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# English

An International Approach

Rachel Redford

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# Oxford English: An International Approach, Book 2

*Oxford English: An International Approach, Book 2* is the second in a series of four books designed for students ages 11–16. The series is aimed at those with English as a first language or a strong second language who are taking English as a subject. The books provide students with a wonderful selection of fiction and non-fiction extracts from across the globe and are grouped into themes such as ‘Crossing rivers’, ‘Communication’, and ‘Feeding us all’.

The unique variety of textual material provides a backdrop against which students can improve their skills in reading, writing, speaking and listening. The ethical concepts and ideas will engage students in topics of real concern to them. Many extracts and activities relate to everyday life and pursuits such as art, travel, adventure and technology. This unique mix of content will enable students to learn about their own identity and their place in the world, and to explore the ways in which their personal lives are connected to the global picture. The extracts, and the accompanying activities and questions, will encourage students to make these important connections, and to think critically.

A strong focus is placed on writing activities. Often a writing assignment will come out of a reading activity so that students have a model on which to base their own writing. The writing activities have been designed to motivate students to write, and to expose them to different types of texts.

The international approach is an important aim of the series. From the many unusual and exciting extracts – which come from all over the world,

from Alabama to Alaska, Mumbai to Malawi, Ireland to Ethiopia – students will increase their understanding and appreciation of the world. Attractive maps place the texts in their global contexts. The following useful features support vocabulary development and group discussions:

**Wordpool** Acquiring vocabulary is an essential part of any learning both for first and second language students. The word pool features the words which students will need to understand each text. An emphasis is placed on encouraging students to identify for themselves the words they need to know. For class discussion, teachers can place large word pools on the blackboard and direct a class activity to identify unknown words from any reading or listening activity. They can be used to review vocabulary and record words recently learned.

**Glossary** The many glossaries explain technical vocabulary and significant words of cultural relevance. Through this, students will improve their vocabulary and develop an understanding of other cultures.

**Word origins** Basic etymology and word origins are discussed in this vocabulary feature. Students will begin to understand the development of language and appreciate how languages share vocabulary.


**Talking points** Students will be encouraged to talk with a partner or to discuss in groups. Speaking is an important skill in language learning, encouraging students to express opinions and develop a greater appreciation and understanding of a topic, while improving their language skills.


**Toolkit** Students' attention will be drawn to language and grammar concepts. Exercises to practise these skills are provided in the workbook.

**Comprehension** Questions are provided to increase students' understanding and comprehension of the texts. These questions develop in complexity for a deeper understanding and appreciation of the text.

**Looking closely** These questions require students to look back through the text and re-read and investigate aspects of language usage or vocabulary. The questions range from using context clues and defining meanings, to identifying metaphors and similes.

**Journals** Throughout these units there are suggested topics for students to write about. Students should write about any aspect of the topic from a personal point of view. They should not be graded on the writing – it is a chance for students to write as a direct form of expression in a separate journal or notebook. Journals can be used to link lessons by asking students to share what they have written with the class.

**The Teacher's Guide** This companion publication provides ideas for introducing topics and extending lessons, rubrics for writing activities and all the answers to the exercises in the student book and the workbook. In addition there is an audio CD of readings from extracts in the student book, as indicated by the CD symbol. 

**The Workbook** An 80-page workbook provides extra practice exercises for vocabulary and grammar along with additional support for the writing assignments. 

And, finally, to acknowledgements. This publication is dedicated to all the students who use this book. It would not have been possible without the permission of the authors and artists who have kindly granted us the rights to reproduce excerpts and illustrations of their work. Special thanks to academic advisor Patricia Mertin, series editor Carolyn Lee and production editor Eve Sullivan and Mara Singer for the design concept.

Rachel Redford, 2009

# 1

## Crossing rivers

### How do we cross rivers?

#### In this unit you will:

##### Experience:

- South Africa
- France
- Russia
- Japan

##### Read:

- technical diagrams
- an autobiography
- poetry

##### Create:

- a presentation
- an explanation for a proverb
- a haiku poem
- journal entries

Sometimes when it rains  
I think of times  
When we had to undress  
Carry the small bundles of uniforms and books  
On our heads  
And cross the river after school.

From 'Sometimes when it rains' by Gcina Mhlophe

How do we cross rivers? In the quotation above, the poet remembers how on her way home from school in South Africa she used to cross the river which had been swollen by rain. They would keep their school uniforms and books dry by carrying them in a bundle on top of their heads. That is certainly one way of crossing a river. A bridge is another way.

#### Toolkit

Below are some useful tips for learning new vocabulary.

Try to use new words in your writing and when you talk about the topic.

Look for connections, maybe you can remember opposites, or word roots.

Make a list of related technical terms.



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## How do we build bridges?

Building bridges requires ingenuity. Over the centuries, there have been many innovations in bridge-building techniques. In this unit you will get the opportunity to research some of them.

Bridge building has been important to the growth of towns and cities, and for crossing rivers, mountains and valleys. The Romans built bridges to help expand their empire across Europe.


Roman bridges are often in the form of a circular stone arch, which allowed a bridge to cover a larger area than the older style stone slab or wooden beam bridges. An amazing example of Roman bridge building using arches is the Pont du Gard aqueduct near Nîmes, in southern France, built in 14 CE.

### Word origins

*ingenuity* and *ingenious* come from the Latin noun *ingenium* which means 'natural talent'. In English *ingenious* means clever at making or inventing things.

*technique* is from the Greek word *tekhne* and refers to 'art, skill, craft' in the mechanical arts.

Bridge-building, employing highly specialized engineers, is a highly *technical* skill.

*aqueduct* from the Latin is made up of two words, *aqua* (for water) and *ductus* from *ducare* which means 'to lead'. An aqueduct moves water from one place to another, and can be below or above ground. 

### Wordpool

Discuss the meaning of the following words.

to swell  
innovations  
to expand  
empire  
arch  
slab  
beam

Make your own word pool of any other unfamiliar words.



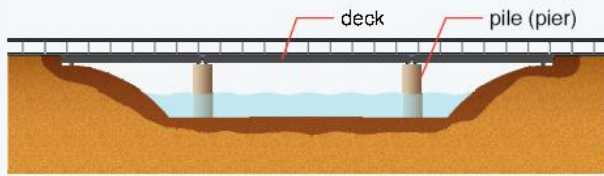
The Pont du Gard aqueduct in Southern France.

### Talking point

- 1 Do you know what this bridge was used for?
- 2 What is remarkable about this bridge structure?
- 3 Do you know of any other above-ground aqueducts?

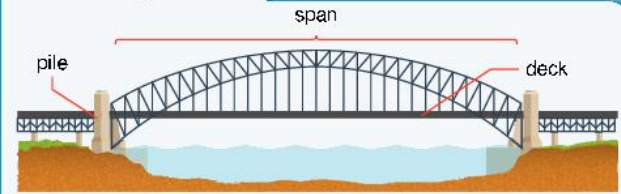
## Types of bridge construction

### Beam bridge



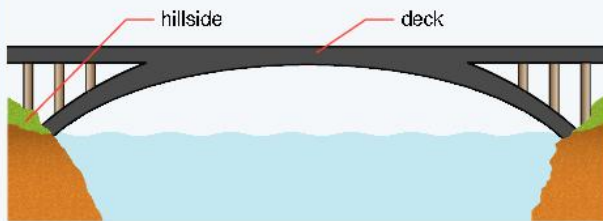
This type of bridge is a good design when trying to span a short gap that is also not very high. A **beam bridge** is supported on either end by land or tall columns. (A column is also called a *pier* or a *pile*).

### Arch bridge 1



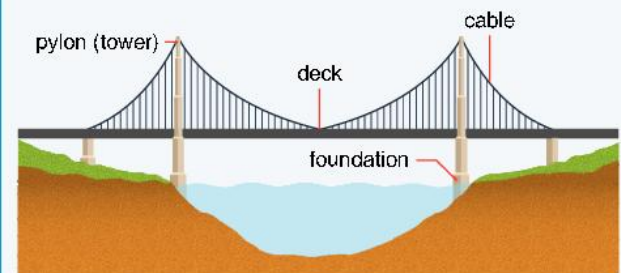
An arch supports weight because the bridge is squeezed together. This squeezing force is carried along the curve to the supports at each end. Building an **arch bridge** is difficult because it is completely unstable until it meets in the middle.

### Arch bridge 2



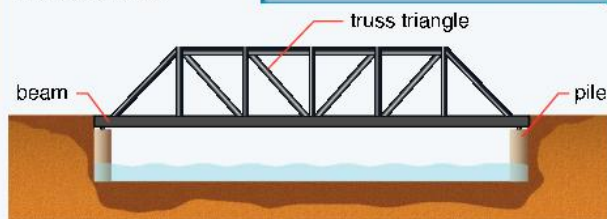
This is another form of the **arch bridge** used in valley or hillside locations to bridge land masses. Some of the most spectacular bridges have been built in remote mountain locations using this difficult and adaptable form of construction.

### Suspension bridge



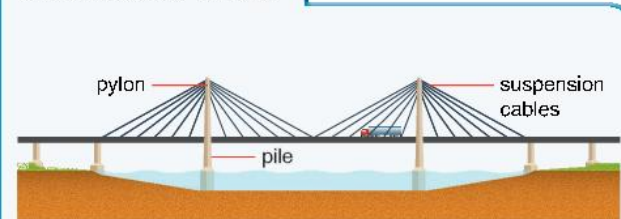
The **suspension bridge** is the best kind of bridge to go over a large body of water. A suspension bridge hangs from steel cables. Because the deck is hung in the air, it must be either heavy or stiff or both to limit movement.

### Truss bridge



The **truss bridge** is like a beam bridge except that it is much stronger. These bridges use a 'truss' pattern of triangles for structural support. Truss bridges are often used for railway bridges as they can support the great weight and the vibrations of the trains.

### Cable-stayed bridge



A **cable-stayed bridge** is like a suspension bridge, but the cables are tied directly from the deck to the pylon towers instead of from a hanging cable. The cables form an 'A' shape. Cable-stayed bridges use less cable and can be built much faster than suspension bridges.

## How many different kinds of bridges are there?

These days, most bridges make use of one or more of the five basic bridge types: the beam, the arch, the truss, the suspension or the cable-stayed bridge. Bridge builders have to determine in each case what the bridge will be used for (i.e. for road, rail, pedestrian use, or all combined) as well as the best methods and materials for its construction.

Building bridges is a serious business, and can put both bridge builders and bridge users in danger if they are not built properly. You don't want a bridge to collapse!

Not all bridges use complicated construction methods. Think of the simple log or rope bridge, for instance. How many different kinds of bridges can you think of? Look at the information on the previous page.

- Find examples of these different kinds of bridges.
- How is the weight distributed in each kind of bridge?
- Can you identify what is wrong with this picture?

### GLOSSARY

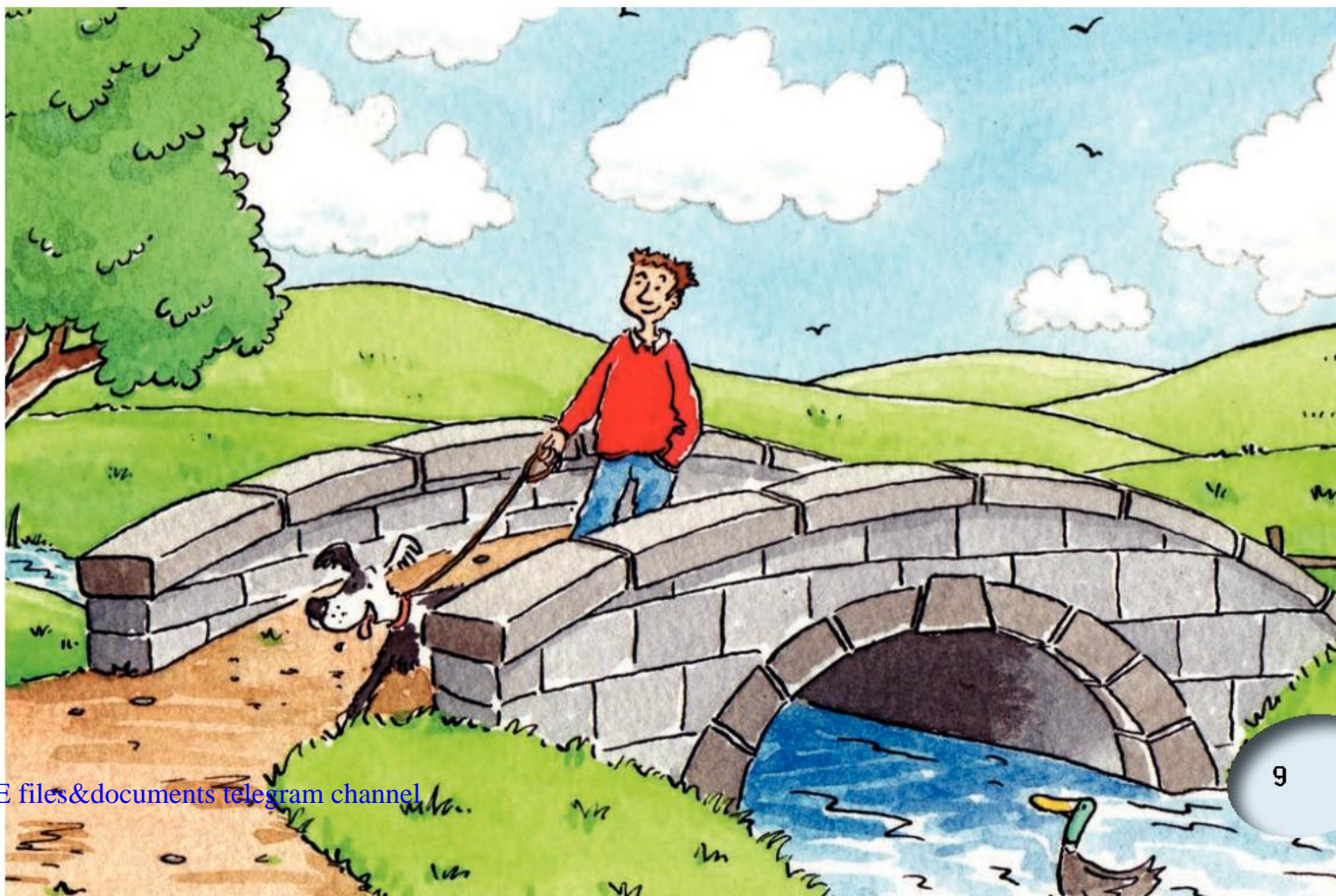
**deck:** the road of a bridge.

**pile:** a vertical support driven into the ground that carries the weight of the bridge.

**pylon:** a tower-like vertical support.

**span:** a section between two pylons.

**suspension cable:** braided wire that supports a bridge.





### What use is a keystone?

The keystone is the most important stone in an arch bridge — without this stone the arch would collapse. The keystone holds the arch together.

Draw or find an image of a stone arch and label the keystone. Explain how the keystone works.




