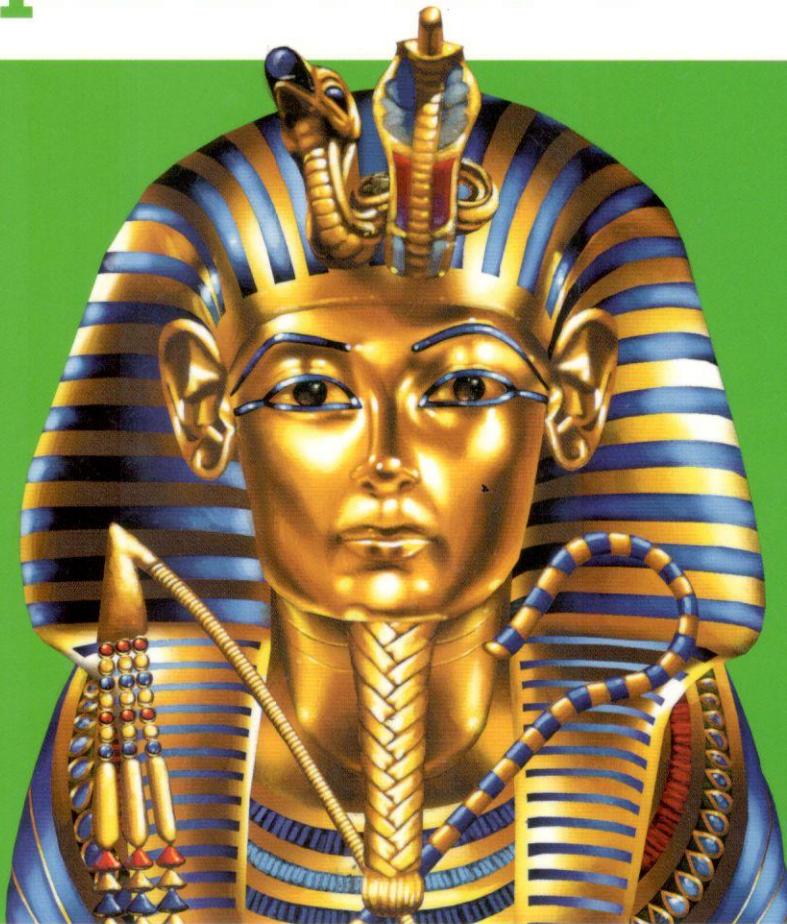




Nelson
Comprehension

Pupil Book 5



OXFORD

OXFORD

UNIVERSITY PRESS

Great Clarendon Street, Oxford, OX2 6DP, United Kingdom

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide. Oxford is a registered trade mark of Oxford University Press in the UK and in certain other countries

Text © Wendy Wren 2016

Original illustrations except where stated © Oxford University Press 2016

The moral rights of the author have been asserted

First published by Nelson Thornes Ltd in 2009

This edition published by Oxford University Press in 2016

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by licence or under terms agreed with the appropriate reprographics rights organization.

Enquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above.

You must not circulate this work in any other form and you must impose this same condition on any acquirer

British Library Cataloguing in Publication Data
Data available

ISBN: 978-0-19-836821-2

5 7 9 10 8 6

Paper used in the production of this book is a natural, recyclable product made from wood grown in sustainable forests. The manufacturing process conforms to the environmental regulations of the country of origin.

Printed in China by Golden Cup

Acknowledgements

Cover illustration: Victor Tavares/Beehive Illustration

Illustrations: Gay Galsworthy and Élisabeth Eudes-Pascal at Graham-Cameron Illustration and Robin Edmonds, Gustavo Mazali, Pedro Penizzotto, Norbert Sipos, Studio Pulsar Roger Wade Walker at Beehive Illustration, p18: Carl Morris/Beehive Illustration, p26: Nigel Dobbyn/Beehive Illustration and p60: Victor Tavares/Beehive Illustration.

Photographs: p.10: Mihail Zhelezniak / Shutterstock; p.24: Denis Rozhnovsky / Shutterstock; Norman Chan / Shutterstock; puwanai / Shutterstock; p.28(b): Time Life Pictures/Mansell/The LIFE Picture Collection/Getty Images; p.28(t): Harry Burton/Api/Getty Images; p.32: Achim Prill / 123RF; bumihills / Shutterstock; sculpies / Shutterstock; p.33: Jose Ignacio Soto / Shutterstock; p.46: iStock; p.46: kcline / iStock; p.50: deepblue4you / iStock;

The author and publisher are grateful to the following for permission to reprint copyright material:
Joan Aiken: extract from *The Wolves of Willoughby Chase* (Penguin, 1968), copyright © Joan Aiken 1962, reprinted by permission of A M Heath & Co Ltd on behalf of the Estate of Joan Aiken; Hilaire Belloc: 'Jim, who ran away from his nurse and was eaten by a lion' from *Cautionary Tales* (1908), reprinted by permission of Peters Fraser & Dunlop (www.petersfraserdunlop.com) on behalf of the Estate of Hilaire Belloc; Merle Hodge: extract from 'Jeffie Lemmington and Me', copyright © Merle Hodge 1980, first published in *Over Our Way* edited by V Pollard and J D'Costa (Longman, 1980), reprinted by permission of the author; Lucy Johnston and Martyn Halle: extract from 'Outlaw sunbeds plea as cases of skin cancer soar', *Sunday Express*, 16 Nov 2008, reprinted by permission of Express Newspapers; James Vance Marshall: extract from *Walkabout* (Puffin Books, 2009), copyright © Donald Payne 1959, reprinted by permission of Penguin Books Ltd; Lauren St John: extract from *The White Giraffe* (Orion Children's Books, 2006), copyright © Lauren St John 2006, reprinted by permission of Orion Children's Books, an imprint of the Hachette Children's Group, London; Vernon Scannell: 'The Apple-raid' from *The Apple-raid and other poems* (Chatto 1974), reprinted by permission of Martin Reed on behalf of the Estate of Vernon Scannell; Ivan Southall: extract from *Ash Road* (Penguin Books, 1967), reprinted by permission of the current publishers, The Text Publishing Company Pty Ltd, Australia; Noel Streatfeild: *The Growing Summer* (Collins, 1966), copyright © Noel Streatfeild 1962, reprinted by permission of A M Heath & Co Ltd for the Estate of Noel Streatfeild.

Any third party use of this material, outside of this publication, is prohibited. Interested parties should apply to the copyright holders indicated in each case.

Although we have made every effort to trace and contact all copyright holders before publication this has not been possible in all cases. If notified, the publisher will rectify any errors or omissions at the earliest opportunity.



Contents

| | | |
|----------------|---|-----------|
| Unit 1 | Understanding Playscripts | 4 |
| Unit 2 | Looking at Advertisements | 10 |
| Unit 3 | Exploring Characters' Feelings | 16 |
| Unit 4 | Following Instructions | 22 |
| Unit 5 | Looking at Media Reports | 28 |
| Unit 6 | Telling Stories Through Poetry | 34 |
| Unit 7 | Stories From Around the World | 40 |
| Unit 8 | Persuasive Language | 46 |
| Unit 9 | Reading Older Novels | 52 |
| Unit 10 | The Roles of Heroes and Heroines | 58 |
| | How to Use This Book | 64 |

Oliver Asks for More

Characters:

Oliver Twist
Mr Bumble, master of the workhouse
Boy 1
Boy 2
Boy 3

Scene:

The workhouse. A large hall at suppertime. The boys are seated at a long, wooden table. There is a bowl and spoon in front of each of them.

BOY 1:

(whispering) I tell you, if I don't get more food, I might just wake up one night and devour that skinny boy in the next bed!

BOY 2:

(slopping a spoonful of gruel back into his bowl) Look at this muck. Ain't worth eating. Fat old Bumble doesn't eat this muck!

BOY 3:

Well, it's all we get and we're going to have seconds! It's sorted. Oliver here is going to ask for more, ain't you Oliver?

OLIVER:

(Oliver smiles weakly and eats as slowly as he can.) Ye—es. When I've finished this. I have to finish this first.

BOY 3:

(threateningly) Well, be quick about it!

MR BUMBLE:

Have we all finished?

The boys whisper to each other and wink at Oliver.

BOY 3:

(giving Oliver a vicious poke)
Go on then. You drew the short straw. You've got to do it!

Oliver gets up from the table with his bowl and spoon. He walks towards Mr Bumble and stops in front of him.

OLIVER:

Please, Sir, I want some more.
Mr Bumble turns pale. He looks in astonishment at Oliver.

MR BUMBLE:

(in a faint voice) What?

OLIVER:

Please, Sir, I want some more.

Scene based on *Oliver Twist* by Charles Dickens



Understanding the text

- 1 What meal are the boys about to have?
- 2 What do they have to eat?
- 3 How does BOY 2 describe the food?
- 4 Who has to 'ask for more'?
- 5 Who does Oliver ask?

Looking at language

- 6 Explain the meaning of these words as they are used in the playscript. Use a dictionary to help you.

a workhouse **b** gruel **c** devour
d skinny **e** slopping

- 7 Explain these phrases in your own words.

a without enthusiasm **b** it's sorted
c be quick about it **d** drew the short straw

Exploring the playscript

- 8 How many characters are in the scene?
- 9 Where is the scene set?
- 10 How do you know who is speaking?
- 11 Give an example of an instruction which:
 - a** tells the actors how to say something.
 - b** tells the actors how to do something.
- 12 How do you know Oliver does not want to ask for more?
- 13 How do you think Oliver feels when he walks up to Mr Bumble?
- 14 How do you know Mr Bumble is shocked by what Oliver asks?

Taking it further

▶ RB, Unit 1, Extension

- 15 In groups of six, practise and perform the scene. You need five people for the characters and one as the storyteller.
- 16 Write the playscript as a story.

UNIT 1

Oliver and the Undertaker

After Oliver dares to 'ask for more', the people who run the workhouse want to get rid of him. Mr Bumble takes him to be an apprentice to an undertaker.

Characters:

Oliver Twist
Mr Bumble, master of the workhouse
Mr Sowerberry, the undertaker
Mrs Sowerberry, his wife

Scene:

The undertaker's shop at dusk.

Mr Sowerberry is making some entries in his day-book by the light of a dismal candle when Mr Bumble and Oliver arrive.

MR SOWERBERRY:

Ah! Is that you, Bumble?

MR BUMBLE:

No one else, Mr Sowerberry. Here, *(pushing Oliver forward)* I've brought the boy.

Mr Sowerberry raises the candle above his head and peers at Oliver. Oliver makes a small bow.

MR SOWERBERRY:

Oh, that's the boy, is it? *(He turns to the back of the shop.)*
Mrs Sowerberry! Will you have the goodness to come here a moment, my dear?

Mrs Sowerberry comes from a room at the back of the shop.

MR BUMBLE:

Good evening, Mrs Sowerberry.

She ignores Bumble and peers at Oliver. Oliver bows again.

MR SOWERBERRY:

My dear, this is the boy from the workhouse that I told you of.

MRS SOWERBERRY:

Dear me, he's very small.

MR BUMBLE:

(anxiously) Why, he is rather small. There's no denying it. But he'll grow, Mrs Sowerberry, he'll grow ...

MRS SOWERBERRY:

(sharply) Ah, I dare say he will on our victuals and our drink. I see no saving in parish children, not I. They always cost more to keep than they're worth. However, men always think they know best!

Mr Bumble hurriedly backs out of the door.

MR SOWERBERRY:

(fearfully) Now my dear ...

MRS SOWERBERRY:

There! Get downstairs, little bag o' bones.

Mrs Sowerberry opens a side door and pushes Oliver down a steep flight of stairs into a damp, dark stone cellar.

Scene based on *Oliver Twist* by Charles Dickens



Understanding the text

- 1 Who are the characters in the scene?
- 2 Where is the scene set?
- 3 What is Mr Sowerberry doing when Mr Bumble and Oliver arrive?
- 4 What does Oliver do when he is introduced to Mr Sowerberry?
- 5 What does Mrs Sowerberry think of Oliver's appearance?

Looking at language

- 6 Explain the meaning of these words as they are used in the script. Use a dictionary to help you.

a undertaker **b** dusk **c** dismal
d anxiously **e** sharply **f** victuals

Exploring the playscript

- 7 Find a stage direction that:
 - a tells an actor how to say the lines.
 - b tells an actor what to do.
 - c relates part of the story.
- 8 The scene is set 'at dusk'. The only light is a 'dismal candle'. How do you think the playwright wants the audience to feel about the undertaker's shop?
- 9 Why do you think Oliver has nothing to say in this scene?
- 10 Why do you think Mr Bumble:
 - a is anxious when Mrs Sowerberry says Oliver is 'very small'?
 - b leaves hurriedly?
- 11 What impression do you get of Mrs Sowerberry?
- 12 How do you think Oliver is feeling when he is pushed down the stairs to the cellar?
- 13 Do you think Oliver will like living and working at the undertaker's or not? Explain your reasons.

Taking it further

▶ RB, Unit 1, Extension

- 14 The next scene is set the following morning when Oliver is woken up by Mrs Sowerberry. Oliver is:
 - a given some cold meat that has been saved for the dog.
 - b taken back upstairs and told he will be sleeping under the counter among the coffins.

Write and role-play the next scene in the play.

Oliver Meets the Artful Dodger

Oliver has a terrible time at the undertaker's and he decides to run away to London. He arrives at the town of Barnet and stops to rest.

Characters: Oliver Twist

The Artful Dodger, a street urchin

Scene: A street in Barnet

Oliver, tired and hungry, is sitting on a doorstep when a boy stops and stares at him.

DODGER: What's up with you then?

OLIVER: *(beginning to cry)* I am very hungry and tired. I have walked a long way. I have been walking these seven days.

DODGER: Walking for seven days! Beak's after you, eh?

OLIVER: *(looking surprised)* Isn't a 'beak' a bird's mouth?

DODGER: *(laughing)* You don't know much, do you? The beak's the magistrate. And if you're running from the law, I'm your man!

Oliver is about to protest, but Dodger is helping him up.

DODGER: You want grub and you shall have it!

Dodger buys meat and bread at a nearby shop.

OLIVER: *(eating ravenously)* Thank you, Sir, thank you.

DODGER: *(looking around all the time)* Going to London?

OLIVER: *(between mouthfuls)* Yes, I am.

DODGER: *(slyly)* Got any lodgings?

OLIVER: No.

DODGER: Money?

OLIVER: No. Do you live in London?

DODGER: Yes, when I'm at home. I suppose you need some place to sleep tonight?

OLIVER: *(earnestly)* I do indeed.

DODGER: Don't fret. I know a respectable old gentleman who'll give you lodgings for free. Eat up, and then I'll take you to meet Mr Fagin and the other lads.



Understanding the text

- 1 What is Oliver doing when he meets the Artful Dodger?
- 2 What does the Artful Dodger think Oliver is running away from?
- 3 What does he give Oliver to eat?
- 4 Besides food, what does Oliver need?
- 5 Who is the Artful Dodger going to take Oliver to meet?

