers shop is closed.
2. That is next years calendar.
3. There are birds nests in the beech trees.
4. Sandra dropped the speckled hens egg.
5. This ships sails are red.
6. My skis clip is broken.
7. Some books covers are torn.
8. The cricket teams score was high.



The belonging apostrophe

Some plurals do not end in s.

e.g. men, children

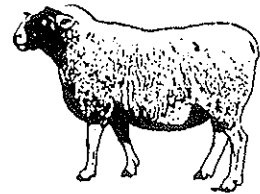
If a plural noun does not end in s then add 's to show belonging.

e.g. the men's ties

e.g. the children's toys

Add the apostrophes in the sentences below.

1. Are policemen's heads the same shape as policemen's helmets?
2. The people's wishes must be carried out.
3. The women's changing rooms are cold.
4. He was a wolf in sheep's clothing.
5. Postmen's bags are often heavy.
6. It is difficult to see trout's eyes.
7. The cattle's lowing woke Baby Jesus.



Wrong words

Two words, the apostrophe word followed by a noun, have been put in the wrong sentences. Rewrite the sentences to make sense.

1. Women's shoes often clings to fences.

-
2. The style of sheep's wool is always changing.

-
3. Children's teacher are often red.

-
4. The postmen's bicycles always has an apple for lunch.
-

Task 33

Semicolons

Semicolons have three main uses:

1. To join two independent clauses that are closely related.

I have a lot of homework. I will stay up late to finish it.

I have a lot of homework; I will stay up late to finish it.

Write your own four examples

2. To replace the connective when it joins two independent clauses (and, therefore, however, consequently, besides, for example, in fact, thus, nevertheless).

It is very hot in this room, therefore I will open a window.

It is very hot in this room; I will open a window.

Write your own four examples

3. To separate things in a lengthy, complex list if there are commas within the list.

Andrew plays the harmonica; Matthew, the bass; Adrian, the guitar; and Nathan, the drums.

I have visited Paris, France; Beijing, China; Auckland, New Zealand.

Write you own four examples

Task 34

Semicolon or Comma?

Directions: determine whether the clauses need to be joined with commas or semicolons. Put the proper punctuation on the blank.

1. The artist preferred to paint in oils ____ he did not like water colors.
2. Even when the house looks clean ____ there is usually a bunch of dirt swept under the rug.
3. I'm going to leave early today ____ unless the boss comes back from the meeting.
4. The computer can perform many calculations at once ____ however, it cannot reason at all.
5. In the first place, it was snowing too hard to see the road ____ in the second place, we had no chains.
6. Italy is my favorite foreign country ____ in fact, I plan on staying there for three weeks this summer.
7. The challenges are not impossible ____ but they are very hard to clear.
8. I'm going to do all of my English homework every night ____ because that's how you get an "A".
9. If he misses his appointment ____ he'll have to wait another six months to see the dentist.
10. There are many negative side effects to smoking ____ there are no positive side effects from smoking.

Give it a shot: Write six ORIGINAL sentences that correctly use a semicolon.

The colon

A colon is used to *introduce* a quotation,
a saying or a famous speech.

e.g. The proverb says: too many cooks spoil the broth.
Note: do not put speech marks round proverbs or sayings.

Add the colons to the examples below.

1. Richard III said "A horse, a horse, my kingdom for a horse."
2. There is an old saying you can't teach an old dog new tricks.
3. The first line of Wordsworth's Daffodils is "I wandered lonely as a cloud."
4. Before the Battle of Trafalgar in 1805, Lord Nelson said "England expects every man will do his duty."
5. The little boy fell off his bicycle more haste less speed.



Rewrite the following sentences. Add the colons and speech marks where necessary.

1. Do not worry every cloud has a silver lining.

2. Juliet asked O Romeo, Romeo! Wherefore art thou Romeo?

3. My dad arrived late better late than never.

4. Martin Luther King once said I have a dream.

5. Do it now a stitch in time saves nine.

6. Winston Churchill said I have nothing to offer but blood, toil, sweat and tears.