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## Making a presentation

Choose a bridge anywhere in the world to research. Find out about its:

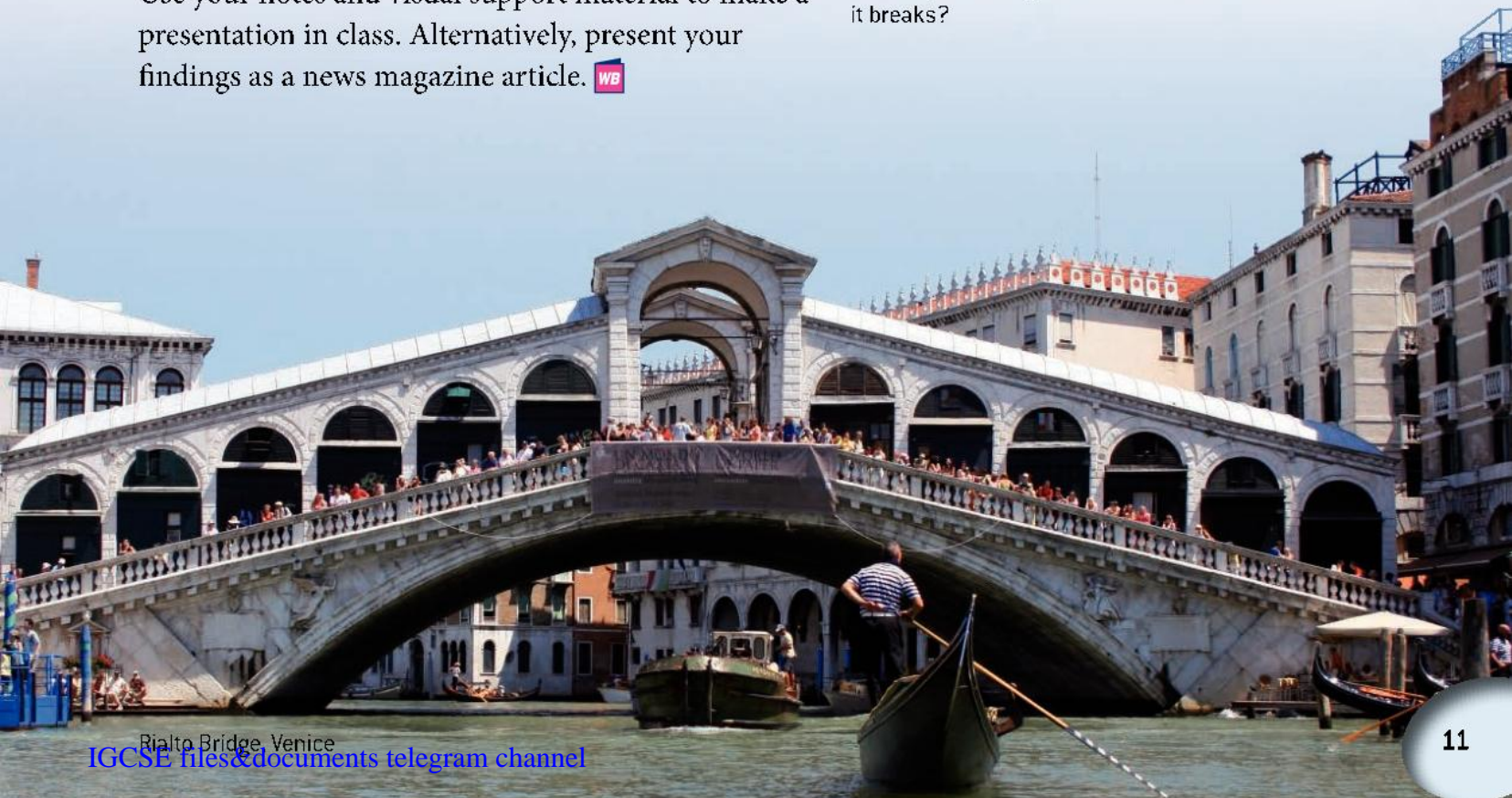
- geographical position (Where in the world is it? What areas does it connect?)
- history (When was it built? Has it been rebuilt at any time?)
- structure (What makes it strong? How is the weight distributed?)
- importance (Is it an important landmark? How does it benefit local people?)

Discuss the significance of your bridge to the history of bridge design and construction. Perhaps it is famous because of a local legend or historical event. Maybe you came across an image of it captured in a photograph, film or artwork.

Provide an illustration or a 3D model to explain the technical features. Look at the images of bridges on the following pages and use the news article and fact file on pages 14–15 as a model for your own research. Use your notes and visual support material to make a presentation in class. Alternatively, present your findings as a news magazine article. 



Students in Quebec, Canada add more weight to their pasta bridge. How much more before it breaks?



Rialto Bridge, Venice

# Can you identify these bridges?

Match the pictures to the notes below.

The Chenyang Bridge over the Linxi River in China's Guangxi province has a covered corridor and five pagoda-style pavilions erected over the piers. Covered bridges, traditional to this region, are also known as 'wind-and-rain' bridges.

The Garabit Viaduct spans the Truyère River near Ruynes-en-Margeride, Cantal, France. The bridge was constructed between 1880 and 1884 by Gustave Eiffel before he began work on the Eiffel Tower.

Isambard Kingston Brunel won a competition in 1830 for his design of the Clifton Suspension Bridge over the River Avon in Bristol, UK. At the time of construction (completed 1864), it had the longest span of any bridge in the world.

The Stari Most (old bridge in English), crosses the river Neretva in Mostar, Bosnia Herzegovina. The bridge was commissioned by Suleiman the Magnificent to replace an older wooden bridge. It was destroyed in 1993 in the Bosnian War and rebuilt in 1997.

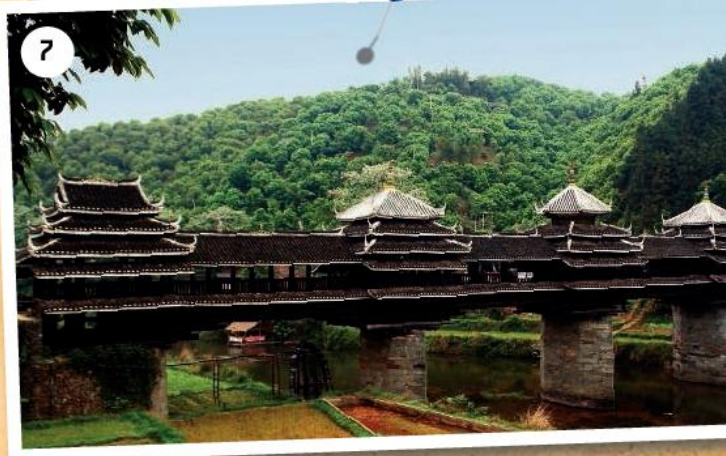
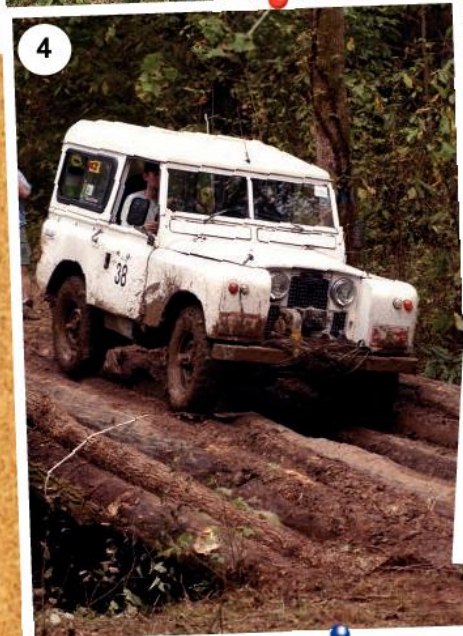
This bridge was made famous by the film and the novel, *The Bridge over the River Kwai*, based on the experience of Japanese POWs who worked on the Thailand-Burma railway in the 1940s.

The Tarr Steps in Somerset, England, is an old stone clapper bridge, made without any cement or mortar. Historians are divided over its possible dating back to pre-historic times and its (more likely) mediaeval origins of circa 1400 CE.

Built in 1973, the Bosphorus Bridge in Turkey links the two sides of Istanbul and the continents of Asia and Europe.

This suspended rope bridge over the lagoon at Sentosa, Singapore, is only for pedestrians. It swings and sways as you walk.

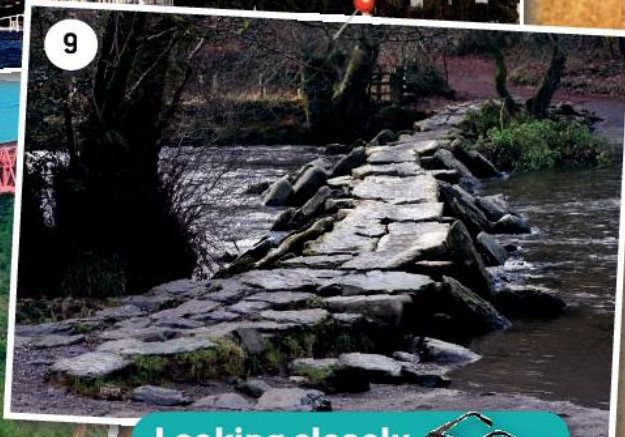
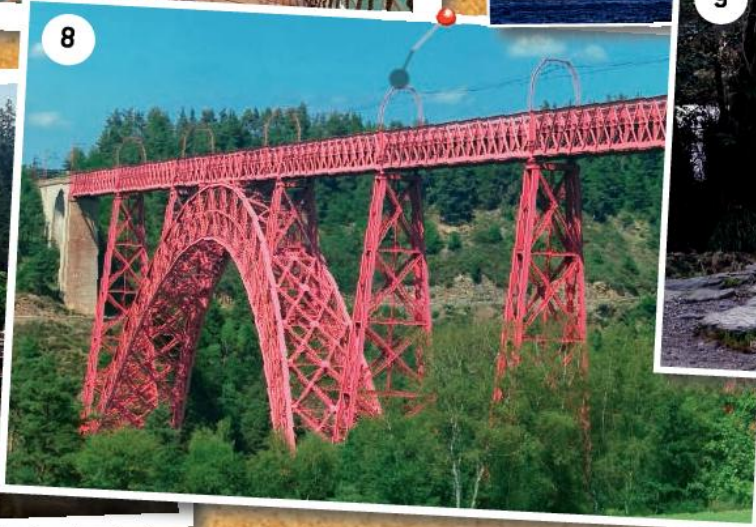
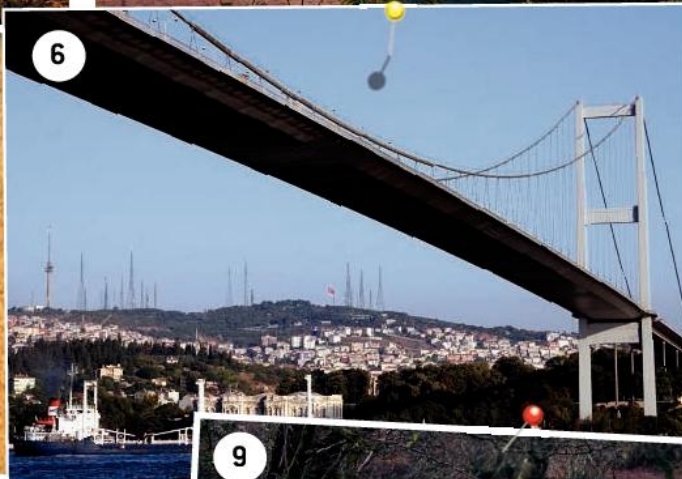
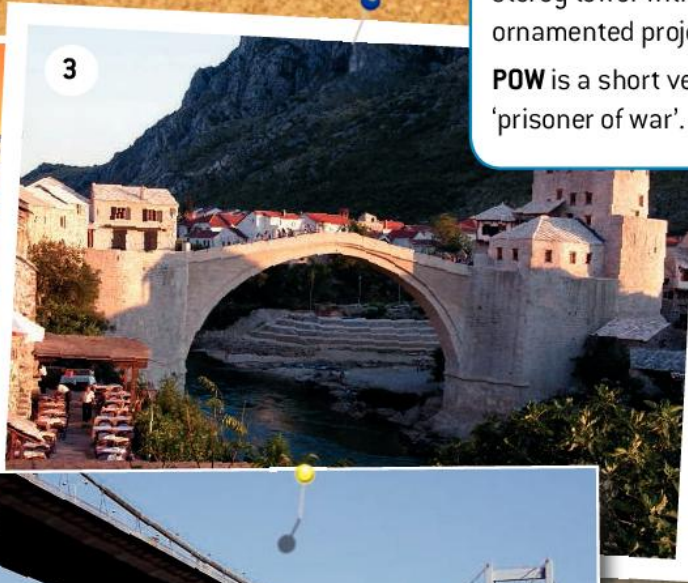
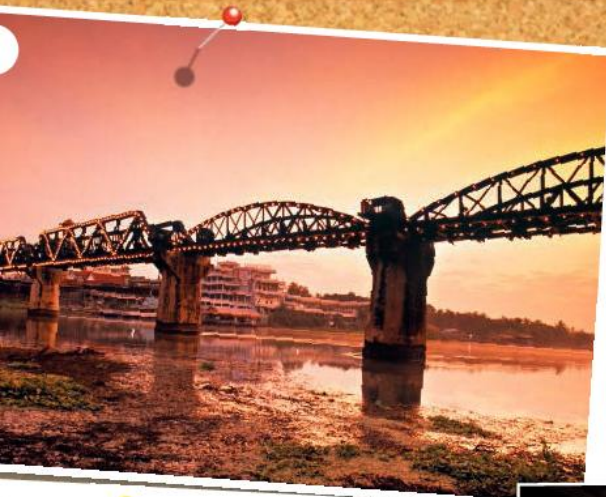
A Land Rover crossing a log bridge. (Could be anywhere in the world!)



**GLOSSARY**

A **pagoda** is a Buddhist temple or sacred building, typically having the form of a multi-storey tower with an ornamented projecting roof.

**POW** is a short version of 'prisoner of war'.



**Looking closely**



- 1 What kind of bridges are they?
- 2 What can go over them?
- 3 Do you know where these bridges are?
- 4 What is special about these bridges?

## A news article

Read the fact file and answer questions on the Millau Viaduct built in Southern Massif Central, France. Use this article and fact file as a model for your own research.

### What is taller than the Eiffel Tower?

#### *Millau, France*

What is taller than the Eiffel Tower in Paris and one of the engineering wonders of the twenty-first century? It is the Millau Viaduct, the world's highest road bridge over the River Tarn at Millau in southern France.

Like Concorde and the Channel Tunnel, the bridge is Franco-British. It was designed by the British architect Norman Foster and built by the French construction group Eiffage.

The Millau bridge is so high in the sky that it touches the edge of the clouds. The bridge has been widely admired for its elegant and delicate structure as well as its sheer strength and lightness.

The Millau Viaduct, as the highest and the heaviest bridge ever built, used construction and design techniques which did not exist even ten years ago. An even bigger bridge is planned to span the Straits of Messina between southern Italy and Sicily.



The Eiffel Tower in Paris.



The Millau Viaduct, built in Southern Massif Central, France.





Map of France, showing Paris and Millau.



### Wordpool

- |           |                  |
|-----------|------------------|
| to admire | dual carriageway |
| elegant   | elevated         |
| delicate  | road toll        |

### Word origins

*viaduct* is an elevated road or railway. The word comes from the Latin words *via* which means a road, and *ducare* which means 'to lead'.

### FACTFILE

- 🌐 *Millau* is pronounced 'me-yo'.
- 🌐 Construction was completed in 2004.
- 🌐 Height: 343 metres at its highest point making it the most elevated roadway in the world.
- 🌐 Total length: 2.4 kilometres.
- 🌐 Width: 25 metres. The dual carriageway is suspended nearly 250 metres above the River Tarn. The deck structure is light but very strong.
- 🌐 Weight: 242,000 tonnes (36,000 of steel and 206,000 of concrete).
- 🌐 The Millau Viaduct will carry 10,000 vehicles a day, rising to 25,000 during the summer.
- 🌐 It took more than 500 people three years to construct.
- 🌐 The £276 million cost will be repaid by road tolls.
- 🌐 The road slopes down at a 30° angle from north to south.