Looking at language

- 6 Explain these phrases as they are used in the playscript.

a What's up with you then? **b** running from the law
c You want grub **d** Don't fret

- 7 Explain these words as they are used in the playscript.
Use a dictionary to help you.

a artful **b** urchin **c** magistrate
d ravenously **e** slyly **f** earnestly

Exploring the playscript

- 8 What impression do you get of the Artful Dodger?
- 9 Do you think the Artful Dodger will make a good or bad friend for Oliver?
Explain your reasons.
- 10 How does Oliver react to the Artful Dodger?
- 11 Why do you think Oliver is 'eating ravenously'?
- 12 Why do you think the Artful Dodger is 'looking round' all the time when he is speaking to Oliver?
- 13 Pick out a stage direction that tells:
a how an actor says something. **b** what an actor does.

Taking it further

▶ RB, Unit I, Extension

- 14 Read the three playscripts again.
If you were Oliver, where would you rather be out of the three places?
Explain your reasons.

Write

The Power of Advertising

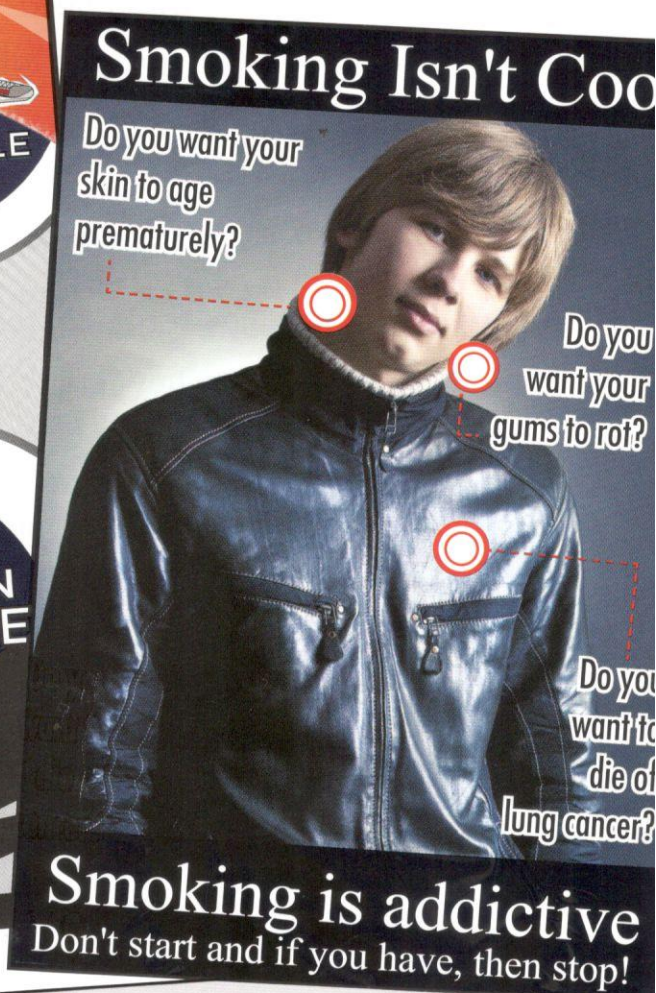


CHEETAH 5

FAST AND FASHIONABLE

FOR THE ATHLETE IN EVERYONE

DON'T SETTLE FOR SECOND BEST.
BE A WINNER!



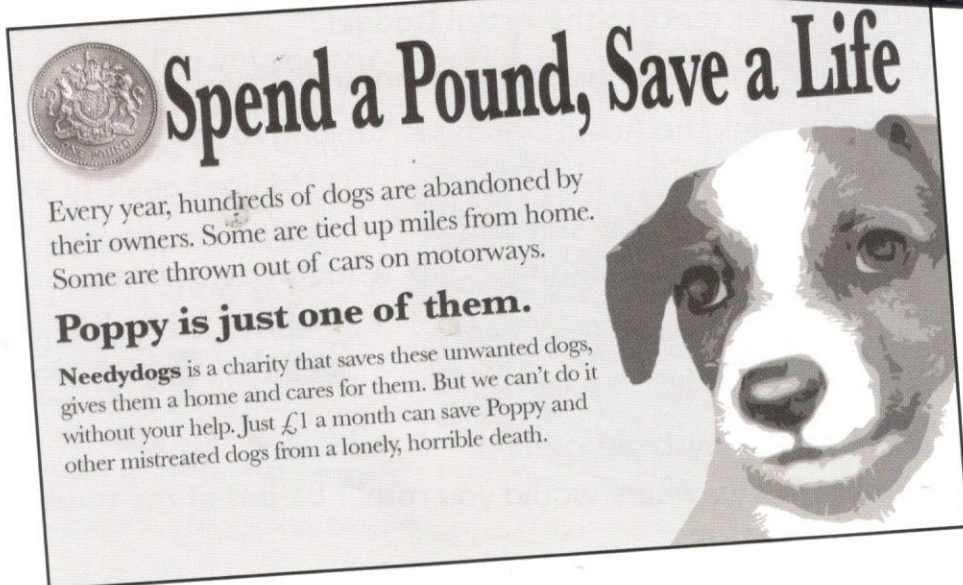
Smoking Isn't Cool

Do you want your skin to age prematurely?

Do you want your gums to rot?

Do you want to die of lung cancer?

Smoking is addictive
Don't start and if you have, then stop!



Spend a Pound, Save a Life

Every year, hundreds of dogs are abandoned by their owners. Some are tied up miles from home. Some are thrown out of cars on motorways.

Poppy is just one of them.

Needydogs is a charity that saves these unwanted dogs, gives them a home and cares for them. But we can't do it without your help. Just £1 a month can save Poppy and other mistreated dogs from a lonely, horrible death.

Understanding the text

- 1 What is the purpose of each advertisement?
- 2 Who is the audience for each advertisement?
- 3 Where would you expect to see each advertisement?
- 4 If you buy Cheetahs, what is the advert saying you will be?
- 5 How much money is Needydogs asking for?

Looking at language

- 6 Explain the meaning of these words as they are used in the advertisements. Use a dictionary to help you.

Cheetahs:

a fashionable **b** athlete **c** second best

Needydogs:

a abandoned **b** charity **c** mistreated

'Smoking Isn't Cool':

a cool **b** prematurely **c** addictive

Exploring the advertisements

- 7 Why do you think the trainers are called Cheetahs?
- 8 Why do you think Needydogs have a photograph of a dog in their advertisement?
- 9 Why do you think the smoking advertisement asks questions?
- 10 What emotion is each advertisement appealing to?
- 11 How has each advertisement used:
a persuasive language? **b** illustrations? **c** fonts and colour?

Taking it further

▶ RB, Unit 2, Extension

- 12 Which advertisement do you find the most persuasive? Explain your reasons.

Teach

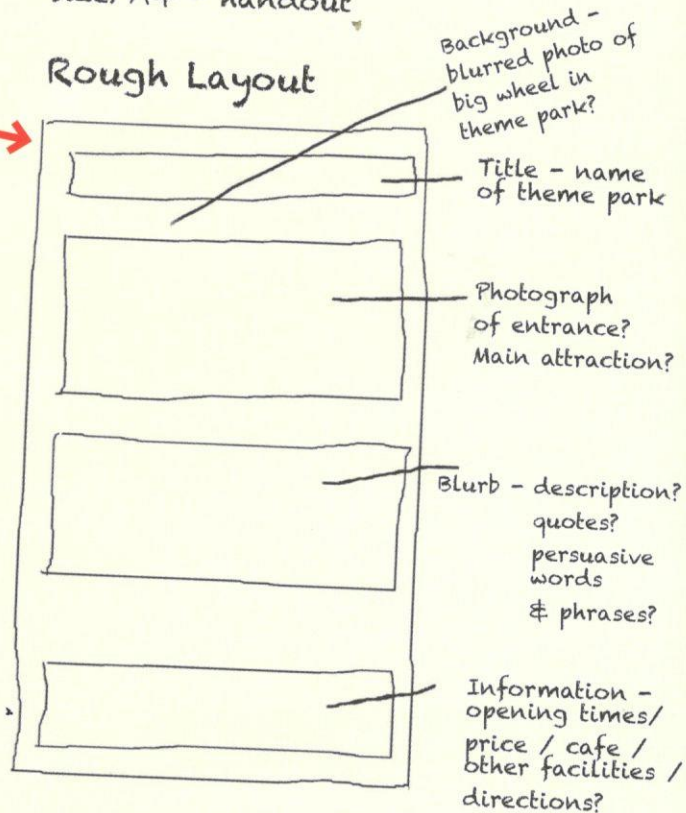
The Copywriter's Job

When we look at an advertisement, we see the finished article. But it begins as an idea that a copywriter has to turn into a successful advert.

Style Sheet 1: Rough layout

Advert for: Fun City Theme Park
Size: A4 - handout

Rough Layout



Title - blocked caps - colour?
Red / Yellow? Heavy black outline?
Illustration - photograph - include people - happy - enjoying themselves

Blurb - possible adjectives
 amazing
 incredible
 thrilling
 scary
 black text

persuasive phrases
 value for money
 breathtakingly exciting
 a must
 blue text

info - opening times 9am to sunset / 364 days a year
 cafe light lunch to three course meal
 prices Adults £10 / children £4
 family ticket for four £25

Also - disabled access
 Find us at (check motorway routes)

Style Sheet 2: Adding detail to the layout

Understanding the text

- 1 What is the advertisement for?
- 2 In what format will people see the advertisement?
- 3 Whose job is it to create the advertisement?
- 4 Give two examples of information that must be included.
- 5 How much is an adult ticket?

Looking at language

- 6 Explain these phrases in your own words.

a finished article **b** main attraction **c** value for money
d a must **e** disabled access **f** motorway routes

- 7 Explain the meaning of these words as they are used on the style sheets. Use a dictionary to help you.

a blurb **b** facilities **c** breathtakingly

Exploring the style sheets

- 8 Find two examples of words or phrases used to persuade.
- 9 What will a group of two adults and two children save by buying a family ticket?
- 10 Why do you think *Style Sheet 1* includes a 'rough layout'?
- 11 Why do you think some ideas on the style sheets have question marks and others do not?
- 12 Who do you think the quotes would be from?
- 13 Explain what you think the difference is between the 'blurb' and the 'information'.
- 14 What do you think happens after the style sheets are finished?

Taking it further

▶ RB, Unit 2, Extension

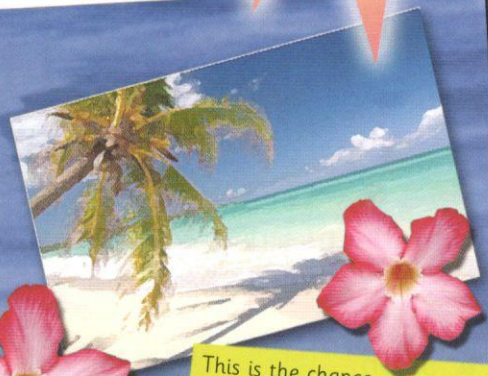
- 15 Using the style sheets and your own ideas, produce an advertisement for *Fun City Theme Park*.

Talk



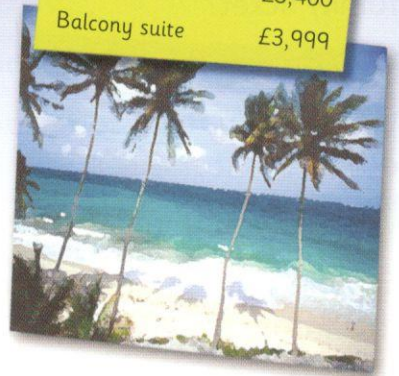
25 nights
from
£2,000

Sail Away to the Holiday of Your Dreams!



This is the chance
of a lifetime with prices
starting at only £2,000.

| Cabin Grade | Price |
|-----------------------|--------|
| Inside twin | £2,000 |
| Outside twin | £2,500 |
| Superior outside twin | £2,999 |
| Balcony cabin | £3,400 |
| Balcony suite | £3,999 |



This is an amazing opportunity to sail in luxury around the sun-drenched islands of the Caribbean on board the world-class *Olympia*.

You will stay in elegant, spacious cabins; enjoy sumptuous meals; and be entertained by world-famous musicians.

Some days will be spent exploring the beautiful, unspoilt islands of St Lucia, Antigua and Barbados. On other days, you can relax aboard and enjoy all that the *Olympia* has to offer as we cruise gently in the crystal waters of the Caribbean.

Places are limited, so book without delay!

See overleaf for contact details.

Understanding the text

- 1 What is the purpose of the advertisement?
- 2 What is the name of the ship?
- 3 Where does it sail?
- 4 Name one of the islands it visits.
- 5 How long would you be away?

Looking at language

- 6 Explain these phrases in your own words.

a chance of a lifetime **b** sun-drenched **c** world-famous

- 7 Explain these words as they are used in the advertisement.
Use a dictionary to help you.

a luxury **b** elegant **c** spacious
d sumptuous **e** relax **f** limited

Exploring the advertisement

- 8 Who do you think the advertisement is aimed at?
- 9 Why do you think the advertisement begins with:
a a photograph of the ship? **b** the cheapest price?
- 10 Why do you think the writer uses words such as 'luxury', 'elegant' and 'beautiful'?
- 11 What does the writer mean when he says the islands are 'unspoilt'?
- 12 Why do you think people would pay more for 'an outside twin cabin' than 'an inside twin cabin'?
- 13 Does the advertisement persuade you that this would be 'the Holiday of Your Dreams'? Why? Why not?

Taking it further

▶ RB, Unit 2, Extension

- 14 Imagine you are thinking of booking a cruise on the *Olympia*. You want more information before you book. Make a list of questions you will ask when you contact the cruise company.

Write

Meeting Great-Aunt Dymphna

The Gareth children are sent to stay with their Great-Aunt Dymphna in Ireland. Their first meeting with their great-aunt is an alarming experience! They soon realise that they will have to fend for themselves during their stay.

The first impression of Great-Aunt Dymphna was that she was more like an enormous bird than a great-aunt. This was partly because she wore a black cape, which seemed to flap behind her when she moved. Then her nose stuck out of her thin wrinkled old face just like a very hooked beak. On her head she wore a man's tweed hat beneath which straggled wispy white hair. She wore under the cape a shapeless long black dress. On her feet, despite of it being a fine warm evening, were rubber boots.

The children gazed at their great-aunt, so startled by her appearance that the polite greetings they would have made vanished from their minds. Naomi was so scared that, though tears went on rolling down her cheeks, she did not make any more noise. Great-Aunt Dymphna had turned her attention to the luggage.

'Clutter, clutter! I could never abide clutter. What have you got in all this?' As she said 'this' a rubber boot kicked at the nearest suitcase.

'Clothes, mostly,' said Alex.

'Mummy didn't know what we'd need,' Penny explained, 'so she said we'd have to bring everything.'

'Well, as it's here we must take it home I suppose,' said Great-Aunt Dymphna. 'Bring it to the car,' and she turned and, like a great black eagle, swept out ...

'She's as mad as a coot,' Alex whispered to Penny. 'I should think she ought to be in an asylum.'

Penny shivered. 'I do hope other people live close to Reenmore. I don't like us to be alone with her.'

But in Bantry, where they stopped to send a cable, nobody seemed to think Great-Aunt Dymphna mad. It is true the children understood very little of

what was said, for they were not used to the Irish brogue, but it was clear from the tone of voice used and the expressions on people's faces that what the people of Bantry felt was respect. It came from the man who filled the car up with petrol, and another who put some parcels in the boot.