### Looking closely



- 1 How many vehicles a day will pass over the Millau Viaduct from June to the beginning of September?
- 2 How is France able to pay for the building of the bridge?
- 3 What is another word for high? *Hint*: check the fact file.

### Comprehension

- 1 Why is the Millau Viaduct different from any other bridge in the world?
- 2 What kind of bridge is the Millau Viaduct?

### Toolkit

The Millau Viaduct is the *highest* road bridge in the world.

*Highest* is a superlative. The superlative is formed by the suffix *-est*, for example *smallest*, or by the word *most* before the adjective, for example *most beautiful*. **WB**

## Autobiography

### From *Crossing the River* by Sergei Askanoff

The events in the following text took place in Russia over two hundred years ago. Ivan was in charge of the family servants who were bringing the writer, Sergei Askanoff, home from school for the summer holidays. They have to cross the River Kama by ferryboat. At the time Sergei was just nine years old.



The mighty Kama River, one of Russia's major rivers.

### ❧ Crossing the River ❧



In the afternoon we reached the bank of the Kama River. Opposite us was the village to which we were going to cross by ferryboat. On the bank, waiting to cross with us, were three loaded carts with their drivers, and a group of villagers.

5 The women were carrying baskets full of berries which they were carrying home. The ferryboat was tied to the bank, but there was no ferryman to row us across the river. After some discussion, the villagers and my family servants decided to take us across the river themselves. One of the villagers said  
10 he had been a ferryman for some years so he would take the steering oar and guide the ferryboat across.

The ferryboat was loaded. The three carts with their drivers, my carriage with its three horses and my family servants, the villagers and the women with their baskets were all  
15 loaded on board. The man who said he was a ferryman took his place at the steering oar. My servant Ivan had the courage and strength of ten men and he and some villagers took the other oars. Although the village was directly opposite, we had to row upstream for more than a verst before turning  
20 across the river. This was to avoid the current of the angry Kama River.

The boat was moving slowly upstream when a black cloud suddenly appeared and covered the horizon. A violent summer storm was approaching. To save time, the men rowed only

25 part of the necessary verst upstream. They then murmured  
a prayer and started to row straight across the river. But  
before we reached the middle of the river, the sky and the  
water grew black, the wind blew like a hurricane, and thunder  
and lightning broke over us. The man at the steering oar  
30 dropped his oar in panic and confessed that he had never  
been a ferryman and could not steer. The women shrieked  
in terror. I was so frightened that I just shook with terror  
and could not make a sound.

The current carried us down several versts to a sandbank  
35 in the river about a hundred yards from the bank, where we  
came to a halt. Ivan sprang into the chest-high water. He  
made the quietest of our horses jump off the ferryboat. He  
managed to put me on it and told me to hang onto the horse's  
mane. Then he led the horse by its bridle as great waves of  
40 black water rushed past. Suddenly Ivan disappeared into  
deep water and my horse began to swim. I have never  
forgotten the terror which I felt at that moment.

I felt as though I was drowning in the great black waves,  
but Ivan was a strong swimmer. He swam on to the  
45 shallow water where he could stand without letting go of  
the horse's bridle. Then he brought us safely to the bank. I  
was taken off the horse almost unconscious with my  
hands stiff from clinging to the horse's mane. Soon I  
recovered and was very happy to find that everyone  
50 was safe.

SERGEI ASKANOFF

### GLOSSARY

A **verst** is an old Russian measurement of distance which is about one kilometre.

### Wordpool

ferryboat (line 3)  
steering oar (11)  
current (20)  
horizon (23)  
hurricane (28)  
mane (39)  
bridle (39)

### Journal

Think about a really frightening experience that you have had.

Write an account of it.

## Looking closely




- 1 What kind of boat took the people across the river? How was it powered?
- 2 What is the opposite of downstream? (line 19)
- 3 Which words and expressions suggest fear? [paragraph 3]
- 4 What do you think a 'sandbank' is? (line 34)
- 5 What's the difference between 'chest-high' water, deep water and 'shallow water'?

## Comprehension

- 1 Why did the ferryboat have to go upstream before crossing the river?
- 2 What had the women, who were returning to their village, been doing?
- 3 What do you find out about the villager who said he had been a ferryman?
- 4 What caused the man who was steering the boat to drop his oar?
- 5 What sort of man was Ivan?
- 6 What lessons do you think are learned in this story?

## Toolkit


An *autobiography* is what a writer writes about his or her own life. The ancient Greek word *auto* means 'self'. Can you think of some words which begin with *auto* that means 'self'?

For example, the first cars were called *automobiles* because they moved by themselves without horses pulling them. 

## When do bridges and rivers mean something else?

Sometimes when we use the terms ‘building bridges’ or ‘crossing rivers’, we mean something else. You are not meant to take it *literally* but, rather, *metaphorically*.

Writers, poets and artists often build bridges in their minds, and use these images as a metaphor, that is, as a poetic idea or a way of talking about things differently.

We may use an image of crossing a flooded river to talk about another kind of challenge altogether. This challenge might be just as daunting as a big river. 

### Writing an explanation for a proverb

What is a proverb? What do you think each of these three proverbs means? (Sometimes we know their sources, sometimes we don't!)

*It's a big river indeed that cannot be crossed.* Maori proverb from New Zealand

*Don't change horses while crossing a river.*

*We'll cross that bridge when we come to it.*

Think of a situation that would fit each proverb. Can you think of any more proverbs?

- Consider how you will explain the situation.
- Include a lot of detail on the circumstances and background.
- Describe the feelings of those involved.

#### Word origins

*literally*, or *literal* from the French, comes from the Latin word *litteralis* and means ‘natural meaning’, a straight interpretation of the facts as written down or spoken.

*metaphor*, from the Latin metaphor, is a common way of saying one thing to mean another, often used in poetic writing, or to make a useful comparison by swapping one word for another.

## The bridge in poetry

Poetry often uses the metaphor of the bridge, or the crossing. See these examples below.

### ∞ The Bridge Builder ∞



An old man, going a lone highway,  
Came, at the evening, cold and gray,  
To a chasm, vast, and deep, and wide,  
Through which was flowing a sullen tide.

- 5 The old man crossed in the twilight dim;  
The sullen stream had no fears for him;  
But he turned, when safe on the other side,  
And built a bridge to span the tide.  
'Old man,' said a fellow pilgrim, near,  
10 'You are wasting strength with building here;  
Your journey will end with the ending day;  
You never again must pass this way;  
You have crossed the chasm, deep and wide,  
Why build you the bridge at the eventide?'
- 15 The builder lifted his old gray head:  
'Good friend, in the path I have come,' he said,  
'There followeth after me today  
A youth, whose feet must pass this way.'  
'This chasm, that has been naught to me,  
20 To that fair-haired youth may a pitfall be.  
He, too, must cross in the twilight dim;  
Good friend, I am building the bridge for him.'

WILLI ALLEN DROMGOOLE

### Wordpool

highway (line 1)  
chasm (3)  
twilight (5)  
sullen (6)  
tide (8)  
pilgrim (9)

### Looking closely



- 1 What words does the poet use to create a feeling of sadness?
- 2 What word does the poet use to describe a deep valley?
- 3 What is a poetic word for twilight? (line 14)
- 4 What is a 'pitfall'? (line 20)

### Comprehension

- 1 Why does the old man want to build a bridge?
- 2 Why does the pilgrim tell him he is wasting his time?
- 3 What might the passing of the day symbolize?
- 4 Who is the 'fair-haired youth'?



### ∞ Bridge ∞

Clasped together  
intimate and tight  
we really don't know  
nor care  
who was the first  
to extend  
a hand.

WILLIAM MARR

### ∞ Bridge to You ∞

Bridge to your house  
Our friendship  
Abundant love flows

JOHN TIONG CHUNGHOO

## Haiku

'Bridge to you' is a *haiku*. Haiku is a form of Japanese poetry that, like bridge building, is based on a knowledge of the structure. Each complete haiku has just 3 lines and a total of 17 syllables in the pattern of:

Line 1: 5 syllables

Line 2: 7 syllables

Line 3: 5 syllables.

The lines do not rhyme.

The form was first used by the Japanese poet Basho in the seventeenth century. His real name was Matsuo Munefusa. He was called Basho because he used to withdraw from life and live in his *basho-un*, a hut made of plantain leaves. In this hut he used to meditate on the meaning of life and write his poetry.

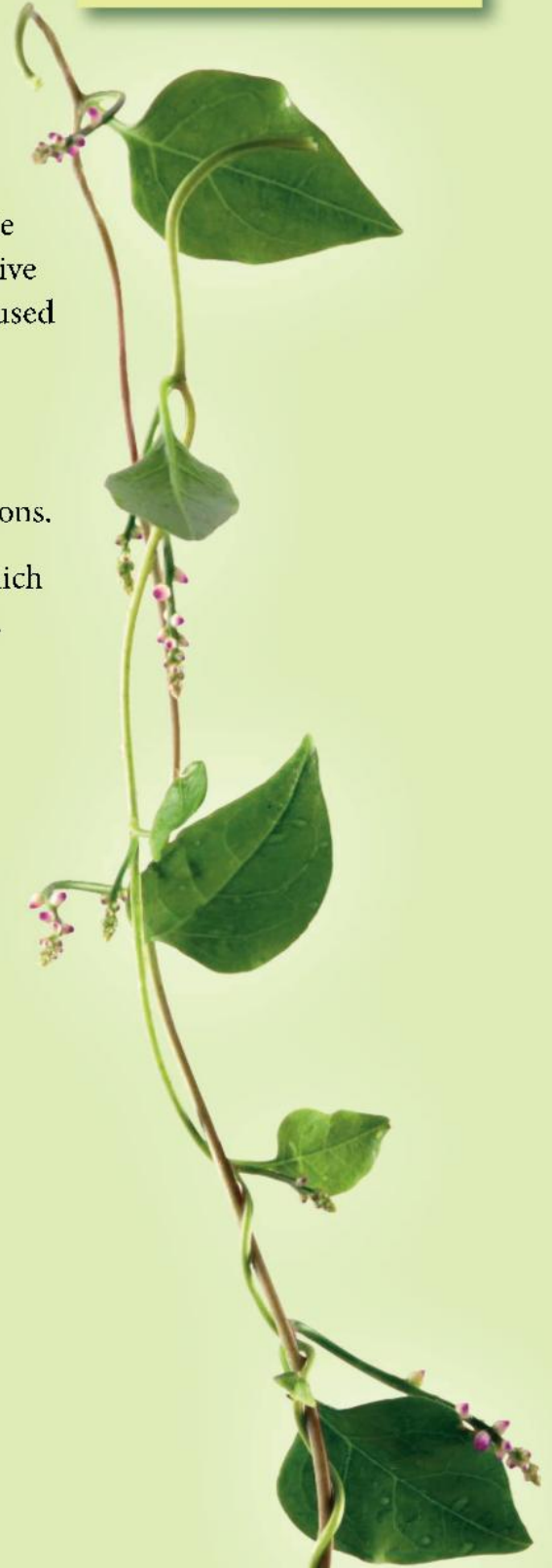
Haikus give the reader an *impression*, in the same way that a photograph or painting might capture a single image of the world. Haikus were often about nature and the changing seasons.

In the following haiku, Basho is looking at a swing-bridge which is now covered by creepers that have stopped it from moving. How could this poem relate to a person's life?

*Now the swinging bridge  
is quieted with creepers  
like our tendrilled life.*

### Word origins

A *tendrill* is a part of a creeper plant or vine. It comes from the French word *tendrillon* which means a bud or a shoot.





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## Writing a haiku

Now it's your turn! You can use the ideas from one of the image or texts in this unit. For example, the story *Crossing the River* could be:

*Angry waters toss  
a ferryboat on the waves  
of the black river.*

The syllables are counted like this:

*An-gry wat-ers toss* = 5 syllables  
*a fe-rry-boat on the waves* = 7 syllables  
*on the black riv-er* = 5 syllables    Total 17 = syllables

When you have written your haiku, make sure the syllables add up to the correct number. 



# 2

# Communication

## How do we communicate without words?

### In this unit you will:

#### Experience:

- France
- Alabama, USA
- Burma (Myanmar)
- mime art
- cartoons

#### Read:

- a magazine article
- autobiography
- an encyclopedia entry
- a poem

#### Create:

- a mime performance
- a completed response form
- an account
- a journal entry

**Do not the most moving moments of our lives find us without words?**

Marcel Marceau, mime artist, 1923–2007



When we think about communication, we usually think about speech, reading and writing, email and texting, and so on. You may be able to think about other ways. All these methods of communication use words, whether written or spoken.

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### Word origins

The word *verbal* comes from the Latin noun *verbum* meaning a word.

The word *mime* comes from the ancient Greek word *mimos* meaning a 'mimic', or one who performs mime.

Communication without words is called 'non-verbal'. The most basic form of non-verbal communication is the expression on our faces. Other ways of communicating include the use of sign language, or touch. Often it is not what we say but how we say it that matters most. Think of the way human beings relate to animals, or make silly sounds when they talk to babies.

Have you heard of the saying 'to be lost for words'? The great mime artist Marcel Marceau suggests that words cannot express our deepest, most moving emotions. Such feelings are too intense to explain or to describe.

### Expressing emotions

Discuss how you use body language to express emotions. Talk about how you could use:

- facial expressions  
(what happens to the muscles in your face?)
- body movements  
(what happens to your shoulders when you are sad?)
- hands  
(what happens to your hands when you are excited?)

When you have finished your discussion, decide on which emotion you are going to mime. Think about how you are going to do it. Practice on your own for a few minutes. Then take it in turns to perform your mime. Can your group understand your emotion? Can you understand the others in your group? Whose mime was most successful and why?



Marcel Marceau miming a story on stage.

### Talking point

- 1 Talk about Marcel's views on communication.
- 2 Which emotions, or what Marceau calls 'moving moments', do you think would be difficult to express in words?
- 3 Can you think of a situation in which you were 'lost for words'?

## Magazine article

The following article provides some background to the history of the art of mime and the character of the Pierrot that Marcel Marceau liked to dress up as when he was performing.

### ∞ Beyond Words ∞

The greatest mime artist of modern times was Marcel Marceau. In the 1950s when he was at the height of his career, he gave 300 performances worldwide each year. With his red flower and his white painted face, Marceau was understood all over the world. 'Mime, like music, has neither borders nor nationalities,' he explained. In fact, the Master of Silence, as he was known, spoke five languages fluently and was extremely talkative offstage. His performances, however, were wordless.

At the age of five in 1928 Marceau saw the great comedian Charlie Chaplin in a silent film. Immediately Marceau began to imitate people, birds and even plants! In silent films the actors did not speak, but short written summaries of what was happening appeared on the screen for the audience to read. Marceau's challenge was to fire the audience's imagination without any words at all. Through the movements of his body he expressed everything – from beauty, comedy and conflict, to despair, tragedy and hope.

Mime has a long history. In ancient Greece it was a form of theatre where scenes from everyday life taught moral lessons. In the Theatre of Dionysus in Athens, masked actors performed outdoors to audiences of thousands. When the Romans conquered Greece, they brought the Greek art of mime back to Italy. Under Emperor Augustus of Rome mime was very popular. This continued into the Middle Ages in Europe with morality plays on Christian themes, and scenes acted out from the Bible.



Marcel Marceau on stage.

### Wordpool

Discuss the meaning of the following words.

performance (line 3)

fluently (8)

talkative (9)

offstage (9)

moral (21)

to entertain (30)

comedy routine (31)

acrobat (34)

Make your own word pool of any other unfamiliar words.