'Extraordinary!' Alex whispered to Penny when he came out of the hotel. 'When I said "Miss Gareth said it would be all right to send a cable" you'd have thought I said the Queen has said it was all right.'

'Why, what did they say?' Penny asked.

'It was more the way they said it than what they said, but they told me to write down the message and they would telephone it through right away.'

It was beginning to get dark when they left Bantry but as the children peered out of the windows they could just see the purplish mountains, and that the roads had fuchsia hedges instead of ordinary bushes, and that there must be ponds or lakes for often they caught the shimmer of water.

'At least it's awfully pretty,' Penny whispered to Alex. 'Like Mummy said it would be.'

'I can't see how that'll help if she's mad,' Alex whispered back.

Suddenly, without a word of warning, Great-Aunt Dymphna stopped the car.

'We're home.' Then she chuckled. 'I expect you poor little town types thought we'd never make it, but we always do. You'll learn.'

The children stared out of the car windows. Home! They seemed to be in a lonely lane miles from anywhere.

'Get out. Get out,' said Great-Aunt Dymphna. 'There's no drive to the house. It's across that field.'

'Horrible old beast!' thought Alex, dragging their cases from the boot. 'She really is insufferable.' But he kept what he felt to himself for out loud all he said was, 'Let's just take the cases we need tonight. We can fetch the others in the morning.'

The Growing Summer, Noel Streatfeild

Understanding the text

- 1 What does Great-Aunt Dymphna look like?
- 2 Who was 'so scared' of Great-Aunt Dymphna that she cried?
- 3 What did the children have with them?
- 4 How did the children travel with Great-Aunt Dymphna?
- 5 What did they have to walk across to get to Great-Aunt Dymphna's house?

Looking at language

- 6 Explain these phrases in your own words.

a never abide **b** mad as a coot **c** town types

- 7 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

a vanished **b** clutter **c** cable
d brogue **e** respect **f** insufferable

Exploring the characters

- 8 Who are the characters in the story?
- 9 Where does this part of the story take place?
- 10 How do the children react to their great-aunt?
- 11 How do other people react to Great-Aunt Dymphna?
- 12 How do you think the author wants you to react to her?



Taking it further

▶ RB, Unit 3, Extension

- 13 Imagine you are one of the children in the story. Write a letter home recounting when you first met Great-Aunt Dymphna to when you got out of the car. Write about your feelings as well as what happened.

Miss Slighcarp

Miss Slighcarp is governess to Bonnie and her orphaned cousin Sylvia. When Bonnie's parents go away and Miss Slighcarp is left in charge, the children soon find out she is no ordinary governess! This part of the story takes place in the schoolroom.

The governess, who had been examining some books on the shelves, swung round with equal abruptness. She seemed astonished to see them.

'Where have you been?' she demanded angrily, after an instant's pause.

'Why,' Sylvia faltered, 'merely in the next room, Miss Slighcarp.'

But Bonnie, with choking utterance, demanded, 'Why are you wearing my mother's dress?'

Sylvia had observed that Miss Slighcarp had on a draped gown of old gold velvet with ruby buttons, far grander than the grey twill she had worn the day before.

'Don't speak to me in that way, miss!' retorted Miss Slighcarp in a rage. 'You have been spoiled all your life, but we shall soon see who is going to be mistress now. Go to your place and sit down. Do not speak until you are spoken to.'

Bonnie paid not the slightest attention. 'Who said you could wear my mother's best gown?' she repeated. Sylvia, alarmed, had slipped into her place at the table, but Bonnie, reckless with

indignation, stood in front of the governess, glaring at her.

'Everything in this house was left entirely to my personal disposition,' Miss Slighcarp said coldly.

'But not her clothes! Not to wear! How dare you? Take it off at once! It's no better than stealing!'

Two white dents had appeared on either side of Miss Slighcarp's nostrils.

'Another word and it's the dark cupboard and bread-and-water for you, miss,' she said fiercely.

'I don't care what you say!' Bonnie stamped her foot. 'Take off my mother's dress!' Miss Slighcarp boxed Bonnie's ears. Bonnie seized Miss Slighcarp's wrists. In the confusion a bottle of ink was knocked off the table, spilling a long blue trail down the gold velvet skirt. Miss Slighcarp uttered an exclamation of fury.

'Insolent, ungovernable child! You shall suffer for this!' With iron strength she thrust Bonnie into a closet containing crayons, globes and exercise books, and turned the key on her. Then she swept from the room.

Sylvia remained seated, aghast, for half a second. Then she ran to the cupboard door – but alas! Miss Slighcarp had taken the key with her.

The Wolves of Willoughby Chase,
Joan Aiken



Understanding the text

- 1 Who is Miss Slighcarp?
- 2 What was Miss Slighcarp wearing?
- 3 Where does Miss Slighcarp threaten to put Bonnie?
- 4 What happened to the dress?
- 5 Why can't Sylvia set Bonnie free?

Looking at language

- 6 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

| | | |
|----------------------|---------------------|--------------------|
| a abruptness | b astonished | c utterance |
| d observed | e retorted | f reckless |
| g disposition | h insolent | i aghast |

Exploring the characters

- 7 Who are the characters?
- 8 Where is this part of the story set?
- 9 What impression do you get of Miss Slighcarp?
- 10 In what ways are Bonnie and Sylvia very different characters?
- 11 If you had been in this situation, would you have acted like Bonnie or Sylvia? Give your reasons.

Taking it further

▶ RB, Unit 3, Extension

- 12 Form a group and choose one member to be Miss Slighcarp. The rest of the group question 'Miss Slighcarp' about the incident with the dress. Miss Slighcarp wants to appear reasonable and get you on her side. What questions will you ask? What responses will she give?

Bush Fire!

Three boys are camping in the Australian bush. The weather is very hot and there is a dry north wind. In the middle of the night, Graham accidentally knocks over a bottle of methylated spirits, which catches fire.

'It's burning,' howled Graham.

A blue flame snaked from the little heater up through the rocks towards the bottle in the boy's hand; or at least that was how it seemed to happen. It happened so swiftly it may have deceived the eye. Instinctively, to protect himself, Graham threw the bottle away. There was a shower of fire from its neck, as from the nozzle of a hose.

'Oh my gosh,' yelled Wallace and tore off his sleeping-bag. 'Harry!' he screamed. 'Wake up, Harry!'

They tried to stamp on the fire, but their feet were bare and they couldn't find their shoes. They tried to smother it with their sleeping-bags, but it seemed to be everywhere. Harry couldn't even escape from his bag; he couldn't find the zip fastener, and for a few awful moments in his confusion between sleep and wakefulness he thought he was in his bed at home and the house had burst into flames around him. He couldn't come to grips with the situation; he knew only dismay and the wildest kind of alarm. Graham and Wallace, panicking, were throwing themselves from place to place, almost sobbing, beating futilely at the widening arc of fire. Every desperate blow they made seemed to fan the fire, to scatter it farther, to feed it.

'Put it out,' shouted Graham. 'Put it out.'

It wasn't dark any longer. It was a flickering world of tree trunks and twisted boughs, of scrub and saplings and stones, of shouts and wind and smoke and frantic fear. It was so quick. It was terrible.

'Put it out,' cried Graham, and Harry fought out of his sleeping-bag, knowing somehow that they'd never get it out by beating at it, that they'd have to get water up from the creek. But all they had was a four-pint billy-can.

The fire was getting away from them in all directions, crackling through the scrub down-wind, burning fiercely back into the wind. Even the ground was burning: grass, roots and fallen leaves were burning, humus was burning. There were flames on the trees, bark was burning, foliage was flaring, flaring like a whip-crack; and the heat was savage and searing and awful to breathe.

'We can't, we can't,' cried Wallace. 'What are we going to do?'

'Oh, gee,' sobbed Graham. He was crying and he hadn't cried since he was twelve years old. 'What have I done? We've got to get it out!'

Harry was scrambling around wildly, bundling all their things together. It was not just that he was more level-headed than the others; it was just that he could see the end more clearly, the hopelessness of it, the absolute certainty of it, the imminent danger of encirclement, the possibility that they might be burnt alive. He could see all this because he hadn't been in it at the start. He wasn't responsible; he hadn't done it; and now he was wide awake he could see more clearly. He screamed at them, 'Grab your stuff and run for it.' But they didn't hear him or didn't want to hear him. They were blackened, their feet were cut, even their hair was singed. They beat and beat, and the fire was leaping into the tree-tops, and there were no black shadows left, only bright light, red light, yellow light, light that was hard and cruel and terrifying, and there was a rushing sound, a roaring sound, explosions, and smoke, smoke like a hot red fog.

'No,' cried Graham. 'No, no, no.' His arms dropped to his sides and he shook with sobs and Wallace dragged him away. 'Oh, Wally,' he sobbed. 'What have I done?'

'We've got to get out of here,' shouted Harry. 'Grab the things and run.'

'Our shoes!' cried Wallace. 'Where are they?' ...

'For Pete's sake run!' shouted Harry.

Ash Road, Ivan Southall

Understanding the text

- 1 What did Graham throw away? Why?
- 2 At first, how did the boys try to put out the fire?
- 3 When Harry woke up, what did he think had happened?
- 4 What did Harry know they needed to put out the fire?
- 5 What did Harry tell the others to do?

Looking at language

- 6 Explain these phrases in your own words.

a deceived the eye **b** come to grips with
c level-headed **d** in it at the start

- 7 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

a instinctively **b** futilely **c** humus
d foliage **e** imminent **f** encirclement

Exploring the characters

- 8 Who are the characters in the story?
- 9 What are they doing?
- 10 Is the fire deliberate or accidental? How do you know?
- 11 Who is thinking more clearly when the fire starts, Graham or Wallace? Find evidence to support your view.
- 12 Find evidence in the story that Graham and Wallace panic as the fire spreads. Think about what the author tells us, what the boys do and what they say.
- 13 Graham says, 'We've got to get it out.' Harry says, 'We've got to get out of here.' How is each boy reacting to the fire?

Explain in your own words why Graham and Harry are reacting so differently.

Taking it further

▶ RB, Unit 3, Extension

- 14 Choose one of the characters in the passage and retell the incident from their point of view. Remember to include the character's thoughts and feelings as well as what happened.



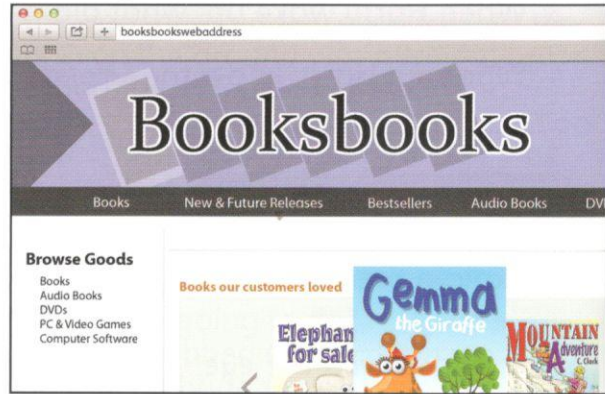
Write

How to Use an Online Bookshop

Task: Find and buy *The Secret Garden* by Frances Hodgson Burnett.

Instructions

- 1 Type in the web address for Booksbooks. This will bring up the home page with a list of options.
- 2 Click on 'Books'.
- 3 On the Books page, look at the list of categories.
- 4 Click on 'Children's Books'.
- 5 Look at the top of the Children's Books page. You will see:



- 6 Type *The Secret Garden* here:
- 7 Click on 'GO'.
- 8 This page will show you all the different editions and prices.



- 9 Click on the edition that you want to buy.
- 10 This page will give you details of the book you have selected.
- 11 If you want to buy it, click on 'BUY NOW'.



Understanding the text

- 1 What task will the instructions help you with?
- 2 What is Booksbooks?
- 3 What does it sell?
- 4 What category does *The Secret Garden* come under?
- 5 What do you click on to buy the book?

Looking at language

- 6 Explain the meaning of these words as they are used in the instructions. Use a dictionary to help you.

a options **b** audio books **c** categories
d biography **e** editions **f** selected

Exploring how instructions are written

- 7 Why do you think the instructions:
 - a are numbered?
 - b are written in short, simple sentences?
 - c include diagrams?
- 8 Do you think these instructions are easy to follow or not? Explain your reasons.
- 9 Why do you think the home page shows covers of books other readers like?
- 10 If you bought the book, how much would you pay for it?
- 11 Why do you think the website uses colours, different fonts and illustrations?

Taking it further

▶ RB, Unit 4, Extension

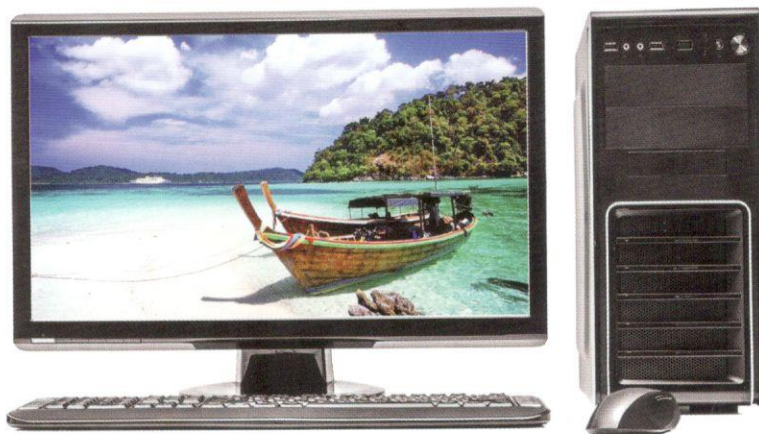
- 12 Compare shopping for a book in a bookshop to shopping for a book online. List the advantages and disadvantages.

UNIT 4

How to Download Photographs to Your Desktop

You will need:

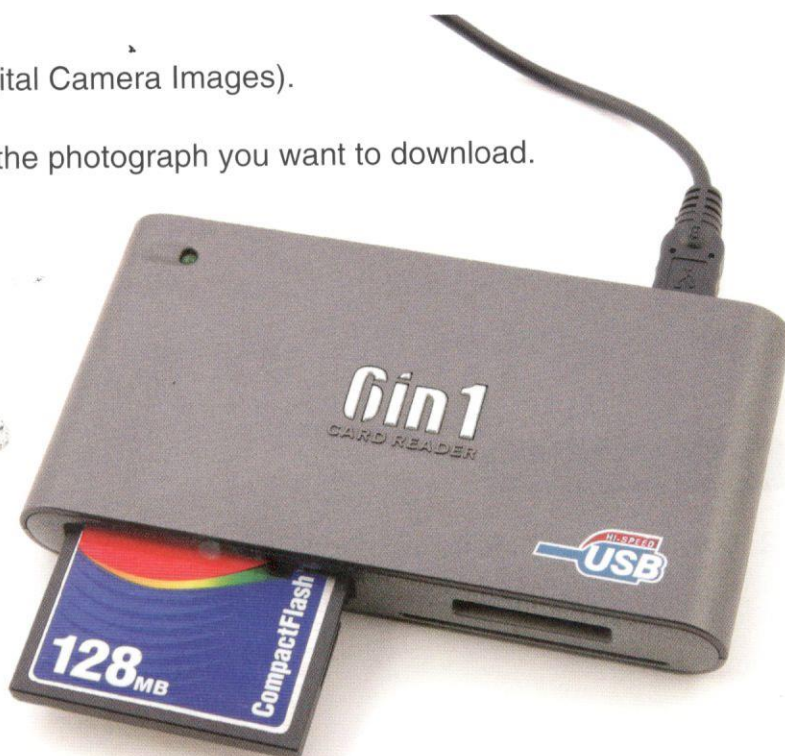
- a PC
- a digital camera memory card
- a USB card reader.