In sixteenth-century Italy touring groups of comic actors known as the *Commedia dell' arte* entertained people with their comedy routines and their invention of a set of stock characters that were easy to identify by their masks, costumes and names. One such character is the Harlequin, who was an acrobat and a clown. The traditional Harlequin character was introduced to France in the 1570s. In France the Harlequin character became known as the Pierrot. The Pierrot is a clown and a sad loner who never found what he was looking for in life. In the 1940s Marcel Marceau created his character Bip in the tradition of Pierrot. He too was a melancholy man who never realized his dreams.



Image of Harlequin from the *Commedia dell' arte*.



One of the many performers painted to resemble a 'white' statue that can be seen in city streets all over the world today.

The art of silence is very much alive today. There are mime theatres all over the world. One of Marceau's famous performances was *Walking Against the Wind* in which he mimed walking into a strong wind. Michael Jackson borrowed  
45 his famous 'moonwalk' from this performance, which many dancers have copied since. Mime artists can be seen entertaining people on many city streets today. Some earn money by making themselves into white statues that make intermittent movements to alarm, delight and intrigue passers-by.

**Looking closely**


- Find the words in the text which mean the same as the following:  
all over the world (line 3)  
to mimic (line 13)  
a funny play (line 18)  
sad (line 39)  
every now and then (line 48)
- Which adverb could you use to replace 'fluently'? (line 8)
- Why did the writer put an exclamation mark after 'birds and even plants'? (line 13)
- The statement 'he expressed everything from beauty, comedy and conflict, to despair, tragedy and hope.' creates two pairs of opposites. Which are they? Write down opposites for the two remaining nouns.
- What is a 'mask' and what is it used for in mime?

**Comprehension**

- What did Marceau mean when he said mime has 'neither borders nor nationalities'? (lines 6–7)
- What was the difference between Marcel's performances and the silent movies?
- Give one example which illustrates the fact that mime has a long history.
- Why do mime artists perform on city streets today?

**Writing headings and summaries**

Read through the article again and write down briefly what you think are the key points in each paragraph. Using your notes:

- Write a heading for each paragraph.
- Write a brief summary underneath your heading. 

**Miming a scenario**

Now it's your turn! When you are in a country, where you do not speak the language, sometimes you have to resort to mime to make yourself understood. Take turns, with a partner, to mime one of the following situations.

- You are about to get out of a taxi when you realize you don't have the correct money (the local currency). Your partner is the taxi driver.
- You have been sick all night and have a really bad stomach ache. You go to a pharmacist to buy some medication. Your partner is the pharmacist.
- You are in the middle of a town and want to know the way to the beach.. Your partner is the person whom you ask for directions.

## Looking at cartoons

Like mime, cartoons can make us laugh. They speak to us through pictures, sometimes with the help of a title or caption.

- Have you got a favourite cartoon or cartoon character? Why does it make you laugh?
- Explain what is going on in the cartoons on these pages. Why do we think they are funny?
- Cartoons can also draw attention to serious things. Do you think cartoons are an effective way of communicating important messages?

### GLOSSARY

A **speech impediment** can take the form of a stammer, a stutter or a lisp.

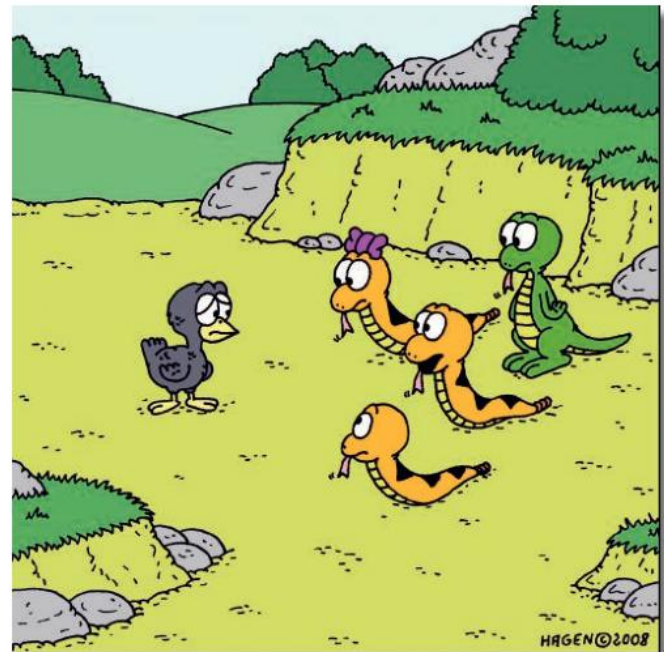
**evolution** (noun) can refer to movement or a gradual process of change or development. Human beings have evolved from apes over many thousands of years.

### Marcel Marceau's Parrot



- Why is the beak of Marcel Marceau's parrot firmly closed?
- What is the parrot doing with its wings?

### You ssspeak funny!

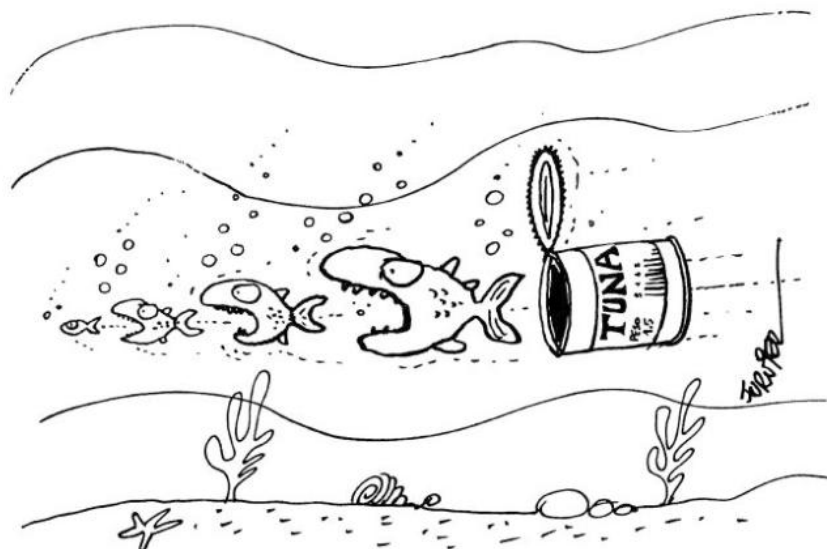


**You ssspeak funny!**  
**How come you don't have a lissp?**

- Who is the odd one out in this cartoon?
- What kind of speech impediment is a lisp?



### Food chain



www.CartoonStock.com

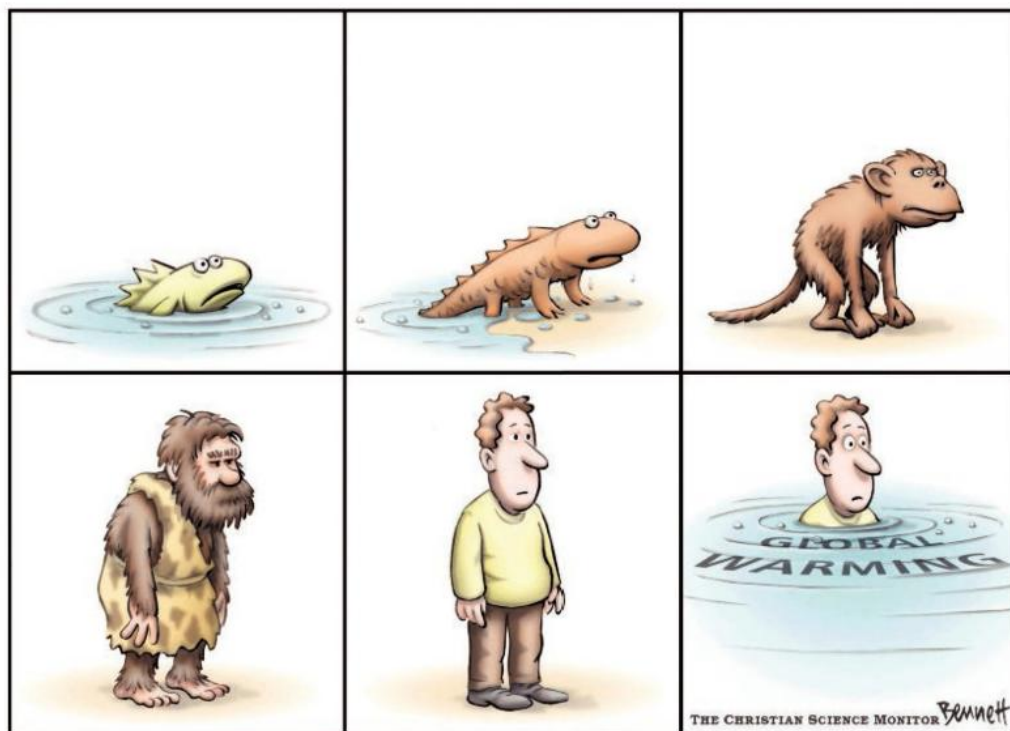
### Journal

What is meant by the saying 'Laughter is the best medicine'?

Write a journal entry on this topic ...

- What is a food chain?
- Who is at the end of the chain?

### Evolution

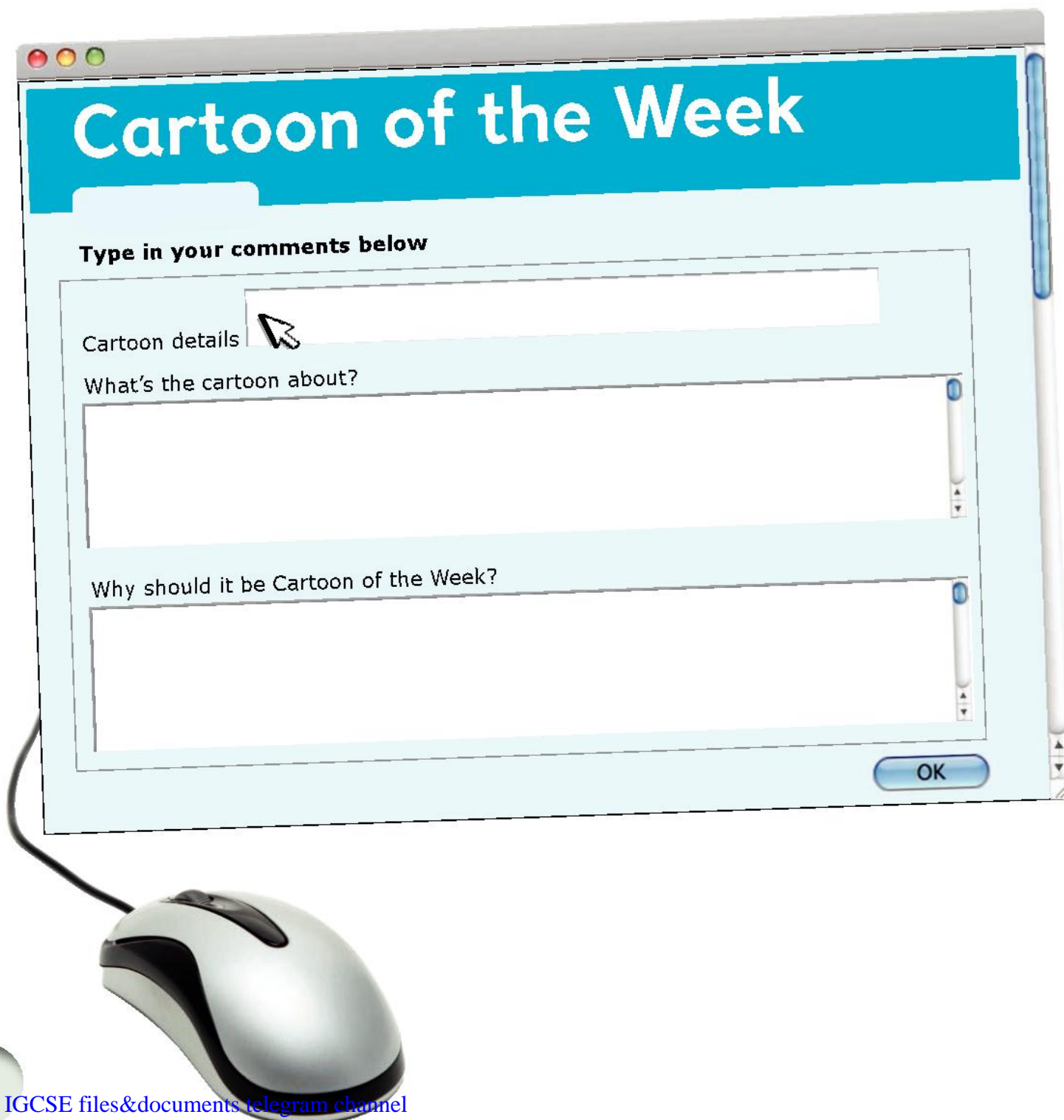


- Explain how the pictures follow on from one another.
- What point is the cartoonist making in the final picture?

## Completing a response form

The editor of your local newspaper runs a feature called *Cartoon of the Week*. Readers are invited to send in cartoons to be included in the feature.

Fill in the newspaper's form to send to the editor with your chosen cartoon. This is an online version of the form.



**Cartoon of the Week**

Type in your comments below

Cartoon details

What's the cartoon about?

Why should it be Cartoon of the Week?

OK

## What other ways are there to communicate?

What about people who are deaf and blind?

Think of how difficult it would be to go to school, make friends or learn the basic skills in life if you were deaf-blind. How would you communicate?

### Autobiography

#### From *The Story of My Life* by Helen Keller

Helen Keller was just nineteen months old when she became deaf and blind following an illness. As a child, she was also unable to speak. As Helen grew older, she became wild and uncontrollable in her behaviour because of her extreme frustration at not being able to understand or communicate.

Her mother read about the successful education of another deaf and blind child, Laura Bridgman, and contacted the Perkins Institute for the Blind, in Boston, USA, where Laura had been educated. As a result, Anne Sullivan, a former student of the school, became Helen's teacher. She went to live with the Keller family in Tuscumbia, Alabama, in 1886.

The following extract from Helen's autobiography reveals the moment when she learned that all things have names. This was the first step in learning a language that would help her to be able to communicate.



Helen Keller, aged eight, with her teacher Anne Sullivan, in 1888.

### First Lessons in Life

- 1 I felt approaching footsteps, I stretched out my hand as I supposed to my mother. Some one took it, and I was caught up and held close in the arms of her who had come to reveal all things to me, and, more than all things else, to love me.
- 5 The morning after my teacher came she led me into her room and gave me a doll. The little blind children at the Perkins Institute had sent it and Laura Bridgman had dressed it; but I did not know this until afterwards. When I had played with it a little while, Miss Sullivan slowly spelled into my

10 hand the letters d-o-l-l. I was at once interested in this finger  
play and tried to imitate it. When I finally succeeded in  
making the letters correctly, I was filled with pleasure and  
pride. Running downstairs to my mother I held up my hand  
and made the letters for 'doll'. I did not know that I was  
15 spelling a word or even that words existed; I was simply  
making my fingers go in monkey-like imitation. In the days  
that followed I learned to spell in this way a great many  
words, among them 'pin', 'hat', 'cup' and a few verbs like  
'sit', 'stand' and 'walk'. But my teacher had been with me  
20 several weeks before I understood that everything has a  
name.

One day, while I was playing with my new doll, Miss Sullivan  
put my big rag doll into my lap also, spelled d-o-l-l and tried  
to make me understand that d-o-l-l applied to both. Earlier  
25 in the day we had had a tussle over the words m-u-g and  
w-a-t-e-r. Miss Sullivan had tried to impress it upon me that  
m-u-g is 'mug' and that w-a-t-e-r is 'water', but I persisted  
in confusing the two. In despair, she had dropped the subject  
for the time being, only to take it up again at the first  
30 opportunity. I became impatient at her repeated attempts  
and, seizing the new doll, I dashed it upon the floor. I was  
delighted when I felt the fragments of the broken doll at my  
feet. I had not loved the doll. In the still, dark world in which  
I lived, there was no strong sentiment or feelings of tenderness.

35 I felt my teacher sweep the fragments to one side of the  
hearth, and I had a sense of satisfaction that the cause of  
my discomfort was removed. She brought me my hat, and  
I knew I was going out into the warm sunshine. This thought,  
if a wordless sensation may be called a thought, made me  
40 hop and skip with pleasure.

We walked down the path to the well-house, attracted by  
the fragrance of the honeysuckle with which it was covered.  
Someone was drawing water and my teacher placed my  
hand under the spout. As the cool stream gushed over one  
45 hand she spelled into the other the word 'water', first slowly,

## Wordpool

to reveal (line 3)  
institute (7)  
fragments (32)  
sentiment (34)  
hearth (36)  
to awaken (50)  
to quiver (55)  
repentance (62)  
sorrow [62].

## Talking point

- 1 Imagine what it is like to grow up not being able to learn from other people by listening to what they say and watching what they do. How else could you learn about the world?
- 2 Why is learning to use language so important?
- 3 Can you think of other situations in which not being able to communicate makes someone feel left out?

then rapidly. I stood still, my whole attention fixed upon the motions of her fingers.

Suddenly the mystery of language was revealed to me. I knew then that w-a-t-e-r meant the wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free! There were barriers still, it is true, but barriers that could in time be swept away.

I left the well-house eager to learn. Everything had a name, and each name gave birth to a new thought. As we returned to the house every object which I touched seemed to quiver with life. That was because I saw everything with the strange, new sight that had come to me. On entering the door I remembered the doll I had broken. I felt my way to the hearth and picked up the pieces.

I tried to put them together. Then my eyes filled with tears; for I realized what I had done, and for the first time I felt repentance and sorrow.

HELEN KELLER

### Comprehension

- 1 What basic things does Helen not understand?
- 2 Why is learning language more of a challenge for Helen than for others?
- 3 What else is lacking in Helen's 'still, dark world'?
- 4 What is the significance of the smashed doll? What does Helen mean by saying that 'for the first time I felt repentance and sorrow'?

### Looking closely



- 1 Find the words in the text which mean the same as the following:  
coming near (line 1)  
to reach out (line 1)  
feeling (line 39)  
covered well (line 41)  
perfume (line 42)  
to flow (line 44)  
movement (line 47)
- 2 Why does Helen call her first steps in learning the words 'monkey-like imitation'? (line 16)
- 3 What does the 'mystery of language' refer to? (line 48)
- 4 What phrase in paragraph 4 most highlights the connection between learning a language and learning to talk about ideas?

## An encyclopedia entry

### Louis Braille: 1809–1852

#### The man who invented Braille

Louis Braille became blind at the age of three, in 1812, when he accidentally stabbed himself in the eye with one of his father's shoemaking tools. At the age of ten, he won a scholarship to the National Institute for the Blind in Paris, where the students learned basic craft skills and music, and also how to read from books printed with raised letters. Braille, who was eager to learn, found this system very frustrating, as it was too expensive to produce many books, and he had soon read all of the ones that were available. It was also not possible for the students to write with this system.

In 1821, Charles Barbier, a captain in the French Army, visited the school. Barbier shared his invention called 'Night Writing', a code of twelve raised dots and a number of dashes that let soldiers share top-secret information on the battlefield without having to speak. This inspired Braille to make his own simplified version of the alphabet, made up of six dots to form each individual letter. This is how Louis Braille wrote his own name in his new system:

l o u i s  
b r a i l l e

These dots formed patterns which made it easy to learn and take in more than one letter at a time. To make the dots, Braille used his father's stitching awl – the same tool with which he had blinded himself. This simple method made it easy to write as well as read. He also adapted it to produce a version of the notation used in music and mathematics.



Braille and his friend Pierre Foucault went on to develop a typewriter to make it even easier to produce text in braille. Louis Braille's invention was not taught in his own lifetime, but has since become the main method of reading and writing for blind people all over the world.



A blind person's fingertips 'read' the raised dots on a page of braille.

## How can technology help?

These days, a variety of computer software applications such as screen readers, offer support to people who are blind or visually impaired. A screen reader is a form of assistive technology that converts text into audio (sound) files. The technology can change writing into speech, and speech into writing using speech-recognition software.

It's not just blind people who find this technology useful. Audio books are popular among sighted people too. Have you ever made a sound recording instead of writing a letter to a friend? Have you ever recorded yourself reading out a story, acting out a scene or singing a song to music? What about a face-to-face phone conversation via a webcam over the Internet?



### GLOSSARY

Someone with a visual disability can be described as:

**blind** (no vision at all)

**partially sighted** (some vision)

**visually impaired** (vision problems)

**short-sighted** (not able to see well into the distance)

**long-sighted** (not able to see well close up).

**assistive technology** is the term for a piece of equipment designed to aid a person with a disability.

A **webcam** is a video camera which is connected to a computer, so that it can be viewed on a network such as the Internet.

### Talking point

- 1 Why is Braille such an efficient system of writing for blind people to use?
- 2 What other systems of writing do you know of that don't use words?
- 3 How does technology help people to communicate? List all the applications you can think of.

## Touching people



You have found out how important touch is to blind people in learning words through Braille. The Braille reader *literally* touches the raised dots to 'read' the letters. The following poem is about the non-literal, or *metaphorical*, meanings of *to touch* and *to be touched*.

### Touching

This is a song  
About touch and touching.  
You touch me – a way of feeling.  
I touch you – a way of understanding.  
5 We are touched  
By a film or a book.  
We are touched  
When a stranger is kind.  
How can we live  
10 Without touching and being touched?  
There is a healing touch,  
It makes the sick whole again.  
Let's keep in touch  
We say to a friend who's going away.  
15 To have the right touch  
Means to know how it's done.  
Touching is an art,  
It's the movement  
To and from the heart.  
20 Some are easily touched.  
Some are hard to touch.  
You are often touched.  
I am often touched.

NISSIM EZEKIEL

### Talking point

- 1 How is a person touched by art or literature?
- 2 When was the last time you were moved by a scene in a book or a film?
- 3 What is different about being touched by a person you know?
- 4 How important is it to speak out to people you don't know?



We are touched by a film or a book.




## Looking closely



- 1 Which lines describe the difference between the inward movement of being touched by something or someone, and the outward movement of reaching out to someone else?
- 2 Which lines link being touched in both a physical and in an emotional way?
- 3 What does the poet mean by having the 'right touch'? (line 15)
- 4 Which lines refer to the relationship between the reader and the writer?

## Toolkit

Many verbs have a *literal* and a *non-literal* meaning.

For example, the literal meaning of 'to touch' is to put the fingertips in contact with something in order to feel it. 


*Example:* The blind girl touched the raised dots in her Braille book to read the story.

The non-literal meaning of 'to touch' is 'to have an emotional effect upon'. It is often used in the passive form, as in the first example.

*Examples:* The kindness I received when I was ill touched me.  
I was touched by all the kindness I received when I was ill.

## Writing an account of an experience

Choose the line or two lines from the poem which you like the best. Write them out and write an account of an experience which fits the lines.

You may write about a personal experience or about someone you know or have read about. You can also be creative, and just make it up! 

# Touching animals

## Autobiography

From *Elephant Bill* by J.H. Williams



### Wordpool

- laceration (line 3)
- sufficiently (7)
- dressing (9)
- to inspect (10)
- to knead (12)
- to suppurate (13)
- infected (15)

Map showing Burma [Myanmar] in Southeast Asia.

The writer of the following account is J.H. Williams who was known as Elephant Bill. He was an English veterinary surgeon who looked after the elephants in the teak forests of Burma (now called Myanmar) in the 1930s. The elephants were used to move the heavy logs in the forests.

In the text, Elephant Bill describes his experience with a female elephant called Ma Kyaw. He had treated Ma Kyaw two months previously for wounds on her back caused by a tiger.

### ☞ The Elephant Who Spoke to Me ☛



I know that an elephant can be grateful for relief from pain and sickness. I remember one elephant, Ma Kyaw. She had terrible lacerations on her back caused by a tiger's claws, and I treated her every day for three weeks. To begin with she suffered great pain and made a lot of fuss. But I was determined to treat her and she became a good patient. When she was sufficiently healed I sent her back to camp



with her rider, and gave instructions that she was to be given light dressings of fly repellent on the wounds.

An elephant working in the Burmese teak forests.

#### GLOSSARY

**teak** trees grow in Myanmar and all over South and Southeast Asia. Its wood is extremely hard and weather-resistant.

A **veterinary surgeon** (usually abbreviated to 'vet') is an animal doctor.

10 I later on had the chance to inspect her. She was the last in the row of elephants and I went over her back very carefully, kneading the wounds with my hands. I found one little hole which still suppurated. There was great tenderness along a line about nine inches long where the wound had healed  
15 over. It was undoubtedly infected. Ma Kyaw let me open it up to its full length there and then, although it obviously gave her great pain.

I did not see her again for two months. I was having a cup of tea in camp outside my tent, while seven elephants were  
20 being washed in the river nearby ready for me to inspect them. The animals started to come out of the river and to return to camp to dry off before my inspection. The last elephant was Ma Kyaw with her rider following her on foot. As she passed me about fifty yards away, I called out. I did  
25 so to greet the rider and to show that I had recognized him.

'How is Ma Kyaw's back?' I called.

Her rider did not hear me, but Ma Kyaw swung round, at right angles to the way she was going, and came towards me. She walked straight up to where I was sitting. I patted her on the trunk and gave her a banana from my table. Then, without any word of command, she dropped into the sitting position and leaned right over towards me, so as to show me her back. Having patted her, I told her, 'Tah' (get up), and away she went. I was sure that she had come to say 'thank you'. Then I began to think that perhaps she had come to see me merely because she remembered my voice.

This made me think over the incident again. Perhaps she came and showed me her back in order to tell me that it was still painful. But I am sure that she liked me, trusted me, and was grateful – and that we were very good friends.

J.H. WILLIAMS



### Looking closely



- 1 Why was the writer called Elephant Bill?
- 2 What is a 'laceration'? (line 3)
- 3 What is another word for 'suppurated'? (line 13)
- 4 What does the word 'Tah' mean to a Burmese elephant? (line 33)

### Comprehension



- 1 What kind of work did the elephants do in Burma (Myanmar)?
- 2 Why do you think the elephants needed a vet to look after them?
- 3 What kind of injuries did Ma Kyaw suffer from?
- 4 How did the writer know that Ma Kyaw's wounds were still infected?
- 5 How would you describe the relationship between Ma Kyaw and the writer?


### Journal

Write about an experience in which you were able to communicate without words. Why do you think it is important to be able to communicate on this level?

## Writing a report

Imagine that you are Elephant Bill and you have to write a report on Ma Kyaw.

Use these sub-headings in your report:

- *My treatment of Ma Kyaw*
- *Ma Kyaw's behaviour*
- *My conclusions* 

# 3

## Feeding us all

### Why don't we all have enough to eat?

#### In this unit you will:

##### Experience:

- Ethiopia
- the Cambodia-Thai border
- Yorkshire, UK
- international aid organizations

##### Read:

- a newspaper report
- a rhyme
- a description
- fantasy fiction
- historical fiction

##### Create:

- FAQs
- illustrated scenarios
- a description
- a story

Food has never before existed in such abundance, so why are nearly one billion people in the developing world going hungry?


from the World Food Programme (WFP), an agency of the United Nations

We all know that in some parts of the world, people do not have enough to eat. In some countries, people are dying from lack of food. Look at the map on the following page. Identify the parts of the world where people are suffering from lack of food, and the parts where people have plenty to eat. Can you think of reasons why some parts of the world are better off than others?

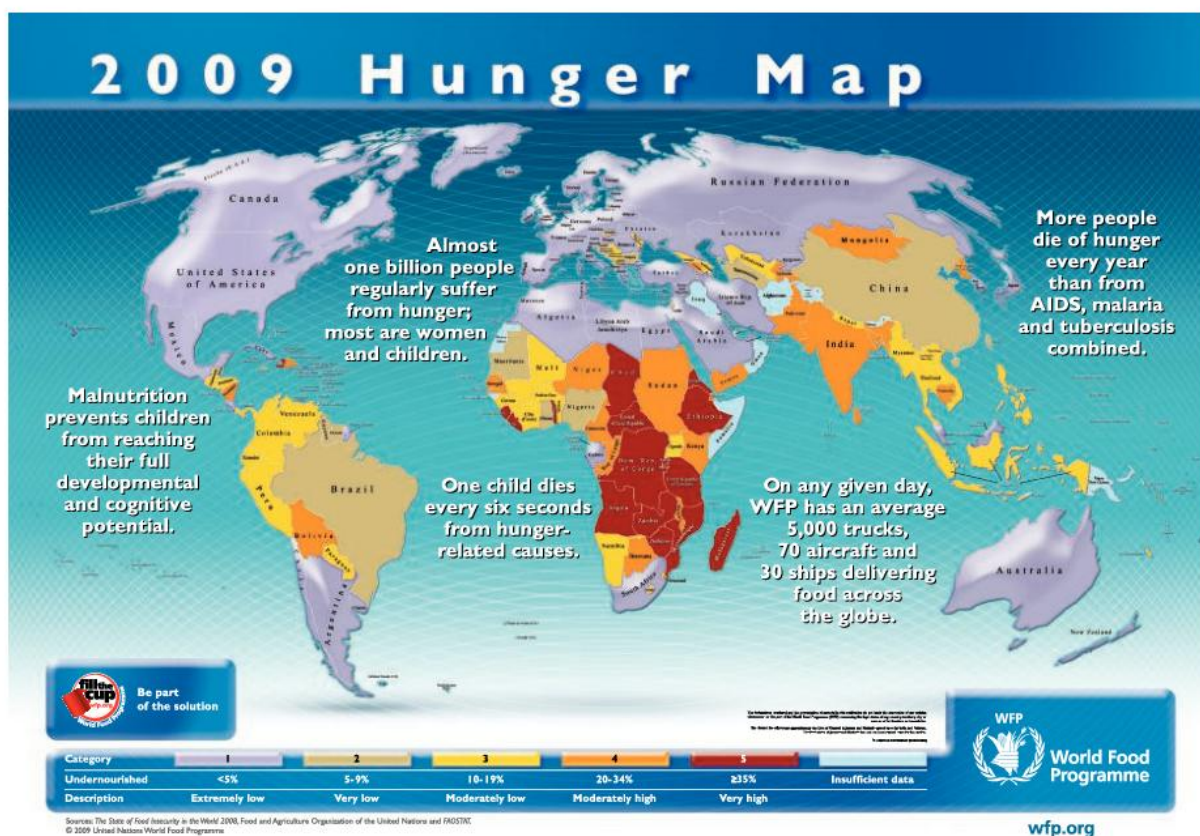
#### Toolkit

There are many words in English that can be used to describe the amount of things. How many words and phrases can you think of that mean 'a lot', or 'a little'? Add these words and phrases to your word pool. Here are some examples from the text:

A lot: *abundance, plenty of, much, many*

A little: *lack of, little, few* 

Join now: [https://t.me/igese\\_files](https://t.me/igese_files)



Map of the world showing the distribution of food.

### Wordpool

Discuss the meaning of the following words.

to forage                      idealistic                      to threaten  
 edible                          to lift                              to eat away at  
 to ruin                          mass starvation

Make your own word pool of any other unfamiliar words.

### Journal

Use the World Hunger Map to make comparisons with the situation in your country.

### Newspaper report



Ethiopia is on a part of the continent known as the Horn of Africa, and is bordered by Somalia which is on Africa's east coast. It is coloured dark red on the World Hunger Map. In the newspaper report on page 46, the journalist describes the situation there.