Instructions

- 1 Switch on the computer.
- 2 Plug the USB card reader into the USB port.
- 3 Place the digital camera memory card into the card reader.
- 4 Select 'OPEN FOLDER TO VIEW FILES'.
- 5 Press 'OK'.
- 6 Select 'DCIM FOLDER' (Digital Camera Images).
- 7 Select the folder containing the photograph you want to download.
- 8 Select the photograph.
- 9 Select COPY 2 icon.
- 10 Select DESKTOP icon.
- 11 Press 'SAVE'.

Your photograph is now saved to your desktop.



Understanding the text

- 1 What are the instructions for?
- 2 How many instructions are there?
- 3 What equipment do you need?
- 4 What is a PC?
- 5 What is on the memory card?

Looking at language

- 6 Explain the meaning of these words as they are used in the instructions. Use a dictionary to help you.

a port **b** select **c** download **d** icon **e** desktop

Exploring how instructions are written

- 7 Make a list of the features of instructional writing that you can find in these instructions.
- 8 Give an example of each feature that you have listed.
- 9 How do you think you *select* on a computer?
- 10 If someone had not downloaded photographs before, do you think these instructions would be easy or difficult to follow? Explain your reasons.
- 11 Once you have stored your photographs on your computer, what could you do to share them with other people?

Taking it further

▶ RB, Unit 4, Extension

- 12 Photographs can be printed and kept in albums or stored on a computer. List the advantages and disadvantages of both of these methods of storing photographs.

How to Set an Alarm Clock on a Mobile Phone

Most mobile phones can be set like an alarm clock.

Instructions to set the alarm



Unlock your phone by pressing the **SELECT** key followed by your 4-digit passcode.



Use the **SELECT** key to get into **MENU**.



On the **MENU** screen, scroll down using your finger and choose **ORGANISER**.



On the **ORGANISER** screen, scroll down and choose **ALARM CLOCK**.



Switch the alarm on by touching **ON**.



Scroll down to select the alarm time.



Use the **NUMBER** keys to enter the time you want the alarm to go off.



Press the **CLOSE** key and you will be asked **'SAVE CHANGES?'**



Press **OK** and **'ALARM SAVED'** will appear.

Understanding the text

- 1 What are the instructions for?
- 2 How many instructions are there?
- 3 How do you unlock your phone?
- 4 What key do you use to get into the MENU screen?
- 5 What keys do you use to set the time?

Looking at language

- 6 Explain the meaning of these words as they are used in the instructions. Use a dictionary to help you.

a passcode **b** menu **c** scroll

Exploring how instructions are written

- 7 Why do you think the instructions are numbered?
- 8 Why do you think the instructions include diagrams?
- 9 Why do you think some words are in capitals?
- 10 What type of verb is used in the instructions? Give an example.
- 11 Do you think these instructions are easy to follow or not? Explain your reasons.

Taking it further

▶ RB, Unit 4, Extension

- 12 Think of a piece of equipment you use at home or in school. Write a set of instructions for one of its functions.

An Egyptian Treasure!

LORD CARNARVON'S LONG QUEST RESULTS IN GREAT FIND IN THEBES

From our Egypt correspondent, Valley of the Kings

This afternoon, Lord Carnarvon and Mr Howard Carter revealed to a large crowd what they had found. This promises to be the most sensational discovery of the century.

They have discovered the lost tomb of Tutankhamen, the famous pharaoh of ancient Egypt, filled with priceless objects.

This remarkable discovery is the reward of patience and perseverance. For nearly 16 years, Lord Carnarvon provided the money and Mr Howard Carter the expertise, to carry on the search. Convinced that the lost tomb would be in The Valley of the Kings, Howard Carter continued to explore after many others had given up. He searched systematically, refusing to stop. His doggedness has been rewarded with this amazing find. On hearing the news, Lord Carnarvon at once travelled from England to Egypt.

When Lord Carnarvon arrived, the sealed outer door was carefully opened, revealing 16 steps and a passageway of about 25 feet. The steps were crammed with rubble and had to be cleared. At the end of the passageway, the door to the burial chamber was found. This was also sealed. Breaking through with difficulty, the excavators could not believe their eyes!

THE TREASURE WITHIN

In the chamber, they saw three magnificent State couches, covered in gold and carvings. On these rested golden, carved beds, inlaid



with ivory and semi-precious stones. There were also innumerable carved boxes. One box was painted with hunting scenes and contained royal robes, precious stones and gold sandals.

Beneath one of the couches was the State throne of King Tutankhamen, probably one of the most beautiful objects ever discovered. There was also a gilt chair decorated with paintings of the King and his Queen and covered in turquoise, carnelian, lapis and other semi-precious stones. There were also four dismantled chariots with rich gold decoration.

Perhaps the most remarkable objects were two life-size statues of the King. Each one held a golden stick and wore a headdress richly studded with gems.

But the most amazing find was in the sarcophagus itself – the embalmed body of King Tutankhamen wearing a magnificent death mask – found in the second chamber behind another sealed door.



Understanding the text

- 1 What is the article about?
- 2 Who:
a paid for the excavation? **b** did the excavation?
- 3 Where was the tomb discovered?
- 4 How long was the passage?
- 5 Name three things that were found in the tomb.

Looking at language

- 6 Explain these phrases in your own words.

a given up **b** with difficulty **c** could not believe their eyes

- 7 Explain the meaning of these words as they are used in the article.
Use a dictionary to help you.

a sensational **b** pharaoh **c** perseverance **d** expertise
e excavators **f** dismantled **g** sarcophagus **h** embalmed

Exploring the article

- 8 Where would you expect to find an article like this?
- 9 Would the headline make you want to read the article or not? Explain your reasons.
- 10 What impression do you get of Howard Carter?
- 11 Why do you think other excavators had 'given up'?
- 12 Why do you think the chariots had been 'dismantled'?
- 13 There are eight paragraphs in the article. Briefly summarise what each one is about.

Taking it further



RB, Unit 5, Extension

- 14 Imagine you had been with Howard Carter and Lord Carnarvon when they entered Tutankhamen's tomb. Write about your thoughts and feelings when:
a the outer door was opened.
b the passage was being cleared.
c they broke through the door to the burial chamber.
d you were inside.

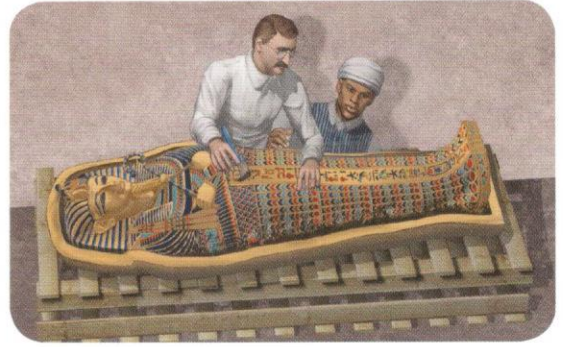
Treasures of the Past

This is a transcript of a radio programme where the interviewer, Fiona Jacobs, talks to an expert in archaeology.

- Fiona Jacobs: Good evening. I'm Fiona Jacobs and you are listening to *Treasures of the Past*, a series of programmes that looks at astounding archaeological discoveries. Tonight, I'm joined by Professor Simon Black, an expert on Ancient Egypt, and we'll be discussing the discovery of Tutankhamen's tomb. Good evening, Professor Black.
- Simon Black: Good evening.
- Fiona Jacobs: Most people know about the amazing treasures Howard Carter found in the first chamber of the tomb, but why was he so sure there was a second chamber?
- Simon Black: Well, as Carter says in his autobiography, among all the treasures 'there was no coffin or trace of a mummy'. So they looked for and found another sealed doorway between two life-sized figures of the King.
- Fiona Jacobs: And that's where they found the mummy?
- Simon Black: Yes. But this doorway had a hole in it and Carter was worried that tomb robbers had got there first.
- Fiona Jacobs: Did Carter get through this sealed doorway immediately?
- Simon Black: No. There were so many precious objects in the first chamber that it took seven weeks to clear it. Carter likened it to 'a gigantic game of spillikins'. They had to be so careful not to damage the objects as they removed them.
- Fiona Jacobs: So, after seven weeks, Carter was ready to break through into the burial chamber. What did he find?
- Simon Black: The first thing he saw, about a yard in front of the hole he had made in the door, was a wall of gold. This turned out to be a huge shrine with three more inside it, you know, like Russian dolls. Carter said that it took 84 days of real manual labour to demolish the wall between the two chambers and dismantle the shrines.
- Fiona Jacobs: So when did Carter actually see the now-famous death mask of King Tutankhamen?
- Simon Black: In February, 1924. The sarcophagus was huge, 9 feet in length. Carter rigged up a hoist to remove the lid that weighed over a ton and a quarter. When the lid was removed – well, let me tell you in Carter's own words: 'The light shone on the sarcophagus. The lid being suspended in mid air, we rolled back the covering shrouds, one by one, and as the last was removed, a gasp of wonderment escaped our lips, so gorgeous was the sight that met our eyes: a golden effigy of the young boy-king, of most magnificent workmanship filled the whole of the sarcophagus'. Carter was the first person to look on the face of the Pharaoh for over 3,000 years.
- Fiona Jacobs: A fascinating story, Professor Black. Thank you.

Understanding the text

- 1 Who is the interviewer?
- 2 Who is being interviewed?
- 3 What is the radio programme called?
- 4 What is the interview about?
- 5 How long was the sarcophagus?



Looking at language

- 6 Explain the meaning of these words as they are used in the interview. Use a dictionary to help you.

a astounding **b** autobiography **c** mummy **d** demolish
e hoist **f** shrouds **g** effigy **h** fascinating

Exploring the interview

- 7 Why was Carter sure there was a second chamber?
- 8 Why did he think tomb robbers may have got there first?
- 9 Why do you think they needed the hoist to remove the lid?
- 10 Find an example of:
 - a quote from Carter.
 - reported speech of what Carter said.
- 11 What do you think Carter meant when he said that removing the objects was like 'a gigantic game of spillikins'?
- 12 Explain why the shrines are described as being 'like Russian dolls'.
- 13 Based on Carter's own words at the end of the interview, how do you think everyone felt when the shrouds were removed?
- 14 Can you think of other 'treasures' that the radio station could make programmes about?

Taking it further

▶ RB, Unit 5, Extension

- 15 Imagine you could interview Howard Carter. What questions would you ask him?

Talk

About Egypt

Photos

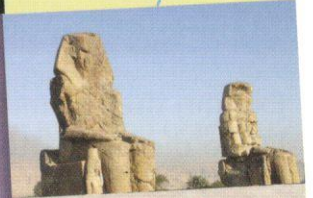
Bookshop

Map

THE VALLEY OF THE KINGS



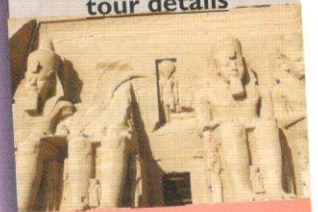

The Valley of the Kings lies on the west bank of the River Nile. To date, approximately 80 tombs have been excavated there, the most famous of which is the tomb of Tutankhamen. The Pharaohs of Egypt abandoned the practice of building pyramids as they were plundered by tomb robbers. Instead, secret tombs were dug out of the rock in the valley and the pharaohs were buried with swords, games, writing tools, oil lamps, beds and chairs. The tombs were then sealed. Anyone who knew where they were was sworn to secrecy.



Visit the
Valley
of the
Kings

[Click here for
tour details](#)

Tutankhamen was only 10 years old when he became Egypt's king. His death, in his teens, is still something of a mystery. Examination of his skull shows damage that has led some people to believe he was murdered by a blow to the head. The skeleton shows evidence of a broken leg, prompting some to say that blood poisoning from the wound was the cause of death.



However he died, his death was clearly sudden and unexpected. His tomb was too small ever to have been intended for a king when compared to that of other Pharaohs, such as Rameses II.



**VISIT
EGYPT**

[Search hotels
here](#)

See also:

• [The Life of Howard Carter](#)

• [Tutankhamen's Death Mask](#)

Write

Understanding the text

- 1 Where is the Valley of the Kings?
- 2 How many tombs had been excavated at the time the web page was written?
- 3 Give two examples of things found in the tombs.
- 4 How old was Tutankhamen when he became king?
- 5 How do people think he died?



Looking at language

- 6 Explain these phrases in your own words.

a to date

b sworn to secrecy

c sudden and unexpected

- 7 Explain the meaning of these words as they are used on the web page. Use a dictionary to help you.

a approximately

b excavated

c abandoned

d plundered

e mystery

f intended

Exploring the web page

- 8 The article on the web page has three paragraphs. Briefly summarise what each paragraph is about.
- 9 What evidence is there that Tutankhamen's death was 'unexpected'?
- 10 Look at the sections at the top of the page. What would you expect to find if you clicked on:
a Photos? **b** Bookshop? **c** Map?
- 11 Why do you think some of the words on the web page are underlined?
- 12 Why do you think the page has advertisements for hotels and tours in Egypt?

Taking it further

▶ RB, Unit 5, Extension

- 13 Choose one of the underlined words or phrases on the webpage. Research it using the web or a book from a library. Make notes on what you find out and prepare a report to read to the class.

Write

Jim, Who Ran Away From His Nurse and Was Eaten by a Lion

There was a boy whose name was Jim;
His friends were very good to him.
They gave him tea, and cakes, and jam,
And slices of delicious ham,
And chocolate with pink inside,
And little tricycles to ride,
And read him stories through and through,
And even took him to the Zoo –
But there it was the dreadful fate
Befell him, which I now relate.

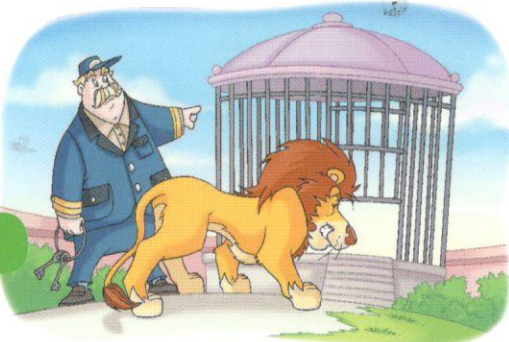
You know – at least you ought to know,
For I have often told you so –
That children never are allowed
To leave their nurses in a crowd;
Now this was Jim's especial foible,
He ran away when he was able,
And on this inauspicious day
He slipped his hand and ran away!
He hadn't gone a yard when – Bang!
With open jaws, a lion sprang,
And hungrily began to eat
The boy: beginning at his feet.

Now, just imagine how it feels
When first your toes and then your heels,
And then by gradual degrees,
Your shins and ankles, calves and knees,
Are slowly eaten, bit by bit.
No wonder Jim detested it!
No wonder that he shouted 'Hi!'
The honest keeper heard his cry,
Though very fat he almost ran
To help the little gentleman.
'Ponto!' he ordered as he came
(For Ponto was the lion's name),
'Ponto!' he cried, with angry frown.