A child has his arm measured in Save the Children's Tulla Health Centre in southern Ethiopia.



# Soaring food costs force children out of school to work in Africa's parched fields

*Nick Meo, in Kosoamba, Ethiopia*

Alem Tesfu dreamed that her daughter Ager would one day finish her education at the village school and start work as a nurse. But that was two years ago, before the rains failed and the price of maize tripled. 'We used to pray to God that Ager would study hard so she could serve her community,' Mrs Tesfu said. 'Now our animals are all dead and we eat only one meal a day. We just pray that we will not starve.'

Ager now spends her days foraging for edible weeds, while her schoolbooks hang in a plastic bag in the family's hut. This year, villages across Africa have similar stories to tell of dreams ruined by hunger. Global food and fuel prices have been rising and children have been taken out of school and put to work by desperate parents.

Until two years ago, Ethiopia had been a shining example for the rest of Africa. More than nine out of ten children of primary school age were in education, and the country had at last a future which looked bright. The future is no longer bright. Price rises of 250–300 per cent have threatened to ruin many of its hard-won achievements. Rising prices have come to Ethiopia at the same time as the return of the droughts that caused the notorious famine of 1984.

In Mrs Tesfu's district of Kosoamba in the Ethiopian highlands, hunger has already had serious effects. The local school director is



A mother prepares salty cabbage, the only food available, for her family in Ethiopia.

idealistic. He gave up city life to teach here, hoping to bring the benefits of education to one of Ethiopia's most backward areas. Now he finds his class-rooms are half-empty. 'We are trying to educate a new generation of Ethiopians. We are trying to lift these communities out of their poverty. If the children are too weak or too poor to come to school, we will not succeed.'

So far mass starvation has been held at bay in Ethiopia's highlands, although the government admits that 4.6 million people are at risk countrywide. Aid agencies believe the number is closer to 10 million and fear that the famine could soon become much worse. The fear eats away at the residents of Kosoamba. They dread what could happen if next February the rains don't come for the third year in a row.



### Looking closely

- Find the words in the text which mean the same as:  
multiplied threefold  
achieved through enormous effort  
famous for something bad  
undeveloped  
prevented for the time being.
- How do you think the school director feels about the situation in his school?
- Explain the reasons why the people in Kosoamba 'dread' the next year.
- If a loaf of bread cost 25 cents two years ago, how much does it cost now?
- How many more people do the aid agencies think are at risk than the government states?


### Comprehension

- In what ways have Ager's dreams been 'ruined by hunger'?
- Explain how Ethiopia had been 'a shining example to the rest of Africa'. Why is the country's future no longer so bright?
- Which two factors mentioned in the third paragraph have made life so desperate for the local people?
- By what percentage has the price of maize increased?
- What percentage of primary school age children were attending school until two years ago?

### Toolkit

In a report such as this one on Ethiopia, the information describes causes and effects. Use this sentence as an example:

*Price rises of 250–300 percent have threatened to ruin many of its hard-won achievements.*

Note how the first half of the sentence describes a cause of the problems in Ethiopia, while the second half describes the effect of this cause on the country. Look for other examples of the way cause and effect are linked in sentences. 

### GLOSSARY

A **factor** is something which contributes to, or influences the outcome of, something. For example, an important *factor* to consider in sending emergency aid to people is the state of the roads in the country to which the aid will be sent.

### Talking point

- Sometimes news reports in newspapers are full of facts which are difficult or dull to read. How does the writer show more directly how people's lives have been affected?
- Identify the people in this news report whose experiences and opinions are recorded in direct speech. Write down who they are and what they say.
- Discuss how this report gives the *who*, *where*, *what*, *when* of the story.

## Who gives food aid?

On this page are logos from some international aid organizations and charities which help people all over the world. The charities help people who are victims of war, drought and other natural disasters as well as sickness and homelessness.

In your group, choose one of these organizations to research. Divide your research up into the following areas, so that each person reports on a specific area in answer to the following questions:

- Where is the charity based? How many offices does it have? How many people does it employ worldwide? Write short biographies on 2–3 individuals and their roles within the organization.
- How is the organization financed? How does it raise money? How much money does it need? Give examples of the contributions raised by individual donor countries.
- How does the charity distribute aid? Give examples of how transport and distribution problems affect its programmes.
- What recent aid relief has the organization provided? Give some examples of recent focus countries and campaigns.

When you have completed your research, discuss and share your findings with the group. Take notes on what others have to report.

## Writing Frequently Asked Questions (FAQs)

Use the information which you and your group have researched to write about how your chosen organization contributes to relieving world hunger. You may use the topic questions above as your headings so that they resemble Frequently Asked Questions (FAQs). For example, if you chose the charity Oxfam, your first two headings could be:

*How does Oxfam relieve hunger?*

*Where is Oxfam based?*

If you can, include pictures and logos.



The World Food Programme (WFP) is part of the United Nations, and is the world's largest humanitarian agency.



The Save the Children Fund



Oxfam (the short form of Oxford Famine Relief)




The International Federation of Red Cross and Red Crescent Societies



Médecins Sans Frontières also goes by the English title 'Doctors without Borders'.

## Illustrating scenarios and writing speech bubbles

Below are six *scenarios*, or scenes. In each one people are experiencing situations which are part of the problem of people having too little to eat.

- 1 A farmer looks out on a dry empty field.
- 2 A teacher looks at the empty places in the class room.
- 3 A group of young men sit by the roadside waiting for a day's work.
- 4 A woman looks at market stalls but she cannot afford the high prices.
- 5 A young child sits beside two thin cows.
- 6 A woman with a baby looks at the ruins of her house. 

Choose three of the scenes and illustrate them. You can:


- draw your own illustration
- use a cut-out picture
- create a collage of cut-out pictures or materials.

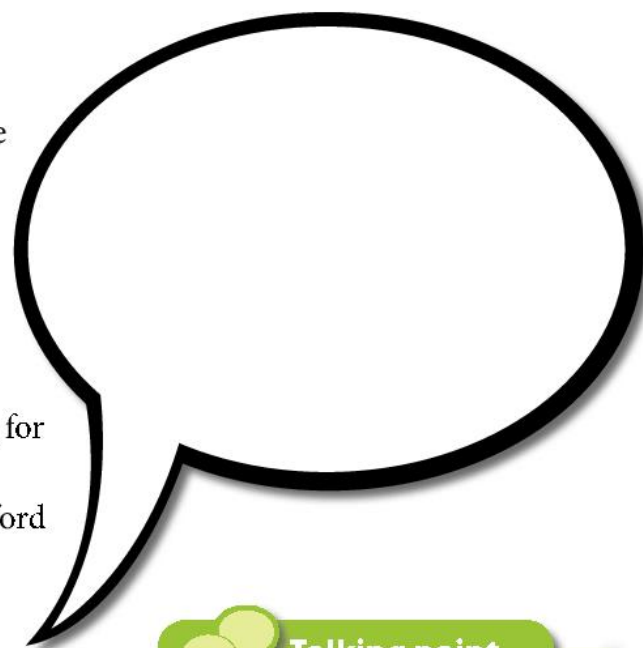
Create speech or thought bubbles for your characters. What do you think the people would be saying? How do you think they are feeling? Consider each case carefully to create believable responses to the situation.

Remember to leave enough space in your illustration, so that you can fit the words in!

### Toolkit

In English, we use question words to ask certain types of questions. We often refer to them as *wh* words because they include the letters 'w' and 'h'.

Useful *wh* words are: *when* (time), *where* (place), *who* (person), *why* (reason), *how* (manner), *what* (object/idea/action). 



### Talking point

Use what you have read in this unit, and what you have researched to discuss the following issues:

- 1 If food exists in abundance why do you think so many people go hungry?
- 2 What factors contribute to hunger and famine?
- 3 Can you suggest any ways of how hunger could be prevented?
- 4 What kind of aid is given to hungry people?
- 5 What could you do?

## Feeding the imagination

Being deprived of food means being unable to focus on education or other areas of life that would contribute to the development of the community. Lack of food can lead to all sorts of unfortunate consequences (outcomes). Read the extracts on the following pages to further explore ideas of cause and effect.

### A rhyme

There is an old European rhyme that shows how small losses lead to big losses. For the want of a horseshoe nail, a whole kingdom is lost, as it prevents the horse and rider going into battle to defend his country.

#### ❧ For the want of a horseshoe nail ❧

For want of a nail, the shoe was lost;  
For want of the shoe, the horse was lost;  
For want of the horse, the rider was lost;  
For want of the rider, the battle was lost;  
For want of the battle, the kingdom was lost;  
And all for the want of a horseshoe nail.

A horseshoe nail on a blacksmith's anvil.

### Talking point

- 1 This rhyme has often been used as a moral lesson to point out how the lack of attention to small things, can leads to much bigger losses. Can you think of another situation to which this moral might apply.
- 2 Discuss with your group examples of how individual actions can have a global impact.
- 3 How does famine, like war, bring down a country?

## Description

From *The Clay Marble* by Minfong Ho

When did you last appreciate a good meal because you were really, really hungry? In the following paragraph twelve-year-old Dara and her family have fled from the war in Cambodia in the early 1980s and have reached a refugee camp on the Thai-Cambodian border. In this extract, Dara and her family are eating rice. The description is short, but the words make it vivid.

### What a Wonderful Thing

The fragrance of the long-grained rice was powerful. Steamy and sweet and warm, it wafted up to me. I had not seen such a generous mound of white rice for a long, long time.

I lifted a spoonful of rice and ate it. I thought about what a  
5 wonderful thing it is to eat rice. First you let the smell drift  
up in lazy spirals, sweet and elusive; then you look at the  
colour of it, softer and whiter than the  
surrounding steam. Carefully you put a  
10 spoonful in your mouth, and feel each grain  
separate on your tongue, firm and warm.  
Then you taste it – the rich yet delicate  
sweetness of it. How different it was from  
the gritty red rice we'd been rationed to the  
15 last three years, gruel so bland and watery  
that it slipped right down your throat before  
you could even taste it. No, this was real  
rice, whole moist grains I could chew and  
savour.

MINFONG HO


## Wordpool

to waft (line 2)  
to drift (5)  
lazy spirals (6)  
elusive (6)  
grain (9)  
delicate (11)  
gritty (13)  
to ration (13)  
gruel (14)  
bland (14)  
to savour (18)



## Describing your favourite food

Think of eating something that you really enjoy. Write a short and vivid description in a similar style to Dara's account of eating rice. Descriptive writing is the main skill to focus on here, so aim to include:

- plenty of adjectives that describe the colour, texture, taste, smell and if relevant the temperature (is it served ice cold or steaming hot?)
- any unique and special things about eating the food that you choose (what special characteristics do you appreciate about it?)
- adverbs to describe the way that you eat the food. 

## Fantasy fiction

### From *Shadowmancer* by G.P. Taylor

The following extract comes from a fantasy story set in Yorkshire in England a long time ago. Kate and Thomas have spent a terrifying night on the moors. They were on a secret mission pursued by a supernatural enemy, and they are now very, very hungry. When morning comes, they see a cottage. Before you start reading, jot down some ideas about what they may find in the cottage.

## Toolkit

Pay attention to the descriptive language in Dara's description and the range of adjectives used to describe the two kinds of rice.

Adjectives for the first kind of rice: *wonderful, lazy, sweet, elusive, softer, whiter, firm, warm, rich, delicate, real, whole, moist.*

Adjectives for second kind of rice: *gritty, red, bland, watery.*

## GLOSSARY

**The moors** are a large treeless area of uncultivated land. They are usually windswept, covered with coarse vegetation and may have areas of bog (wet turf) in which people and animals can become trapped. The *Yorkshire moors* are usually referred to in the plural.

A **mill** is where flour was produced by grinding the wheat or corn between grindstones, work which is now done by machines. The miller was in charge of the mill. In *Boggle Mill*, Rueben was the miller. Miller, along with Butcher and Baker, are common English surnames.

A **shovel** is a kind of spade used for shovelling or moving material, like sand or stones.



The North Yorkshire moors.

## ∞ Boggle Mill ∞



Across the stream was a small stone cottage beside a mill, set higher up the bank and away from the water. It had a little vegetable garden to one side and several chickens scratched away in the dirt. The door to the cottage was so small that a grown man would have to stoop to get in. It looked an inviting and friendly place, the smoke from its chimney indicating a warm fire inside. In the fresh morning light, it called Kate and Thomas to safety.

5

They could hear the sound of a man singing from inside. Suddenly the wooden door swung open and the contents of a saucepan were thrown on to the garden. The chickens rushed forwards. The man didn't notice Kate and Thomas by the fence as he scraped the rest of the chicken feed out of the saucepan and went back inside. Thomas went up to the door and knocked three times on the dark wood. There was no reply. Thomas knocked again, hammering at the door with his fist.

10

15

'Hello. Can you spare some bread?' he shouted.

A small window to the side opened and the man's nose appeared.

20

'Please could we have some bread?' Thomas asked again.

The man looked at them through the window, examining them carefully.

'Well, if you want bread, you shall have it. You can't come to a mill and not find any bread, and some roast beef too. What about some tea?'

25

The window slammed shut, and the door opened. The man stared at Thomas and Kate covered in mud and stained with dirt.

30

'Come in, come in. You can't stand on the doorstep all day long. Come in out of the cold and warm yourselves by the fire.'

### Wordpool

to stoop (line 5)

to indicate (7)

to spare (18)

to stain (28)

trousers (44)

trusted (50)

unease (70)

accent (70)

roundabout (76)

direction (80)

to gulp (82)

The man spoke quickly and took them both into a large kitchen. A fire lit the whole room with a warm orange glow  
35 and scented the house with a smoky fragrance. There was a strong, sweet smell of fruitcake, and baking bread.

‘Sit yourselves down, you both look like you’ve spent the night outside. What are you doing here so early in the morning?’ He stopped for a moment. ‘Oh, I’m Rueben, the  
40 miller, and this is my home.’ He held out his hands in friendship. ‘Welcome.’

Rueben was a large man built like an ox. He had strong arms and broad shoulders and his hands were the size of shovels. He wore a pair of old trousers, a shirt which had  
45 once been white, and a thick leather apron stained with flour. In fact, everything about him was stained with flour. His long white hair, his large ears, and even his thick, bushy eyebrows looked like freshly fallen snow. His big green eyes were smiling and warm and were the eyes of someone who  
50 could be trusted.

‘Now let me get you that tea and some bread. You both look like you can do with something to warm you up.’

Rueben opened the door of the oven and took out several thick slices of roast beef. He placed the hot meat on a plate  
55 and gave it to them.

‘Eat up and I’ll get you some bread. Then you can tell me what you’ve been up to.’ Rueben took hold of a loaf of bread and broke it in half with his large hands. ‘Here you are. There’s nothing like warm bread first thing in the  
60 morning.’

He put the bread on the plate then clapped his hands, filling the air with a cloud of flour. They both began to eat, filling their mouths with the hot beef and bread as Rueben carried on with the morning’s work. They watched as he swept the  
65 floor, and set the long wooden table in front of the small window. Kate followed his every move but her mouth full of food made it impossible for her to speak.





How the moors appeared to Thomas and Kate during the night.

### Looking closely



- 1 What was in the saucepan which the miller emptied onto the garden?
- 2 What smells made the kitchen inviting?
- 3 Which words and phrases in the text tell you that Rueben was a big man?
- 4 Why do you think Kate 'followed his every move'?
- 5 Do you think Thomas is speaking the truth in his reply to Rueben in the final line of the text?
- 6 Which words make you think the children may have something to hide?

Rueben had noticed the dirt on the children's boots, the stains and mud on their faces, and most of all their look of  
70 unease. His deep voice and broad accent made him sound like a stranger to that part of the world.