'Let go, Sir! Down, Sir! Put it down!'
The lion made a sudden stop,
He let the dainty morsel drop,
And slunk reluctant to his cage,
Snarling with disappointed rage,
But when he bent him over Jim,
The honest keeper's eyes were dim.
The lion having reached his head,
The miserable boy was dead!

When Nurse informed his parents, they
Were more concerned than I can say: –
His Mother, as she dried her eyes,
Said, 'Well – it gives me no surprise,
He would not do as he was told!'
His Father, who was self-controlled,
Bade all the children round attend
To James's miserable end,
And always keep a-hold of Nurse
For fear of finding something worse.



Understanding the text

- 1 Who is the main character in the poem?
- 2 How do you know that his friends were 'very good to him'?
- 3 What other characters are introduced as the story is told?
- 4 Where was the main character when something dreadful happened?
- 5 What happened?

Looking at language

- 6 Explain these phrases in your own words.

a through and through **b** dreadful fate **c** by gradual degrees

- 7 Explain the meaning of these words as they are used in the poem. Use a dictionary to help you.

a befell **b** relate **c** foible **d** inauspicious
e detested **f** morsel **g** reluctant **h** bade

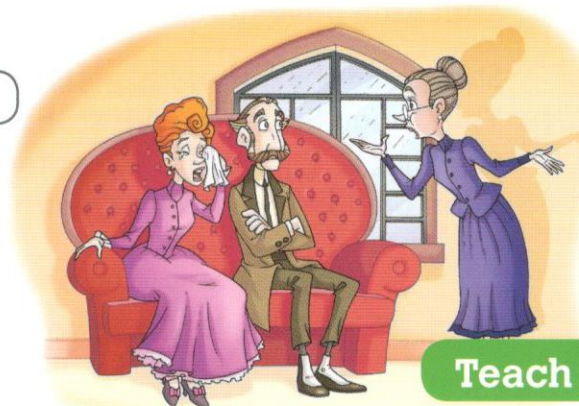
Exploring the poem

- 8 Find phrases where the poet talks directly to the reader.
- 9 Why do you think he does this?
- 10 What impression do you get of:
a Nurse? **b** the keeper? **c** Jim's mother? **d** Jim's father?
- 11 Do you think the poem is funny or serious? Explain your reasons.

Taking it further

▶ RB, Unit 6, Extension

- 12 Read the last verse carefully. Write it as a playscript.



Teach

The Apple-Raid

Darkness came early, though not yet cold;
Stars were strung on the telegraph wires;
Street lamps spilled pools of liquid gold;
The breeze was spiced with garden fires.

That smell of burnt leaves, the early dark,
Can still excite me but not as it did
So long ago when we met in the park –
Myself, John Peters and David Kidd.

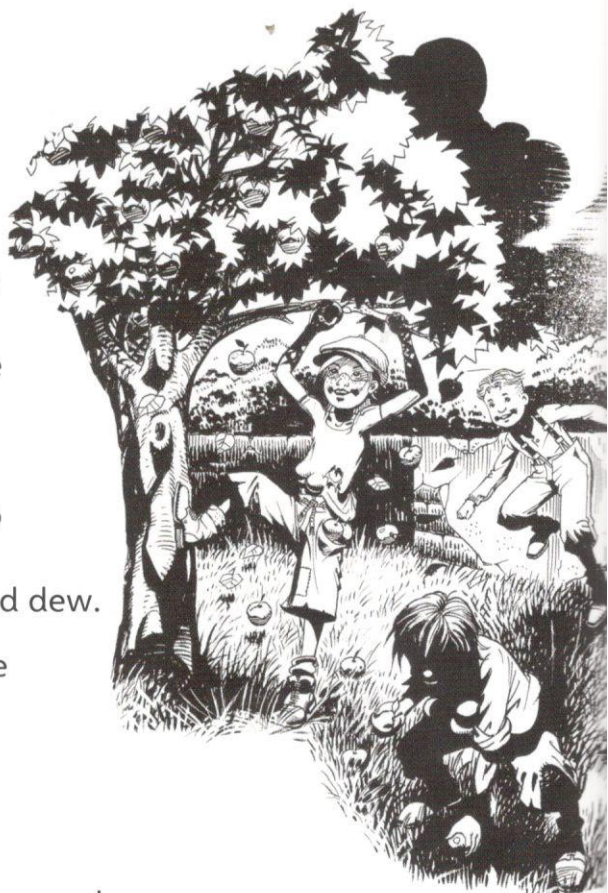
We moved out of town to the district where
The lucky and wealthy had their homes
With garages, gardens, and apples to spare
Ripely clustered in the trees' green domes.

We chose this place we meant to plunder
And climbed the wall and dropped down to
The secret dark. Apples crunched under
Our feet as we moved through the grass and dew.

The clusters on the lower boughs of the tree
Were easy to reach. We stored the fruit
In pockets and jerseys until all three
Boys were heavy with their tasty loot.

Safe on the other side of the wall
We moved back to town and munched as we went.
I wonder if David remembers at all
That little adventure, the apples' fresh scent.

Strange to think that he's fifty years old,
That tough little boy with scabs on his knees;
Stranger to think that John Peters lies cold
In an orchard in France beneath apple trees.



Vernon Scannell

Understanding the text

- 1 Who 'met in the park'?
- 2 What did they do?
- 3 From what part of the tree did they steal the fruit? Why?
- 4 How did they carry it?
- 5 How do you know that what the poet is describing happened a long time ago?

Looking at language

- 6 Explain the meaning of these words as they are used in the poem. Use a dictionary to help you.

a spiced **b** district **c** clustered **d** plunder **e** loot

Exploring the poem

- 7 In what season of the year do you think the apple-raid took place? Give your reasons.
- 8 Why do you think the boys went 'out of town' to steal apples?
- 9 What are each of these phrases describing?
a liquid gold **b** green domes **c** the secret dark
- 10 Do you think they are good descriptions? Why? Why not?
- 11 Why does the poet say they were 'safe' on the other side of the wall?
- 12 Why do you think John Peters 'lies cold' in France?
- 13 How do you think the poet feels when he remembers 'that little adventure'?

Taking it further

▶ RB, Unit 6, Extension

- 14 Act out the poem from when the boys meet in the park to when they return to the town. Think about what the boys would say and do during 'that little adventure'.

Talk

Early Last Sunday Morning

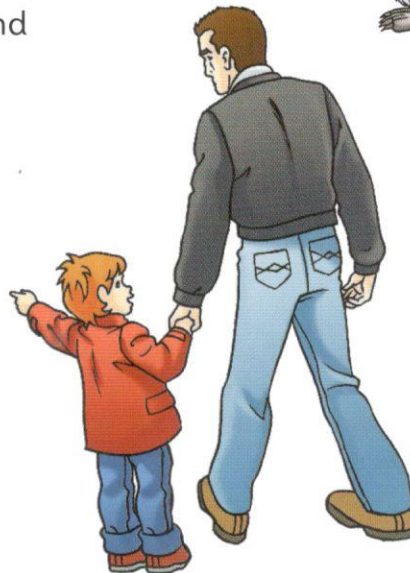
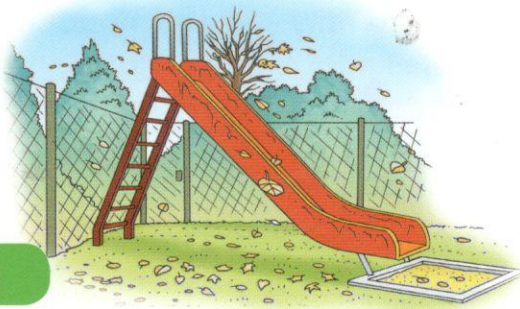
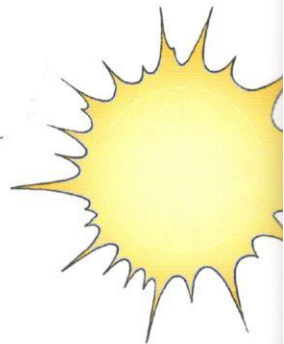
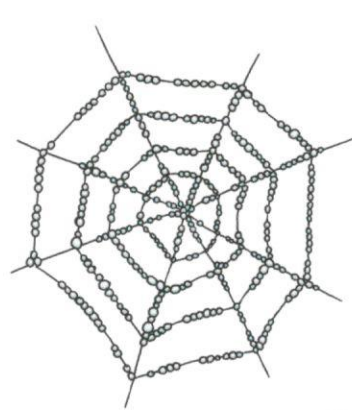
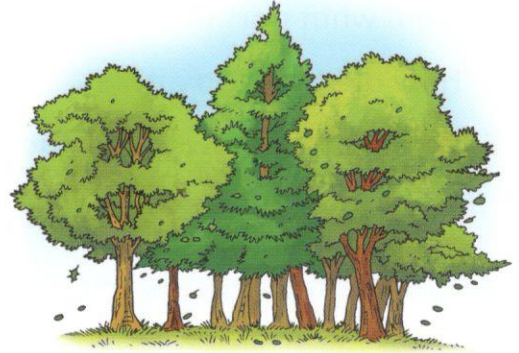
Early last Sunday morning
Dad announced we needed a glass of fresh air
and a mouthful of greenness.
So we slipped off to the nearby park
where we crept in as soundless as snails.
Around us the day breathed air
that was as sharp as vinegar
reminding us that winter was well on its way.

Inside we watched the trees stretch and wake
while the grass stood up and shivered.
Soon I was pointing towards a spider
that was strung on a necklace web
while far behind it
the sun rolled out like a golden ball.

Suddenly Dad smiled
as a squirrel scampered from a bush
then turned to grey stone
until with a flick of its tail
it waved goodbye and was gone.

Later as we passed the children's playground
I looked at the lonely, red slide
and briefly remembered the summer days
when I flew its slippery, red tongue.
But a tug of wind pushed me past
Until I just let the warmth in Dad's hand
finally lead me on towards home.

Ian Souter



Write

Understanding the text

- 1 What is the setting for the poem?
- 2 Who are the characters in the poem?
- 3 In what season does the poem take place?
- 4 What living things does the poet see?
- 5 What has the poet played on in the children's playground?

Looking at language

- 6 Explain these phrases in your own words.

a slipped off **b** well on its way **c** turned to grey stone

- 7 Explain the meaning of these words as they are used in the poem. Use a dictionary to help you.

a announced **b** scampered **c** flick **d** briefly **e** tug

Exploring the poem

- 8 Explain in your own words why Dad thought it was a good idea to go to the park.
- 9 What are these similes describing?
a soundless as snails **b** sharp as vinegar
- 10 Do you think they are good descriptions? Why? Why not?
- 11 What does the poet mean when he describes the slide as 'lonely'?
- 12 Why do think the poet describes the slide as having a 'slippery, red tongue'?
- 13 How do you think the poet felt about the trip to the park with his Dad? Explain your reasons.

Taking it further

▶ RB, Unit 6, Extension

- 14 Imagine you are the poet. Write a short description of what you did and how you felt 'early last Sunday morning'.

Write

A New School

Next morning Martine woke feeling as if she was going to the dentist. For a long time she lay there with her eyes screwed tightly shut, because that way she could pretend that none of it had happened. Her home had not burned down, and her mum and dad were not gone forever, and she had not been sent to the wilds of Africa to live with a total stranger. Finally, when she could avoid it no longer, she opened her eyes. A vast sky of the most incredible blue filled her vision. The clock on the bedside table said 6.05 a.m. Right on cue, an orange-breasted bird fluttered onto a thatch beam outside her window and began singing a song of pure happiness. *Tirrootiree, tirrootiree.*

Propping herself up on one elbow, Martine gazed out over the game reserve. The waterhole was draped with early morning mist and streaked with gold from the sun. A dozen or so elephants were splashing around in it, wallowing in the mud and spraying each other with their trunks. Zebras were grazing nearby. She shook her head in wonder. The scene didn't take away the anguish in her heart, but it definitely helped.

Even so, she walked downstairs on leaden feet. Her grandmother was sitting at the kitchen table, her hands wrapped around a coffee mug. When Martine entered, she stood up quickly and said: 'Good morning, Martine, I hope you slept well.' Her voice shook slightly, as though she was nervous. Before Martine could speak, she went on hurriedly: 'There is a boiled egg in the pan and some bread in the toaster and anything else you might need on the kitchen table. On the counter over there, you'll find a lunchbox containing sunscreen, yellow cling peaches from the garden and some cheese and chutney sandwiches. I have to go out now to feed the young elephant, but I'll be back at 7.30 to take you to school.'

Martine was still stammering a thank you when the stable door banged behind her grandmother

and a gust of cool air blew in. It wasn't an apology, but Martine already knew that was all she was going to get.

The dentist feeling returned on the fifteen-minute drive to school, most of which Martine spent squirming in her new uniform, hating the skirt and not knowing what to say to her grandmother. And it didn't diminish when Gwyn Thomas drove her through the gates of Caracal Junior and she saw the hordes of healthy, confident children who were to be her new schoolmates. They were every shade of honey, cappuccino and chocolate. None were the colour of Martine – that is to say, a sort of unhealthy grey-white. After her grandmother had left her at the door of the headmistress's office with a gruff but kindly 'Have a good day. Tendai or I will collect you at four,' she stood pressed against the wall, trying to be as inconspicuous as possible.

'Be with you in a mo,' called a voice when she knocked. Martine could hear someone speaking on the phone. While she waited, she took in her surroundings. Her old school, Bodley Brook, had resembled a concrete prison, with a tarmac playground and peeling beige corridors, reeking of disinfectant. The toilets had been covered in graffiti. This school didn't even look like a school. It was more like a lovely campsite. Log buildings made from glowing chestnut timber were scattered about grounds laid with emerald lawns and huge trees. Behind a wooden fence, a swimming pool sparkled.

'You can close your mouth now. We still have the same boring old lessons you had back home. You know, long division, dead kings, punctuation!'

The expression on Martine's face must have said it all, because the Cleopatra-haired vision standing in the doorway wearing wooden parrot earrings and a long purple dress laughed merrily and, pulling her into the room, added: 'Only joking. Our lessons are, of course, extremely interesting. I'm Elaine Rathmore, the headmistress, and you must be Martine. Welcome to Caracal Junior.'

The White Giraffe, Lauren St John

Understanding the text

- 1 Who are the characters in this part of the story?
- 2 What are the three settings in this extract?
- 3 Why had Martine been sent to Africa 'to live with a total stranger'?
- 4 What is the name of Martine's new school?
- 5 Who is the headmistress?