'What are you doing out so early in these parts?' he asked.  
'We never get many visitors here to Boggle Mill.'

They both knew of Boggle Mill, but it was a place that people  
75 would rarely visit, and never wanted to talk about. It was believed that Boggles lived roundabout. These were strange creatures that could take on the appearance of a man or an animal. They would never really harm people, but it was well known that they would steal everything they could from  
80 you. If you were lost and asked a Boggle the direction, it would always send you the opposite way. Rueben sat down. He looked at them both and waited for a reply. Kate gulped down the bread and was about to speak when Thomas replied.

85 'We got lost in the dark, as simple as that.'

G.P. TAYLOR

## Comprehension

- 1 What made the cottage look 'an inviting and friendly place' to Thomas and Kate?
- 2 Which statements reveal Rueben's initial caution about inviting the children in to his home? Why do you think he behaved this way?
- 3 How does Rueben later demonstrate his kindness and concern for the children?
- 4 What signs of the miller's trade are there?
- 5 Why didn't people usually visit Boggle Mill?

## Talking point

- 1 What role does food play in this story? How does it demonstrate hospitality and charity?
- 2 Why do we sometimes treat people who are different with suspicion?
- 3 Do people talk about some kind of strange, mythical creature in your country? Tell your group about any mythical creatures you know about.

## Writing a story

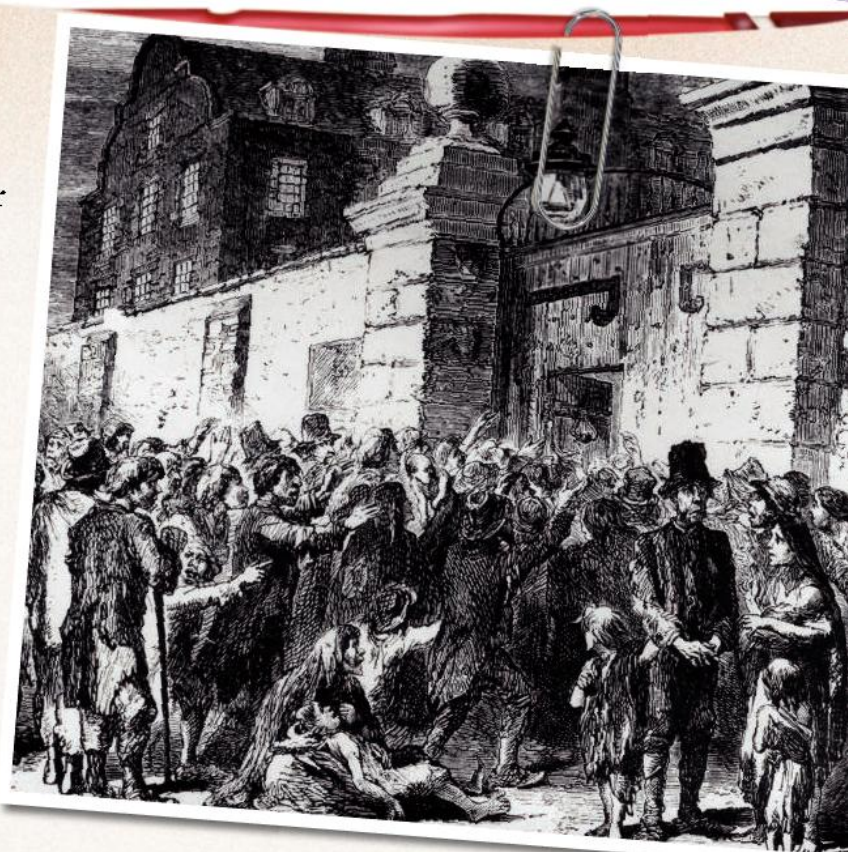
You are going to write a story about meeting someone who appears to be quite extraordinary at first, but who then manages to put you at ease.

- Describe the situation in detail. How did you meet? What were the circumstances that threw you together? Give a full account of your new friend's character through the things they say and do.
- Think about what you gained from the experience, and how it makes you now view other people and other cultures differently.

## Historical fiction

From *The Coldest Winter* by Elizabeth Lutzeier

The following story is about a twelve-year-old boy Eamonn and his family. It is set in the nineteenth century in Ireland, during the great potato famine. People in rural Ireland relied on potatoes as their staple food, but in 1846 disaster struck. The entire potato crop was ruined by potato blight. To make matters worse, English soldiers drove people from their homes. Those who had any money emigrated to America, but those who did not had to struggle to survive. One English soldier takes pity on Eamonn and gives him a gold sovereign, money which enabled the family to rent a room. His father manages to find work, and Eamonn and his brother forage for food each day while his younger brother Saun and baby sister stay with their mother.



Starving Irish people at the gates of a workhouse during the Irish potato famine.

## ☞ Hunger ☞

Eamonn spent his days out with Dermot looking for any wild plants they could eat. His father was paid every evening and brought home enough money for one meal a day, but still the boys were always hungry. They chewed on dandelion leaves to fool their stomachs into thinking they were getting a good meal, and took nettles home for their mother to make into soup. If they were lucky, a shopkeeper might give them an apple for doing an odd job for him, but every week there were fewer shopkeepers and more hungry boys out looking for scraps to eat. A boy they met told them he once found a whole loaf of bread on someone's pile of rubbish. 'There was only a bit of mould on it,' he grinned. 'You wouldn't believe what people throw out.' After that, Dermot and Eamonn searched all the rubbish heaps every day, but they never found anything to eat there. 'We were daft to believe that boy,' Dermot said. 'No one would ever throw food away.'

### GLOSSARY

**Eamonn, Saun** (pronounced Shorn) and **Dermot** are all Irish first names.

Another Irish first name is Eoghan. Can you pronounce it? It's Owen.

**potato blight** is a kind of mould that affects potatoes.

A **sovereign** is a valuable gold coin. In the nineteenth century it was worth one British pound.

**Mammy** is the Irish name for Mummy.

How many names for Mummy do you know in other languages?

**the works** is a short form for an industrial workshop or factory.

### Wordpool

dandelion (line 4)

nettles (6)

daft (15)

cornmeal (30)

to catapult (47)

One night, less than two weeks after the canal works had been restarted, Dermot and Eamonn made their way home.  
20 They had been out all day and hadn't found a single bit of food; nobody had any odd jobs for them to do either. It was after seven o'clock and they sat with Mammy and the two little ones in the dark room they had rented with the soldier's gold sovereign.

25 'Your Daddy will be home very soon,' Mammy said to Shaun, 'and then we'll all go out and have a feast with his wages.'

Even Dermot knew that she was telling lies about the feast. Eamonn had noticed how his mother hardly ate anything at night time when they had their meal. She kept slipping  
30 spoonfuls of coarse cornmeal porridge to Dermot and Shaun, and Eamonn saw how weary and ill she looked when they still said they were hungry. He always shook his head when she tried to give him her food.

He was old enough to know what the problem was. His  
35 father was getting the same amount of money as he had been getting a few months ago, before they had stopped the works for a time, but the food now cost twice as much. And there were people who had enough money to pay three times as much as the asking price. Eamonn's parents bought less  
40 and less food each week, and each week the price of cornmeal rose even higher.

They heard steps along the long hallway. 'There's your Daddy now.' Eamonn could tell, even in the dark, that his mother was smiling as she knew his arrival meant the arrival of  
45 more food.

Eamonn went to open the door and Shaun and Dermot catapulted past him, both wanting to be the first to give their father a hug. Usually Daddy threw them both up into the air, one after the other, but he wasn't in the mood for jokes.  
50 He patted them both on the head and touched Eamonn's cheek, 'How are you, boys?' Then he went over to the window

and sat down with his back against the wall. It was a long time before he spoke.

55 'I didn't get my money today,' he said. 'There was no one there to pay out the wages.'

Eamonn's mother sighed. 'If it's no worse than that we'll manage,' she said. 'We can manage until tomorrow.'

No one came to pay the wages the next day, or the next. None of the men had been paid for a whole week, and still  
60 the money didn't come.

ELIZABETH LUTZEIER

### Looking closely



- 1 What type of 'wild plants' are Eamonn and his brother looking for? (line 2)
- 2 What does it mean that Eamonn and his brother chewed leaves 'to fool their stomachs into thinking they were getting a good meal'? (lines 5 and 6)
- 3 Why do you think Eamonn's mother looked 'weary and ill' when the children said that they were hungry? (line 31)
- 4 How did the children feel when they heard their father's steps in the hallway? In what way was their father's homecoming different on this day?
- 5 What qualities of character does Eamonn's mother show in her reply to her husband's news?

### Journal

Where would you go looking for food if you didn't have any?

### Comprehension

- 1 Why were Eamonn and his brother finding it more and more difficult to find food?
- 2 How did the boy they meet raise their hopes of finding something to eat?
- 3 How did Eamonn's mother try to keep up her children's spirits?
- 4 Why did Eamonn refuse to accept his mother's food when she offered it to him?
- 5 What was the 'problem' which Eamonn understood?

# Health

## 4

### How can we all get the medical care we need?

#### In this unit you will:

##### Experience:

- Declaration of Human Rights
- Ethiopia
- Malawi

##### Read:

- a memoir
- prose fiction
- book covers
- a nursery rhyme

##### Create:

- instructions
- research
- a description
- a letter

Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care.

From the Declaration of Human Rights , 1948.



Every year, worldwide, several million children under five years old die of diarrhoea. Diarrhoea is one of the major causes of death in babies and young children in places that do not have clean water. In many parts of the world, from India to Africa and Gaza, people depend on water which is contaminated.

This contamination is caused by waste matter from animals and humans, drainage from the fields, or sea water. Those who drink this water suffer from diseases and sickness such as diarrhoea.

#### Word origins

*diarrhein* in ancient Greek means to flow *through*. The ancient Greek origin of the word *diarrhoea* accounts for its curious spelling.

Words with *hydr* in them, also derived from ancient Greek , are connected with water.

*intravenous* comes from the Latin *intra*, that means 'within, inside', and *vena* for vein.

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## Making a rehydration remedy

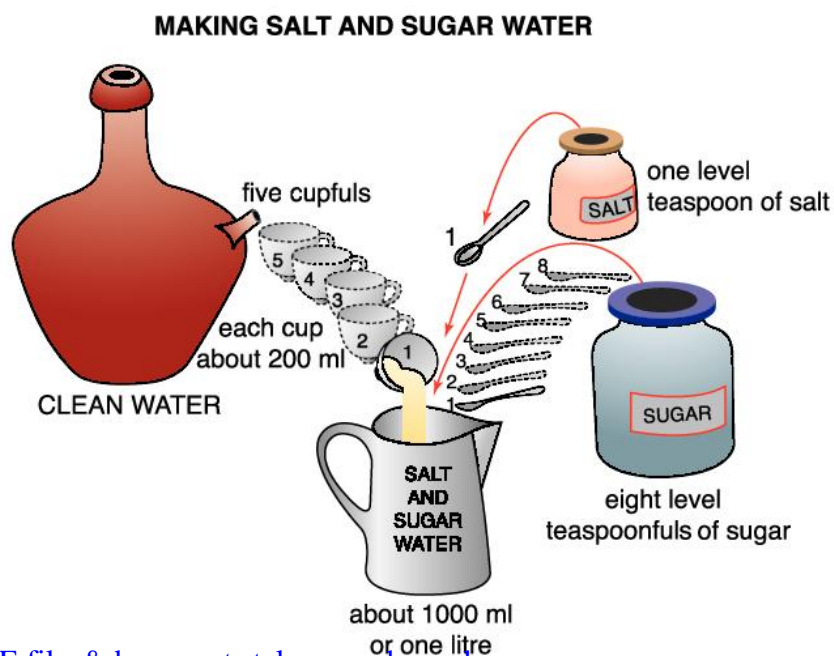
Diarrhoea is particularly dangerous for children, as it can quickly drain the body of essential fluids. This means they become dehydrated. It is estimated that one and a half million of these children could be saved if a simple rehydration remedy was given to them.



In serious cases of dehydration an intravenous drip is used to assist the absorption of fluids and medication by the body.

Below is a diagram showing how to make a rehydration remedy with sugar and salt additives.

- Why has the diagram been designed this way?
- How does the remedy work and why is it important?



### Talking point

- 1 What happens to your body if it dehydrates?
- 2 How can you prevent dehydration?
- 3 In what sorts of places may people have to rely on contaminated water?

### Wordpool

Discuss the meaning of the following words.

medical

diarrhoea

contamination

drainage

essential

fluid

dehydration

rehydration

intravenous

absorption

remedy

Make your own word pool of any other unfamiliar words.

## Writing instructions

Use the diagram on page 61 to help you to write out a clear set of instructions for making salt and sugar water.


- You will need to be very precise about the way it should be made and the amounts of each ingredient.
- Use the same approach as you would for writing a recipe. (Include instructions like the importance of sterilizing the container, and washing your hands.)

## Researching solutions


Research the problems faced by a community that relies on contaminated water.

- What is the source of the contamination?
- What kind of health problems do they face?
- Is anything being done to resolve the problem?
- What are possible solutions?

## Toolkit

The imperative is a particular kind of sentence used to make a command or to direct someone to do something. For example, for your instructions you could write 'Take a jar of clean water'. Putting the verb 'take' first turns that sentence into a command. Note that an imperative sentence does not require a subject; the pronoun 'you' is implied. 

## Toolkit

A single word can be converted into different forms. For example, the word 'contaminate', can be used as a verb in 'to contaminate'. It can also become an adjective, 'contaminated', or a noun, 'contamination'. 



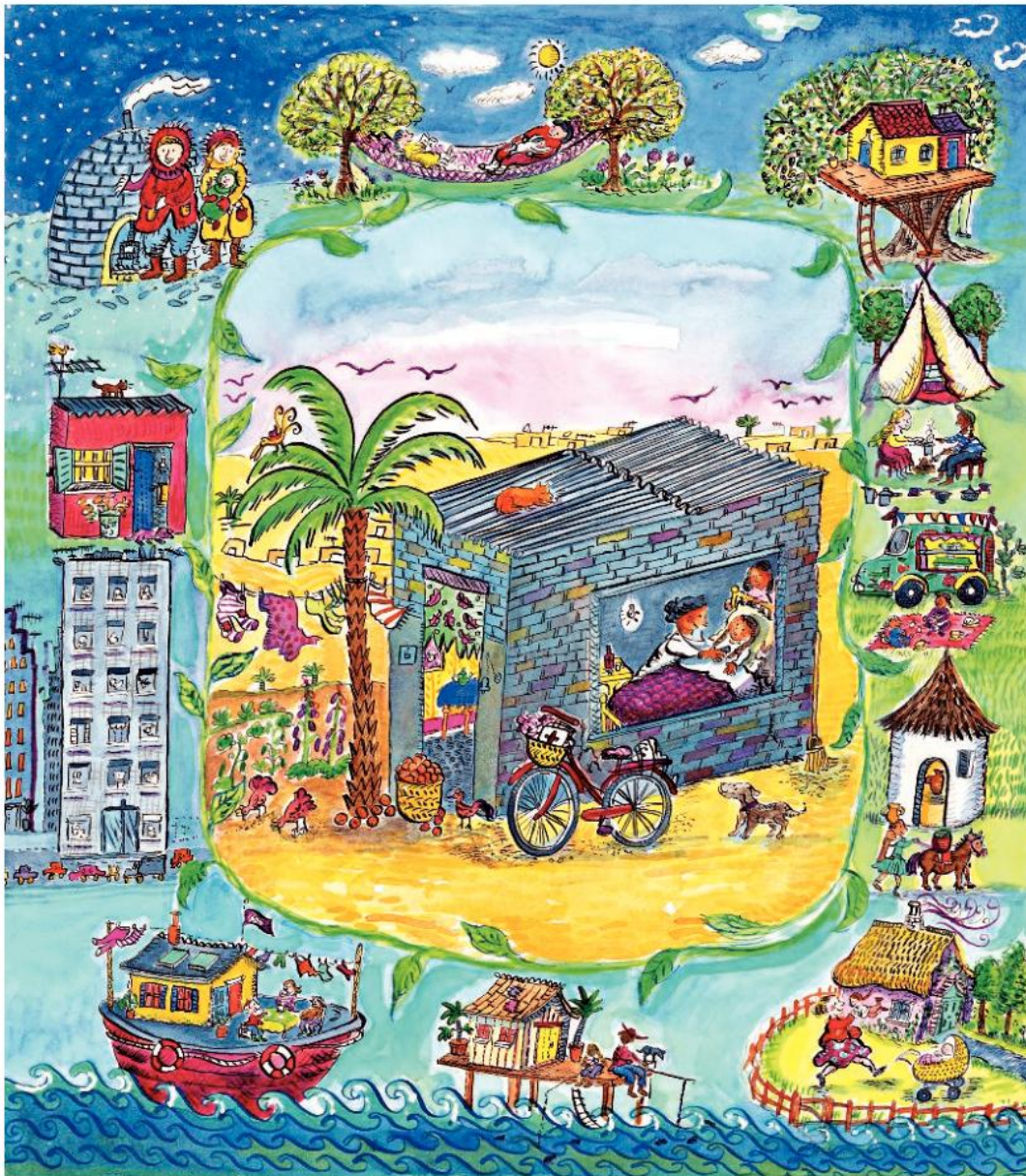
## What are our Human Rights?