Looking at language

- 6 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

| | | | |
|-------------|--------------|-------------|-----------------|
| a vast | b incredible | c wallowing | d anguish |
| e squirming | f diminish | g hordes | h inconspicuous |

Exploring the story

- 7 What do you think the author means when she writes that Martine felt 'as if she was going to the dentist'?
- 8 Why do you think Martine walked down stairs 'on leaden feet'?
- 9 Why do you think Martine's lunchbox contains sunscreen?
- 10 Martine arrived at the game reserve the day before. Find evidence in the story that shows you her first meeting with her grandmother had not gone well.
- 11 What is your impression of:

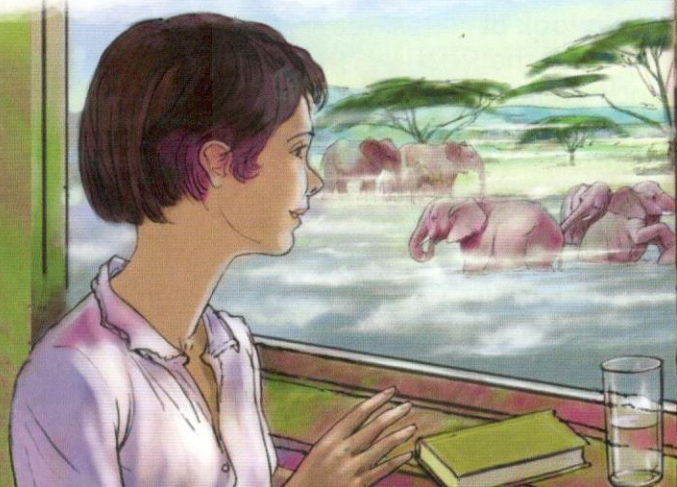
| | |
|--------------------------|--------------------|
| a Martine's grandmother? | b Elaine Rathmore? |
|--------------------------|--------------------|

Taking it further

▶ RB, Unit 7, Extension

- 12 Imagine you are Martine. Explain your thoughts and feelings:

| |
|-------------------------------|
| a when you woke up. |
| b during the drive to school. |
| c at school. |



Snowfall

The narrator was born in the West Indies. His parents moved to England and left him with his grandmother and his uncle. Later on, he joined his parents, whom he could not remember, and his brother, whom he had never seen.

I was seven and I had thought that snow was like cotton wool, so I had always wondered how the children in books made snowmen stand up without the breeze blowing them away.

When my mother woke me up one morning, she said, 'There's snow darling, come and see!'

We stood at the window looking down. The tops of the parked cars were covered with thick white hair, as though they had grown old in the night. The pavement was covered with it, too, and the roof – the long row of joined-together roofs – on the opposite side of the street, everything. It was very mysterious. A giant had come and quietly laid his fluffy white towel down over the whole street and vanished again.

My mother was holding me. 'Pretty, eh?' she said. I did not answer. Instead I squirmed with shyness. I was shy of my mother. I did not know my mother, I did not know my father, and – I did not trust the little boy they had with them who did not talk like me and didn't seem to feel cold, who they said was my little brother.

I had looked forward to seeing my little brother. When I was going to take the plane, Granny had given me a paper bag full of sweets to bring for him. And he had sniffed and nibbled at them, screwing up his face, and handed them back to my mother.

In the night when I was falling asleep, or when I woke up in the middle of the night, then this place seemed to be a dream that I was having. It was always close and dark here, as in a dream, and there was no midday; the whole day was the same colour. And you could never just scamper out through the front door if you felt like it, you first had to pile on all those clothes that made you feel heavier than when you had got soaked in the rain.

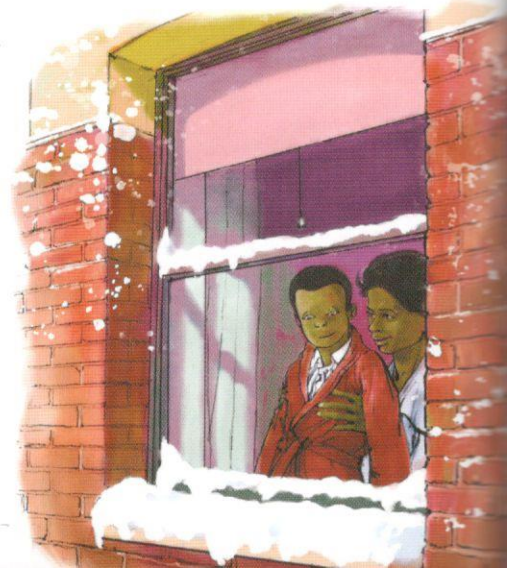
But when I was up and about, then it was Granny and Uncle Nello who seemed to be tucked away in a dream somewhere, or in some bright yellow storybook.

Granny was both sad and happy when they'd written and said that I could go to them now. Happy for me because at last I was going Up There. They were rather put out when I announced that I wasn't going anywhere. I hadn't the slightest interest in my mother and father – only when I got parcels from them with sweets and toys; but when I had gobbled up the sweets and broken the toys or exchanged them for things my friends had, then I forgot about my mother and father until the next parcel came.

But I didn't mind going Up There to have a look at this little brother who seemed to have crept into the world behind my back, for Granny and Uncle Nello said that I had never seen him. (They also said that I *had* seen my mother and father and that they had seen me, but I knew they were only fooling me.)

And now I had come to this uncomfortable place, and I had seen my little brother, and now I was ready to go back to Granny and Uncle Nello.

Jeffie Lemmington and Me, Merle Hodge



Understanding the text

- 1 How old was the narrator when he first saw snow?
- 2 How does he feel when he is with his mother and father?
- 3 When he lived with Granny, when was the only time he was interested in his parents?
- 4 What did he bring for his little brother?
- 5 What was the only reason he agreed to go 'Up There'?

Looking at language

- 6 Explain these phrases in your own words.

a if you felt like it **b** put out **c** behind my back

- 7 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

a mysterious **b** vanished **c** scamper
d announced **e** slightest **f** exchanged

Exploring the story

- 8 The narrator describes the snow in three ways. What are they?
- 9 Which description do you like best? Why?
- 10 Find evidence in the extract that suggests the narrator and his brother are not going to get along.
- 11 In your own words, explain how the narrator feels at night.
- 12 Why do you think the narrator thinks of Granny and Uncle Nello as being in a 'bright yellow storybook'?
- 13 Who do you think the narrator feels is his real family? Why does he think this?

Taking it further

▶ RB, Unit 7, Extension

- 14 Imagine you could meet the narrator of the story. What questions would you like to ask him?

Talk

Walkabout

Mary and Peter are on their way to their Uncle Keith in Adelaide. They are the only passengers on a small cargo plane that crashes in the Australian desert. They are the only survivors.

It was silent and dark, and the children were afraid. They huddled together, their backs to an outcrop of rock. Far below them, in the bed of the gully, a little stream flowed inland – soon to peter out in the vastness of the Australian desert. Above them the walls of the gully climbed smoothly to a moonless sky.

The little boy nestled more closely against his sister. He was trembling. She felt for his hand, and held it, very tightly.

'All right, Peter,' she whispered. 'I'm here.' She felt the tension ebb slowly out of him, the trembling die gradually away. When a boy is only eight a big sister of thirteen can be wonderfully comforting.

'Mary,' he whispered, 'I'm hungry. Let's have something to eat.'

The girl sighed. She felt in the pocket of her frock, and pulled out a paper-covered stick of barley sugar. It was their last one. She broke it, gave him half, and slipped the other half back in her pocket.

'Don't bite,' she whispered. 'Suck.'

Why they were whispering they didn't know. Perhaps because everything was so very silent: like a church. Or was it because they were afraid; afraid of being heard?

For a while the only sounds were the distant rippling of water over stone, and the sucking of lips around a diminishing stick of barley sugar. Then the boy started to fidget, moving restlessly from one foot to another. Again the girl reached for his hand.

'Aren't you comfy, Pete?'

'No.'

'What is it?'

'My leg's bleeding again. I can feel the wet.'

She bent down. The handkerchief that she had tied round his thigh was now draped like a recalcitrant garter over his ankle. She refastened it, and they huddled together, holding hands, looking into the powdery blackness of the Australian night.

They could see nothing. They could hear nothing – apart from the lilt of the rivulet – for it was still too early for the stirring of bush life. Later there'd be other sounds; the hoot of the mopoke, the mating howl of the dingo, and the leathery flip-flap-flip of the wings of flying foxes. But now, an hour after sunset, the bush was

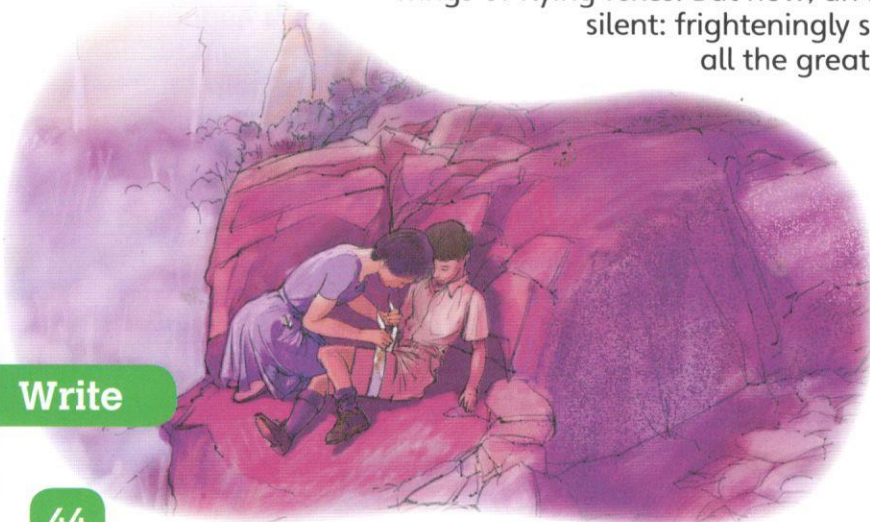
silent: frighteningly still: full, to the children, of terrors all the greater for being unknown. It was a far cry from here to their comfortable home in Charleston, South Carolina.

The hours meandered past, like slow, unhurrying snails. At last the boy's head dropped to his sister's lap. He snuggled closer. His breathing became slower, deeper. He slept.

But the girl didn't sleep ...

James Vance Marshall

Write



Understanding the text

- 1 Who are the characters in the story?
- 2 Where has the plane crashed?
- 3 Which of the children is the oldest?
- 4 Where has Peter been hurt?
- 5 Give two examples of animals that would make noises in the night.

Looking at language

- 6 Explain the phrases in your own words.

a peter out **b** ebb slowly **c** a far cry

- 7 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

a gully **b** vastness **c** tension
d diminishing **e** recalcitrant **f** meandered

Exploring the story

- 8 What impression do you get of:
a Mary? **b** Peter?
- 9 Why do you think Mary told Peter to suck the barley sugar instead of biting it?
- 10 Why do you think Mary put the other half of the barley sugar in her pocket?
- 11 What do you think the author means when he says that the 'terrors' were 'all the greater for being unknown'?
- 12 Find a simile that describes how the hours passed. Do you think this is a good description? Why? Why not?
- 13 Why do you think Mary didn't sleep?

Taking it further

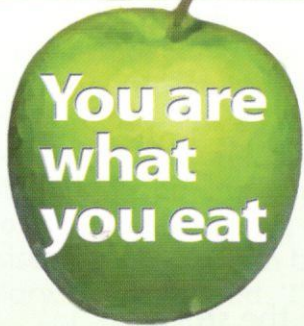
▶ RB, Unit 7, Extension

- 14 Imagine you are Mary. Peter has fallen asleep. You have no food, it is night and you are lost.

Make notes on:

- a** how you are feeling.
- b** what you are thinking about.
- c** what you are planning to do.

Write



Do you think the food you eat affects your health? Well, scientists have given us every reason to believe that to be true, but we still seem to be ignoring them.

Walk along any high street and count the number of fast-food establishments that offer over-priced and under-nourishing fare that we are quite happy to contaminate our bodies with: burgers, chips, fizzy drinks and all the other items appropriately named 'junk food'.

So what should we be eating to live long and stay healthy? Let's look at just a few recent discoveries that it would benefit us all to take notice of.

Take the simple almond. It has been discovered that a few almonds every day can fight cancer and heart disease. This miracle nut contains flavanoids that not only help beat cancer, but also can fight the ageing process. Not something a plate of chips can do!

And what about the apple that helps you live longer? The bitter English apple called Evesse is no longer eaten today but it should be. Its amazing ingredient, epicatechin, boosts the heart and circulation. Scientists are very excited about this discovery and you will soon be able to buy it as a juice and a sweetener.

And lastly, the humble grape. Tests have shown that within the seeds of this little fruit is an

ingredient that will kill lots of leukæmia cells quickly!

So, burgers, chips and pizza, or almonds, apples and grapes? No one but a complete fool would continue to ignore what science is telling us. And what do you notice about the healthy food? Yes, it's all natural. Not an E-number in sight, and no trace of the dreaded monosodium glutamate.

Do yourself a favour – and, more importantly, do your children a favour – and change your eating habits today. Set a good example and make sure your kids eat their five portions of fruit and vegetables every day. Give them a chance at a long, healthy life and bin the junk food.

The Association of Fruit and Vegetables for a Healthy Life

Other Miracle Foods

Cooked tomatoes

Help the skin fight sunburn

Blackberries

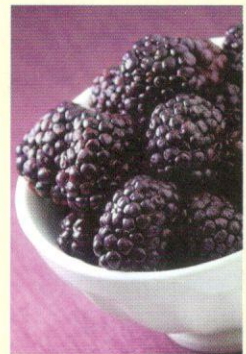
Protect against heart disease and cancer

Spinach

Combats eye disease and anaemia

Green tea

Helps reduce blood pressure



Understanding the text

- 1 In what magazine does this article appear?
- 2 Name three healthy foods and three unhealthy foods.
- 3 What does the article call unhealthy food?
- 4 What can you drink to reduce your blood pressure?
- 5 What favour can you do for yourself?

Looking at language

- 6 Explain these phrases in your own words.

a high street **b** fast-food **c** take notice of

- 7 Explain what these words mean as they are used in the article. Use a dictionary to help you.

a establishments **b** fare **c** contaminate **d** benefit **e** E-number

Exploring the article

- 8 Explain in your own words what the title of the article means.
- 9 Why do you think the writer begins the article with a question?
- 10 Why do you think the writer mentions 'scientists' and 'science' several times?
- 11 Why do you think the writer uses the phrase 'no one but a complete fool'?
- 12 Do you think it is important to know who wrote the article or not? Explain your reasons.
- 13 Who do you think this article is aimed at? How do you know?
- 14 Are you persuaded by this article? Why? Why not?

Taking it further

- 15 Design an advert to persuade people to eat more fruit.

▶ RB, Unit 8, Extension

Teach

Expressing an Opinion

2 Oakfields Drive
Swinerton
SW2 6ND

Stayhealthy Magazine
233 Marathon Way
Eastfields
London
NE5 9TE

Dear Sir or Madam

I am writing to you having read with interest the article 'You Are What You Eat' in last month's issue.

I would like to state that I am all in favour of a healthy diet and eat my five portions of fruit and vegetables every day. I have no quarrel with what is said in the article but for those lovers of junk food, it is hardly going to make them change their eating habits.

If you are going to persuade people to have a healthy diet, you have to stop throwing around words like 'scientist', 'miracle foods', and the mysterious sounding 'epicatechin'. Do you think we will be so impressed by words we do not understand that we will think what you say must be true?

The article refers on numerous occasions to 'scientists'. Who are these scientists? What experiments have they done? How many people have these miracle ingredients been tested on? What percentage have they worked on?

Newspapers and magazines are always full of the next 'wonder drug' and 'miracle cure'. Most of them never see the light of day again.

Stop treating your readers like fools. Give us some hard facts so we can judge how much research has been done and how effective it has been. It would also help if the writers of such articles did not have a vested interest in selling their products!

I will be scouring the shops to see if the wondrous apple fruit juice ever gets to the shelves!

Yours faithfully
J Morgan

Understanding the text

- 1 Who wrote the letter?
- 2 To whom is it written?
- 3 What is the letter about?
- 4 What are newspapers and magazines 'always full of'?
- 5 What will the writer be looking for in the shops?

Looking at language

- 6 Explain these phrases in your own words.

a no quarrel with **b** numerous occasions **c** wonder drug
d miracle cure **e** never see the light of day **f** vested interests

- 7 Explain the meaning of these words as they are used in the letter.
Use a dictionary to help you.

a issue **b** portions **c** impressed **d** experiments
e fools **f** effective **g** scouring **h** wondrous

Exploring the letter

- 8 The letter has seven paragraphs. Briefly summarise what each paragraph is about.
- 9 What is the purpose of the first sentence of the letter?
- 10 How do you know that the writer is 'in favour of a healthy diet'?
- 11 Find evidence in the article to show that the writer is NOT persuaded by the article. Look for things the writer says the article:
a included. **b** did not include.
- 12 If the writer spoke the last line of the letter, what tone of voice do you think they would use?
- 13 Why does the writer end the letter 'Yours faithfully'?

Taking it further

▶ RB, Unit 8, Extension

- 14 Imagine your school only serves 'junk food' for lunch. Write a letter to persuade your school to provide a choice of fruit and vegetables every day for lunch.

Talk

Outlaw Sunbeds

Plea as cases of skin cancer soar



By **Lucy Johnston and Martyn Halle**

TANNING shops should be banned, says a leading skin charity, after revelations that children as young as eight have been using sunbeds.

Britain now has more skin cancer cases than Australia, an epidemic fuelled by an addiction to tanning.

Andrew Langford, chief executive of the Skin Care Campaign, says a whole generation of young people are raising their risk of developing skin cancer because of sunbeds.

Last week an all-party committee of MPs and

peers demanded controls on tanning salons. Mr Langford wants them outlawed.

His call follows two recent events in Liverpool. One salon let an eight-year-old girl use a sunbed. Another allowed a pregnant mother to hold her three-year-old son while on a sunbed. Mr Langford said: "We were called by witnesses who couldn't believe their eyes. The sunbed industry is a disgrace.

"All evidence is that sunbeds are contributing to the skin cancer epidemic. The only way that ultraviolet light should be used is under close

medical supervision to treat particular conditions." Members of the All Party Parliamentary Skin Group were shocked by new figures showing a 35 per cent rise in skin cancer over the past 10 years in Britain.

Every year 40,000 cases are diagnosed and there are 2,000 deaths.

Mark Goodfield, president of the British Association of Dermatologists, said: "Sunbeds are a major factor in the rise of skin cancer.

"Overexposure to ultraviolet light from sunbeds gives young people a 75 per cent chance of developing skin cancer as they grow older. We need to stop the under-18s going on sunbeds."

MPs want local authorities to ban sunbeds in leisure centres as this gives the false impression they are healthy.

Sunday Express, 16 November

Understanding the text

- 1 Why does the article say sunbeds should be banned?
- 2 Who do the writers quote in the article?
- 3 Some people 'couldn't believe their eyes'. What had they witnessed?
- 4 How should ultraviolet light be used?
- 5 How many cases of skin cancer are 'diagnosed' every year?

Looking at language

- 6 Explain these phrases in your own words.

- | | |
|-----------------------------|------------------------------|
| a raising their risk | b is a disgrace |
| c contributing to | d medical supervision |

- 7 Explain the meaning of these words as they are used in the article. Use a dictionary to help you.

- | | | |
|----------------------|--------------------|--------------------|
| a revelations | b addiction | c outlawed |
| d recent | e epidemic | f diagnosed |

Exploring the article

- 8 What is the article trying to persuade people to do?
- 9 Briefly summarise what each paragraph is about.
- 10 What effect do you think the writer wants the headline to have?
- 11 Why do you think the writer quotes Andrew Langford and Mark Goodfield?
- 12 Why do you think the article uses facts and figures such as a '35 per cent rise in skin cancer' and '2,000 deaths'?
- 13 Explain in your own words why MPs want sunbeds banned in 'leisure centres'.

Taking it further

▶ RB, Unit 8, Extension

- 14 Look again at the articles *You Are What You Eat* and *Outlaw Sunbeds*. Explain which article you find more persuasive.

Write

A Breakfast Conversation

Roberta, Peter and Phyllis have been brought up in a comfortable and safe home in London in the early 20th century. Then one night, something happens, and afterwards their lives change dramatically.

When they came down to breakfast the next morning, Mother had already gone out.

'To London,' Ruth said, and left them to their breakfast.

'There's something awful the matter,' said Peter, breaking his egg. 'Ruth told me last night we should know soon enough.'

'Did you ask her?' said Roberta, with scorn.

'Yes, I did!' said Peter, angrily. 'If you could go to bed without caring whether Mother was worried or not, I couldn't. So there!'

'I don't think we ought to ask the servants things Mother doesn't tell us,' said Roberta.

'That's right, Miss Goody-goody,' said Peter, 'preach away.'

'I'm not goody,' said Phyllis, 'but I think Bobbie's right this time.'

'Of course. She always is. In her own opinion,' said Peter.

'Oh, don't!' cried Roberta, putting down her egg-spoon; 'don't let's be horrid to each other. I'm sure some dire calamity is happening. Don't let's make it worse!'

'Who began, I should like to know?' said Peter.

Roberta made an effort, and answered:—

'I did, I suppose, but—'

'Well, then,' said Peter, triumphantly. But before he went to school, he thumped his sister between the shoulders and told her to cheer up.

The children came home to one o'clock dinner, but Mother was not there. And she was not there at teatime.

It was nearly seven o'clock before she came in, looking so ill and tired that the children felt they could not ask her any questions. She sank into an armchair.

Phyllis took the long pins out of her hat, while Roberta took off her gloves, and

Peter unfastened her walking-shoes and fetched her soft velvety slippers for her.

When she had had a cup of tea, and Roberta had put eau-de-Cologne on

her poor head that ached, Mother said:—

'Now, my darlings, I want to tell you something. Those men last night did bring very bad news, and Father will be away for some time. I am very worried about it, and I want you to all help me, and not make things harder for me.'

'As if we would!' said Roberta, holding Mother's hand against her face.

'You can help me very much,' said Mother, 'by being good and happy and not quarrelling when I'm away' — Roberta and Peter exchanged guilty glances — 'for I shall be away a good deal.'

'We won't quarrel. Indeed we won't,' said everybody. And meant it, too.

'Then,' Mother went on, 'I want you not to ask me any questions about this trouble; and not to ask anybody else any questions.'

Peter cringed and shuffled his boots on the carpet.

'You'll promise this, too, won't you?' said Mother.

'I did ask Ruth,' said Peter, suddenly. 'I'm very sorry, but I did.'

'And what did she say?'

'She said I should know soon enough.'

'It isn't necessary for you to know anything about it,' said Mother; 'it's about business, and you never do understand business, do you?'

'No,' said Roberta. 'Is it something to do with Government?' For Father was in a Government Office.

'Yes,' said Mother. 'Now it's bedtime, my darlings. And don't you worry. It'll all come right in the end.'

'Then don't you worry either, Mother,' said Phyllis, 'and we'll all be as good as gold.'

Mother sighed and kissed them.

'We'll begin being good first thing tomorrow morning,' said Peter, as they went upstairs.

'Why not now?' said Roberta.

'There's nothing to be good about now, silly,' said Peter ...

'I never wanted things to happen to make Mother unhappy,' said Roberta. 'Everything's perfectly horrid.'

Everything continued to be perfectly horrid for some weeks.

The Railway Children, E. Nesbit

Understanding the text

- 1 Who are the characters in the story?
- 2 Where is this part of the story set?
- 3 What were the children talking about at breakfast?
- 4 Where had Mother gone?
- 5 When Mother returned, what did she:
a tell the children? b ask them?



Looking at language

- 6 Explain these phrases in your own words.

a soon enough **b** Miss Goody-goody **c** cheer up
d a good deal **e** come right in the end **f** good as gold

- 7 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

a scorn **b** preach **c** dire **d** calamity
e triumphantly **f** guilty **g** cringed **h** continued

Exploring the story

- 8 What impression do you get of:
a Phyllis? b Roberta? c Peter?
- 9 What do you think happened 'last night'?
- 10 Do you think the children should have been told what had happened? Why? Why not?
- 11 Do you think this is a modern or old-fashioned story? Explain your reasons.

Taking it further

▶ RB, Unit 9, Extension

- 12 Imagine the children continued their conversation upstairs. What would they discuss? Write their conversation.

Teach

Christmas Presents

The story is set during the American Civil War in a small town in New England. Mr March is an army chaplain, and is at the front. The main characters are his four daughters and their mother.

'Christmas won't be Christmas without any presents,' grumbled Jo, lying on the rug.

'It's so dreadful to be poor!' sighed Meg, looking down at her old dress.

'I don't think it's fair for some girls to have lots of pretty things, and other girls nothing at all,' added little Amy with an injured sniff.

'We've got Father and Mother, and each other, anyhow,' said Beth contentedly, from her corner.

The four young faces on which the firelight shone brightened at the cheerful words, but darkened again as Jo said sadly:

'We haven't got Father, and shall not have him for a long time.' She didn't say 'perhaps never', but each silently added it, thinking of Father far away, where the fighting was.

Nobody spoke for a minute; then Meg said in an altered tone:

'You know the reason Mother proposed not having any presents this Christmas was because it's going to be a hard winter for everyone; and she thinks we ought not to spend money for pleasure, when our men are suffering so in the army. We can't do much, but we can make our little sacrifices, and ought to do it gladly. But I'm afraid I don't,' and Meg shook her head, as she thought regretfully of all the pretty things she wanted.

'But I don't think the little we should spend would do any good. We've each got a dollar, and the army wouldn't be

much helped by our giving that. I agree not to expect anything from Mother or you, but I do want to buy Undine and Sintram for myself; I've wanted it so long,' said Jo, who was a bookworm.

'I planned to spend mine in new music,' said Beth, with a little sigh, which no one heard but the hearth-brush and the kettle-holder.

'I shall get a nice box of Faber's drawing pencils: I really need them,' said Amy, decidedly.

'Mother didn't say anything about our money, and she won't wish us to give up everything. Let's each buy what we want, and have a little fun; I'm sure we grub hard enough to earn it,' cried Jo, examining the heels of her boots in a gentlemanly manner.

'I know *I* do, teaching those dreadful children nearly all day, when I'm longing to enjoy myself at home,' began Meg in a complaining tone again.

'You don't have half such a hard time as I do,' said Jo. 'How would you like to be shut up for hours with a nervous, fussy old lady, who keeps you trotting, is never satisfied, and worries you till you're ready to fly out of the window or box her ears?'

'It's naughty to fret, but I do think washing dishes and keeping things tidy is the worst work in the world. It makes me cross; and my hands get so stiff, I can't practise ...'

'I don't believe any of you suffer as I do,' cried Amy, 'for you don't have to go to school with impertinent girls, who plague you if you don't know your lessons, and laugh at your dresses, and label your father if he isn't rich, and insult you when your nose isn't nice.'

Little Women, Louisa May Alcott

Understanding the text

- 1 What are the names of the four daughters in the story?
- 2 Who:
 - a liked drawing and went to school?
 - b liked reading and looked after an old lady?
 - c liked music and did housework?
 - d liked pretty things and taught children?
- 3 Where was Father?
- 4 How much money did each of the girls have?

Looking at language

- 5 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

| | | | |
|----------------------|-------------------|----------------------|----------------------|
| a contentedly | b proposed | c sacrifices | d regretfully |
| e decidedly | f fret | g impertinent | h plague |

Exploring the story

- 6 Why do you think each of the girls silently added 'perhaps never' when they talked about their father?
- 7 How do you know the girls were unhappy about not having any presents?
- 8 Which of the four girls do you think 'suffers' the most? Explain your reasons.
- 9 What did the girls agree to do about presents this Christmas?
- 10 Is that what you would have done? Why? Why not?

Taking it further

▶ RB, Unit 9, Extension

- 11 Imagine Mother comes into the room at this point, and the girls explain to her what they have decided to do. How does Mother react? Role-play the scene.



Talk

The Secret Garden

Mary Lennox was born in India and lives there until her mother and father die of cholera. She is sent to England to live with her uncle, Mr Craven, in Misselthwaite Manor. It's a huge, unfriendly place and the only people Mary sees are the household servants. One night, she hears a 'Someone' crying and goes to investigate.

... she stood in the corridor and could hear the crying quite plainly, though it was not loud. It was on the other side of the wall at her left and a few yards farther on there was a door. She could see a glimmer of light coming from beneath it. The Someone was crying in that room, and it was quite a young Someone.

So she walked to the door and pushed it open, and there she was standing in the room!

It was a big room with ancient, handsome furniture in it. There was a low fire glowing faintly on the hearth and a night-light burning by the side of a carved four-posted bed hung with brocade, and on the bed was lying a boy, crying fretfully ...

The boy had a sharp, delicate face the colour of ivory and he seemed to have eyes too big for it. He had also a lot of hair which tumbled over his forehead in heavy locks and made his thin face seem smaller. He looked like a boy who had been ill, but he was crying more as if he were tired and cross than if he were in pain.

Mary stood near the door with her candle in her hand, holding her breath. Then she crept across the room, and as she drew nearer the light attracted the boy's attention and he turned his head on his pillow and stared at her, his grey eyes opening so wide that they seemed immense.

'Who are you?' he said at last in a half frightened whisper. 'Are you a ghost?'

'No, I am not,' Mary answered, her own whisper sounding half frightened. 'Are you one?' ...

'No,' he replied after waiting a moment or so. 'I am Colin.'

'Who is Colin?' she faltered.

'I am Colin Craven. Who are you?'

'I am Mary Lennox. Mr Craven is my uncle.'

'He is my father,' said the boy.

'Your father!' gasped Mary. 'No one ever told me he had a boy! Why didn't they?'

'Come here,' he said, still keeping his strange eyes fixed on her with an anxious expression. She came close to the bed and he put out his hand and touched her.

'You are real, aren't you?' he said. 'I have such real dreams very often. You might be one of them.'



Understanding the text

- 1 Where was Mary Lennox born?
- 2 Who was she sent to live with?
- 3 What did she go to investigate?
- 4 Who did she find in the room?
- 5 What relation was Mary to him?

Looking at language

- 6 Explain these phrases in your own words.

a quite plainly **b** night-light **c** holding her breath

- 7 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

a glimmer **b** ancient **c** brocade
d fretfully **e** ivory **f** immense

Exploring the story

- 8 How did Mary know there was someone in the room?
- 9 Why did she think he was crying?
- 10 How do you think:
a Mary felt when she saw Colin? **b** Colin felt when he saw Mary?
- 11 Would you say Colin's room was modern or old-fashioned? Explain your reasons.
- 12 Why do you think:
a Mary was 'holding her breath' as she stood at the door?
b Colin asked, 'Are you a ghost?' when he saw Mary?
- 13 Why do you think Colin had 'an anxious expression' on his face when he asked Mary to come over to him?

Taking it further

▶ RB, Unit 9, Extension

- 14 Imagine Colin and Mary go to see Mr Craven. They ask him why he had not told them about each other. Write their conversation.

Write

The Sword in the Stone

In olden times, so the legend tells us, King Uther Pendragon died and whoever was to be the next King of England had to pass a test. The knight who could pull the sword from the stone would be the rightful King of England. The bravest knights in the land assembled to try their luck.

The Knights gathered around the huge block of stone. Thrust into the stone was a huge sword. Written on the sword were these words:

He who pulls this sword out of this stone, is the true King of England.

All the knights, one after another, stepped up to the stone. They grasped the sword and pulled, and pulled, and pulled! But no one was able to pull the sword from the stone.

'The one who is to be our new King is not here,' said the Archbishop. 'But I am sure he will come. Let us appoint ten knights to guard the sword and on New Year's Day we will meet here again to see if our new King shows himself.' Everyone agreed that ten knights should stand guard over the sword.

On New Year's Day, knights came from all over the land to see if they could pull the sword from the stone. Among them were Sir Ector, his son Sir Kay and Arthur. Arthur was Sir Ector's adopted son and squire to Sir Kay.

They were nearly at the meeting place when Sir Kay exclaimed, 'I have left my sword behind!' No knight should ever be without his sword! 'Arthur,' said Sir Kay, 'would you go back to the lodgings to get my sword?'

'Of course,' replied Arthur. 'I will go straight away. You go on and I'll catch you up as soon as I can.'

Arthur rode quickly back to the lodgings. The door was locked. He banged on the door but there was no answer.

Everyone had gone to the meeting

place to see who could pull the sword from the stone. *I know where I can get a sword,* Arthur thought to himself.

He rode swiftly to the meeting place. It was deserted as everyone had gathered to watch the knights jousting nearby. Arthur dismounted, walked quickly to the huge stone and, without effort, pulled out the sword. He got back on his horse and galloped to find his father and Sir Kay.

Sir Kay was delighted to have his sword but it felt odd in his hand. He ran his eye down the sword and realised that this was not his sword. It was the sword from the stone! Arthur had brought him the sword from the stone! Sir Kay found Sir Ector and showed him the sword. 'Surely I am the true King of England as I have the sword from the stone,' he said, confidently.

Sir Ector was puzzled. He directed Sir Kay and Arthur to the stone and asked Sir Kay, 'Show me how you got this sword, then.'

Sir Kay's face fell but he answered honestly, 'Arthur brought me the sword.'

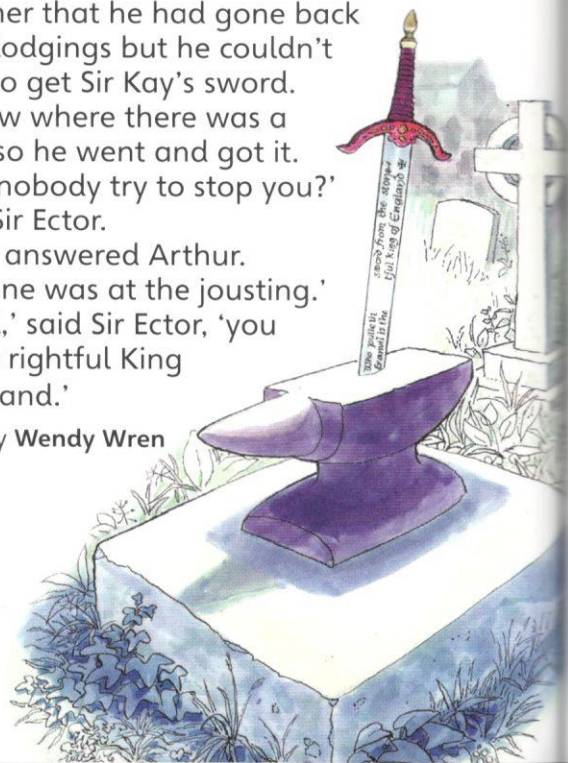
Sir Ector turned to Arthur. 'Did you pull the sword from the stone?' Arthur told his father that he had gone back to the lodgings but he couldn't get in to get Sir Kay's sword. He knew where there was a sword so he went and got it.

'Did nobody try to stop you?' asked Sir Ector.

'No,' answered Arthur. 'Everyone was at the jousting.'

'Well,' said Sir Ector, 'you are the rightful King of England.'

Retold by Wendy Wren



Understanding the text

- 1 What was in the huge block of stone?
- 2 What did the knights try to do?
- 3 What was going to happen on New Year's Day?
- 4 What had Sir Kay forgotten?
- 5 From where did Arthur get the sword?

Looking at language

- 6 Explain these phrases in your own words.

a in olden times **b** try their luck **c** straight away
d without effort **e** ran his eye down **f** Sir Kay's face fell

- 7 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

a rightful **b** appoint **c** adopted
d squire **e** deserted **f** jousting

Exploring the story

- 8 Why do you think all the knights tried to pull the sword from the stone?
- 9 Why do you think it was necessary to guard the sword?
- 10 Why do you think 'No knight should ever be without his sword'?
- 11 Why do you think the sword felt odd in Sir Kay's hand?
- 12 What impression do you get of Sir Kay?
- 13 Do you think Arthur will turn out to be the hero or the villain in this story? Explain your reasons.

Taking it further

▶ RB, Unit 10, Extension

- 14 In the next part of the story, Sir Ector tells the Archbishop and the knights what Arthur has done. How do you think they react?

Teach

Mowgli is Rescued

Mowgli has lived with the wolf pack in the jungle since he was a baby. Bagheera the panther and Baloo the bear have been his friends and teachers. One day, Mowgli is captured by the monkeys and taken to their home on the edge of the jungle. Bagheera and Baloo, with the help of Kaa the rock python, are determined to rescue Mowgli the man cub.

The cloud hid the moon and, as Mowgli wondered what would come next, he heard Bagheera's light feet on the terrace. The black panther had raced up the slope almost without a sound and was striking – he knew better than to waste time in biting – right and left among the monkeys, who were seated around Mowgli in circles 50 and 60 deep. There was a howl of fright and rage, and then Bagheera tripped on the rolling, kicking bodies beneath him. A monkey shouted, 'There is only one here! Kill him! Kill!'

A scuffling mass of monkeys, biting, scratching, tearing and pulling, closed over Bagheera. Five or six laid hold of Mowgli, dragged him up the wall of the summer-house and pushed him through the hole of the broken dome. A man-trained boy would have been badly bruised for the fall was a good 15 feet, but Mowgli fell as Baloo had taught him to fall, and he landed on his feet.

Then from the ruined wall nearest the jungle rose up the rumbling war-shout of Baloo. 'Bagheera,' he shouted, 'I am here. I climb! I haste! AHUWOO! The stones slip under my feet!' He panted up the terrace only to disappear to the head in a wave of monkeys, but he threw himself squarely on his haunches and, spreading out his forepaws, hugged as many as he could

hold. He then began to hit with regular bat-bat-bat, like the flipping strokes of a paddlewheel. A crash and a splash told Mowgli that Bagheera had fought his way to the tank where the monkeys could not follow.

Kaa had only just worked his way over the west wall, landing with a wrench that dislodged a coping stone into the ditch. He had no intention of losing any advantage of the ground and coiled and uncoiled himself once or twice to be sure that every foot of his long body was in working order. All that while the fight with Baloo went on and the monkeys yelled in the tank around Bagheera. Then Kaa came straight, quickly, and anxious to kill. The fighting strength of a python is in the driving blow of his head, backed by all the strength and weight of his body. A python four or five feet long can knock a man down if he hits him fairly in the chest. Kaa was 30 feet long. His first stroke was delivered into the heart of the crowd around Baloo ... and then there was no need of a second. The monkeys scattered with cries of, 'Kaa! It is Kaa! Run! Run!'

The Jungle Book, Rudyard Kipling



Understanding the text

- 1 What kind of animal is Bagheera?
- 2 Who did Bagheera attack?
- 3 Where was Mowgli?
- 4 Where did the monkeys push Mowgli?
- 5 Who made the monkeys scatter?

Looking at language

- 6 Explain the meaning of these words as they are used in the story. Use a dictionary to help you.

a terrace

b striking

c scuffling

d dome

e haste

f haunches

- 7 The writer uses lots of words to describe the way Bagheera and the monkeys fought. Find at least three of them in the story.

Exploring the story

- 8 How do you know that this part of the story takes place at night?
- 9 How do you think Mowgli felt when he heard 'Bagheera's light feet on the terrace'?
- 10 Why was Mowgli not a 'man-trained boy'?
- 11 Why do you think Bagheera fought his way to the tank?
- 12 Why do you think Kaa did not have to strike twice?
- 13 Who do you think is the hero of the story? Explain your reasons.

Taking it further

▶ RB, Unit 10, Extension

- 14 Mowgli is stuck in the summer-house. How do you think Baloo, Bagheera and Kaa get him out?

Talk

The Storm

This is an old story about the Lin maiden and how those in danger at sea are guided home by the light of her lantern.

A long time ago and a long way away, there lived a family named Lin. There was a father, a mother, two sons and a daughter.

The daughter was loved and admired by all who knew her. She made breakfast for the family every morning. She went down to the sea with her father and brothers to get the boats and nets ready for the day's fishing. When her father and brothers launched their boats she called, 'Good wind and good weather!' The local people called her the Lin maiden.

One day, after her father and brothers had gone fishing, the Lin maiden was working in the house with her mother. After their midday meal, she felt very sleepy. She closed her eyes and dreamed a strange dream. In the dream, five dragon brothers who lived beneath the sea were angry. They lashed their tails. Mountains crumbled into the sea and huge waves rose up to the sky.

In the middle of this fierce storm she saw her father and brothers in their little boats tossed about on the waves. She rushed to the shore and waded into the water. She managed to catch hold of the rope tied to her father's boat. She held it in her teeth while she grabbed the ropes tied to her brothers' boats. She began to pull the boats to the safety of the shore.

At this point in her dream, her mother woke her up. The Lin maiden was still half asleep and dreaming. She was startled, opened her mouth and felt the rope slip from between her teeth. Her father's boat disappeared under the sea.

The afternoon passed. The evening passed. Mother and daughter waited anxiously for the men to come home. Only two brothers returned. 'Our Father's boat is missing,' said one of the brothers.

The Lin maiden ran out of the house and down to the seashore. She dived into the water to look for her lost father and did not come back.

As time passed, her brothers and other fishermen started to see her out at sea at times of raging storms. No one who is at sea and sees the Lin maiden is ever in danger. They reach the shore unharmed, guided by her lantern and watched over by her.

Retold by Wendy Wren



Understanding the text

- 1 What did the Lin maiden do every morning?
- 2 What did the five dragon brothers do when they were angry?
- 3 In her dream, how did the Lin maiden hold on to the ropes of her father's and brothers' boats?
- 4 What happened when her mother woke her up?
- 5 When she realised her father was lost, what did the Lin maiden do?

Looking at language

- 6 Explain these words as they are used in the story.
Use a dictionary to help you.

a admired

b launched

c lashed

d waded

e startled

f anxiously

Exploring the story

- 7 What impression do you get of the Lin maiden?
- 8 Why do you think she called out 'Good wind and good weather!' when the boats were launched?
- 9 How do you think the dream made her feel?
- 10 Why do you think mother and daughter waited 'anxiously' for the men to return?
- 11 Do you think the Lin maiden is the heroine of the story or not?
Explain your reasons.

Taking it further

▶ RB, Unit 10, Extension

- 12 The mother and daughter waited all afternoon and evening for the men to come back. What do you think they said to each other?
Write their conversation.

Write

How to Use This Book



This heading tells you the name of the text.

The red questions are about understanding what's happened in the text.

This heading tells you about the unit topic.

The purple questions are about words and phrases used in the text.

UNIT 1
Understanding Playscripts

Oliver Asks for More

Characters: Oliver Twist
Mr Bumble, master of the workhouse
Boy 1
Boy 2
Boy 3

Scene: *The workhouse. A large hall at suppertime. The boys are seated at a long, wooden table. There is a bowl and spoon in front of each of them.*

BOY 1: *(whispering)* I tell you, if I don't get more food, I might just wake up one night and devour that skinny boy in the next bed!

BOY 2: *(slopping a spoonful of gruel back into his bowl)* Look at this muck. Ain't worth eating. Fat old Bumble doesn't eat this muck!

BOY 3: Well, it's all we get and we're going to have seconds! It's sorted. Oliver here is going to ask for more, ain't you Oliver?

OLIVER: *(Oliver smiles weakly and eats as slowly as he can.)* Ye-es. When I've finished this, I have to finish this first.

BOY 3: *(threateningly)* Well, be quick about it!

MR BUMBLE: Have we all finished?
The boys whisper to each other and wink at Oliver.

BOY 3: *(giving Oliver a vicious poke)* Go on then. You drew the short straw. You've got to do it!


Oliver gets up from the table with his bowl and spoon. He walks towards Mr Bumble and stops in front of him.

OLIVER: Please, Sir, I want some more.
Mr Bumble turns pale. He looks in astonishment at Oliver.

MR BUMBLE: *(in a faint voice)* What?

OLIVER: Please, Sir, I want some more.

Scene based on *Oliver Twist* by Charles Dickens



Understanding the text

- 1 What meal are the boys about to have?
- 2 What do they have to eat?
- 3 How does BOY 2 describe the food?
- 4 Who has to 'ask for more'?
- 5 Who does Oliver ask?

Looking at language

6 Explain the meaning of these words as they are used in the playscript. Use a dictionary to help you.

a workhouse b gruel c devour
d skinny e slopping

7 Explain these phrases in your own words.

a without enthusiasm b it's sorted
c be quick about it d drew the short straw

Exploring the playscript

- 8 How many characters are in the scene?
- 9 Where is the scene set?
- 10 How do you know who is speaking?
- 11 Give an example of an instruction which:
 - a tells the actors how to say something.
 - b tells the actors how to do something.
- 12 How do you know Oliver does not want to ask for more?
- 13 How do you think Oliver feels when he walks up to Mr Bumble?
- 14 How do you know Mr Bumble is shocked by what Oliver asks?

Taking it further

15 In groups of six, practise and perform the scene. You need five people for the characters and one as the storyteller.

16 Write the playscript as a story.

▶ RB, Unit 1, Extension

Teach

The author's name is here.

The green questions are about the unit topic, and may ask you to read between the lines—to work out things that the author implies but does not state.

The blue questions ask you to think more deeply about the text.

This tells you that there's an Extension resource sheet relating to this question in the Resources & Assessment Book.

Teach



Nelson Comprehension

The easy-to-use course for comprehension success

Nelson Comprehension provides a simple and effective course for the teaching of key comprehension skills. Units cover all genres of texts — including fiction, poetry, playscripts, instructions and biography — with plenty of practice, repetition and assessment built in. Differentiated questions and resource sheets as well as assessment materials help ensure that all children are on track.

The course provides:

- Differentiated materials to offer support and extension
- A clear progression and full curriculum coverage
- Support for assessing children's knowledge and understanding in preparation for national tests

Pupil Book 5

OXFORD
UNIVERSITY PRESS

How to get in touch:

web www.oxfordprimary.co.uk
email primary.enquiries@oup.com
tel. +44 (0) 1536 452610
fax +44 (0) 1865 313472

ISBN 978-0-19-836821-2



9 780198 368212