What do you know about the Universal Declaration of Human Rights? The thirty articles in the Declaration were agreed to in 1948 by the United Nations. This Declaration contains the rights and freedoms of human beings which should be protected all over the world.

The picture below is an illustration of Article 25. The words have been simplified to: 'We all have a right to a home, enough money to live on and medical help if we are ill'. Look at the picture closely. Part of Article 25 is quoted at the beginning of this unit.

### Talking point

Can you name any more of our human rights?



An illustration of the 25th Article of the Declaration of Human Rights.

## Describing the scene

Describe the scene in detail. To help you, the picture has been divided up into four sections.


- Each pair or group has one section to describe.
- How many different climates and cultures can you see?



A bicycle

## Describing a bicycle

Make your description very detailed.

- Explain the various features of a bicycle. The following list of words will help you: *handlebar, basket, bell, pedal, brake lever, spoke, hub, reflector, mudguard, saddle.* 

A bicycle is sometimes called a 'bike' for short. Some people attach trailers to their bicycles to help them carry equipment and supplies, and even other people. What other kinds of cycles can you ride?

### Word origins

*bicycle* comes from the Latin word *bi* for two and the Greek word *kylos* for circle or wheel. A *tricycle* is formed with the prefix *tri*, from the Latin *tres* [or Greek *treis*], and a *unicycle* from the Latin word for one.

## How can a bicycle help?

Emily Wille is a midwife (a birth attendant) in Malawi. She often has to ride her bicycle to patients when they cannot come to the two-roomed hut behind her home, where she holds a weekly antenatal clinic for pregnant women.

Sometimes the babies are delivered here or at their homes. If there are complications, she refers them to the Mlambe Hospital in Lunzu.

World Vision supports Emily, and others like her, with training and equipment – including a bicycle ambulance. Before the bicycle was available, pregnant mothers in Emily's remote community were often taken to their nearest birth attendant by wheelbarrow!

### Word origins

*ante* means 'before' in Latin, and *natal* from *natus*, the past participle of *nasci*, means 'to be born'.

Before their children are born, pregnant women attend *antenatal* classes and clinics to check on the health of their unborn babies, and to prepare to give birth to them.



Emily, a birth attendant in rural Malawi, holds two of the babies delivered at her village clinic.



Emily Wille takes a patient to the maternity clinic by bicycle ambulance.



Ambulance driver in central London. Bicycle ambulances are fitted with blue lights, sirens and life-saving equipment.

## Pedal Power

It is not just countries in Africa that use bicycle power to support community health. These days, many other countries use bicycles to transport hospital supplies and for medical staff to get around. Bicycle ambulances often get to people quicker when there are accidents at crowded public events.


There is a growing campaign in Europe and the United States to learn from the example of developing countries, like Malawi in Africa, and go back to using bicycles instead of cars.

Organizations like Pedal Power, which has members all over the world, make representations to governments to improve street safety for bike riders, and to support the use of bicycles as a serious form of transport.

## Writing a letter in support of Pedal Power

Write a letter to your local MP (Member of Parliament) in support of Pedal Power. In your letter, you could request that your local council build more bike paths, or bike lanes on main roads, so that people can ride bikes safely.

Make a list of all the reasons why riding a bike is good for you. Focus on the benefits for people in your community, as well as the impact this has on the rest of the world.

What else can you do with pedal power? 

Dear ... ,  
I live in ... and would like the ...  
Council to put in more bike paths.  
Bike riding is great fun, and helps to  
keep people fit and healthy ...



## How to fix broken bones

### Autobiography

From *The Blindfold Horse* by Shusha Guppy

The following extract is from Shusha Guppy's memoir *The Blindfold Horse* that describes memories of her childhood in the 1940s. Shusha was born in Tehran, the capital city of Iran, a country that was then called Persia. When she broke her arm, her mother took her to the bone-setter in the bazaar. He was a potter, but he had also been treating sprains and broken bones for years.



A map showing Iran, the land once known as Persia.

#### Word origins

The English word *bazaar* is taken from the Farsi word for a market, *bāzār*. Farsi is the Indo-European language spoken in Iran and Afghanistan.

*to manipulate* comes from the Latin word *manus* which means hand. The noun *manufacture* comes from the same Latin word. Can you think of any more?

*ceramics*, as a noun, is used only in its plural form. It comes from the ancient Greek *keramikos* which means pottery.

### 🌀 A Visit to the Bonesetter 🌀

One day, when I was about eleven or twelve the telephone rang and I ran to answer it. I caught my leg in the carpet and fell down the stairs, landing on my wrist. It looked broken, hurt badly, and swelled immediately. My mother took me to the bazaar to see Mashdi Habib, the bone-setter. He had a pottery shop in the potters' section where he sold ceramics from his native Hamadan in the north-west of Persia: bowls, jugs, plates, tiles, crockery of all sorts. They were earthenware, or glazed with ornamental patterns, above all in the famous turquoise-blue of his region.



A turquoise-glazed ceramic tile from Iran.

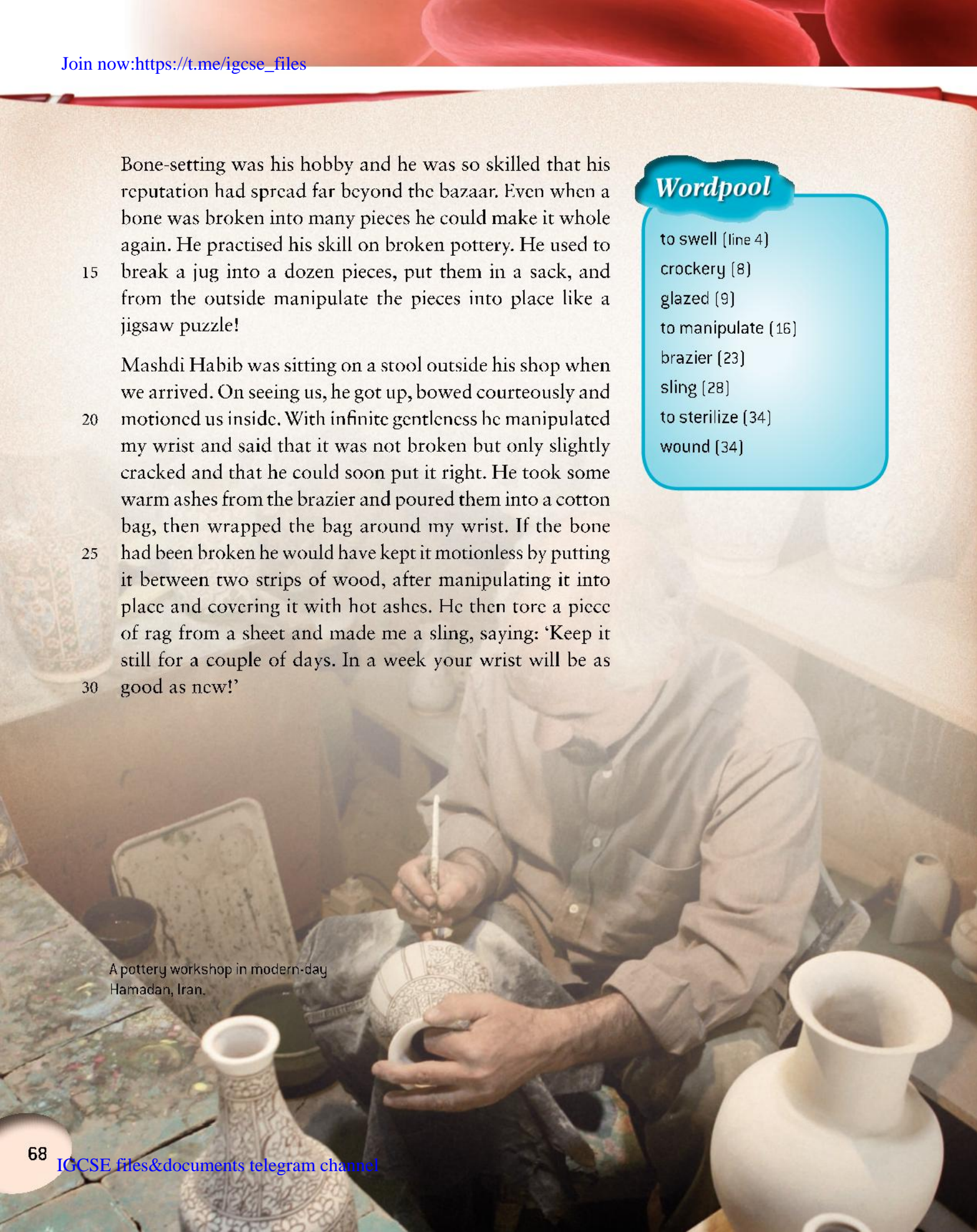


Bone-setting was his hobby and he was so skilled that his reputation had spread far beyond the bazaar. Even when a bone was broken into many pieces he could make it whole again. He practised his skill on broken pottery. He used to  
15 break a jug into a dozen pieces, put them in a sack, and from the outside manipulate the pieces into place like a jigsaw puzzle!

Mashdi Habib was sitting on a stool outside his shop when we arrived. On seeing us, he got up, bowed courteously and  
20 motioned us inside. With infinite gentleness he manipulated my wrist and said that it was not broken but only slightly cracked and that he could soon put it right. He took some warm ashes from the brazier and poured them into a cotton bag, then wrapped the bag around my wrist. If the bone  
25 had been broken he would have kept it motionless by putting it between two strips of wood, after manipulating it into place and covering it with hot ashes. He then tore a piece of rag from a sheet and made me a sling, saying: 'Keep it still for a couple of days. In a week your wrist will be as  
30 good as new!'

### Wordpool

to swell (line 4)  
crockery (8)  
glazed (9)  
to manipulate (16)  
brazier (23)  
sling (28)  
to sterilize (34)  
wound (34)

A photograph of a potter in a workshop in Hamadan, Iran. The potter is wearing a light-colored shirt and is focused on working on a piece of pottery. He is using a tool to shape a piece of pottery that is mounted on a pottery wheel. The workshop is filled with various pottery items, including vases and bowls, some of which are decorated with intricate patterns. The background shows shelves with more pottery and a tiled floor.


A pottery workshop in modern-day Hamadan, Iran.

35

A whole chapter could be written on the use of ashes in Persia's traditional folk-medicine: they are the antiseptic of the poor even today. Before the antibiotic penicillin was easily available, ashes were used to treat cuts, sterilize wounds, ease rheumatic pains and much more. Alas, Mashdi Habib and the other bone-setters all eventually disappeared with the development of modern methods of surgery and plaster-casting in dealing with broken bones.

SHUSHA GUPPY

**Toolkit**

Shusha Guppy's use of the phrase 'the poor' is a good example of how an adjective can be used as a noun to define a group of people by what they have in common. Other examples include: *the rich, the blind*. 

**Looking closely**

- 1 Which adjective in paragraph 1 means 'where he was born'?
- 2 If you touched the surfaces of a glazed and an unglazed 'earthenware pot' how different from one another would they feel?
- 3 How would you describe the colour 'turquoise-blue'?
- 4 What does the adverb 'courteously' tell you about the way Mashdi Habib treated Shusha and her mother? (line 19)
- 5 What does the phrase 'with infinite gentleness' tell you about the way Mashdi Habib treated Shusha? (line 20)

**Journal**

Have you, or someone you know, been injured in an accident? Describe what happened and how ...

**Comprehension**

- 1 Why did the writer's mother take Shusha to the bone-setter rather than to a doctor?
- 2 How did Mashdi Habib practise his bone-setting skills?
- 3 How did Mashdi Habib's treatment of a broken bone differ from his treatment of a cracked bone?
- 4 What advice did Mashdi Habib give to Shusha?
- 5 Why is ash so important in traditional medicine?

## Prose fiction

From *The Village by the Sea*  
by Anita Desai

Shusha Guppy received expert treatment from the bone-setter who used traditional methods to mend her damaged bone. Not everyone is so lucky. Many poor people cannot afford to visit a doctor and they have to rely on medicine men whose remedies may, or may not, help them. This was the situation for Lila, a young girl from a poor family in an Indian village, desperate to get help for her very sick mother. In this extract from Anita Desai's novel *The Village by the Sea*, Lila sits waiting for the medicine man with her younger sisters, Bela and Kamal.

### ☞ The Medicine Man's Visit ☞

There was nothing to do but wait. At last Lila and her sisters heard the throbbing of the drum and the long ceric blasts on the trumpet. The medicine-man was near! He was preceded by the  
5 little cow that he dressed in necklaces of beads and an embroidered cloth. He was a sharp-looking man and he kept all kinds of powders and pills in packets tied into the folds of his white *dhoti* and his pink turban. With these he treated the villagers for their boils, aches and fevers.  
10 All this gave him the air of a magician which made the girls shiver slightly when they heard him approach. He raised his hand in the air and gave another long blast on his trumpet.

Lila came running out of the house and spoke to the man.

‘My mother is ill. She has been ill for a long time. Now she  
15 has fever too. Have you any medicine for fever? Have you any medicine for making her strong? She is so weak,’ Lila explained.



A treasured cow wearing a garland.



**Wordpool**

to throb (line 2)

eerie (3)

turban (8)

fever (9)

to crackle (37)

soothingly (53)

to purify (56)

demon (57)

‘Slowly, slowly, daughter. What is the hurry? First I must have water for my cow – fresh well water. Next, I must have  
20 grass for her. Fresh, tender grass. Then I will come and see your mother.’

So that was how things had to be done. After the cow had been looked after, he too demanded attention. Lila had to give him tea which he sipped, sitting down under the frangipani  
25 tree while the girls stood before him and told him how their mother was growing weaker and weaker. She was refusing to eat and was unable to get up at all. ‘And now she is hot with fever,’ Lila wailed suddenly, no longer able to speak calmly.

30 The man looked at her with his sharp, bright eyes.

He got up quickly and started being very busy.

To their surprise he did not go in to see their mother as they had expected he would. Instead, he ordered them to build a fire.

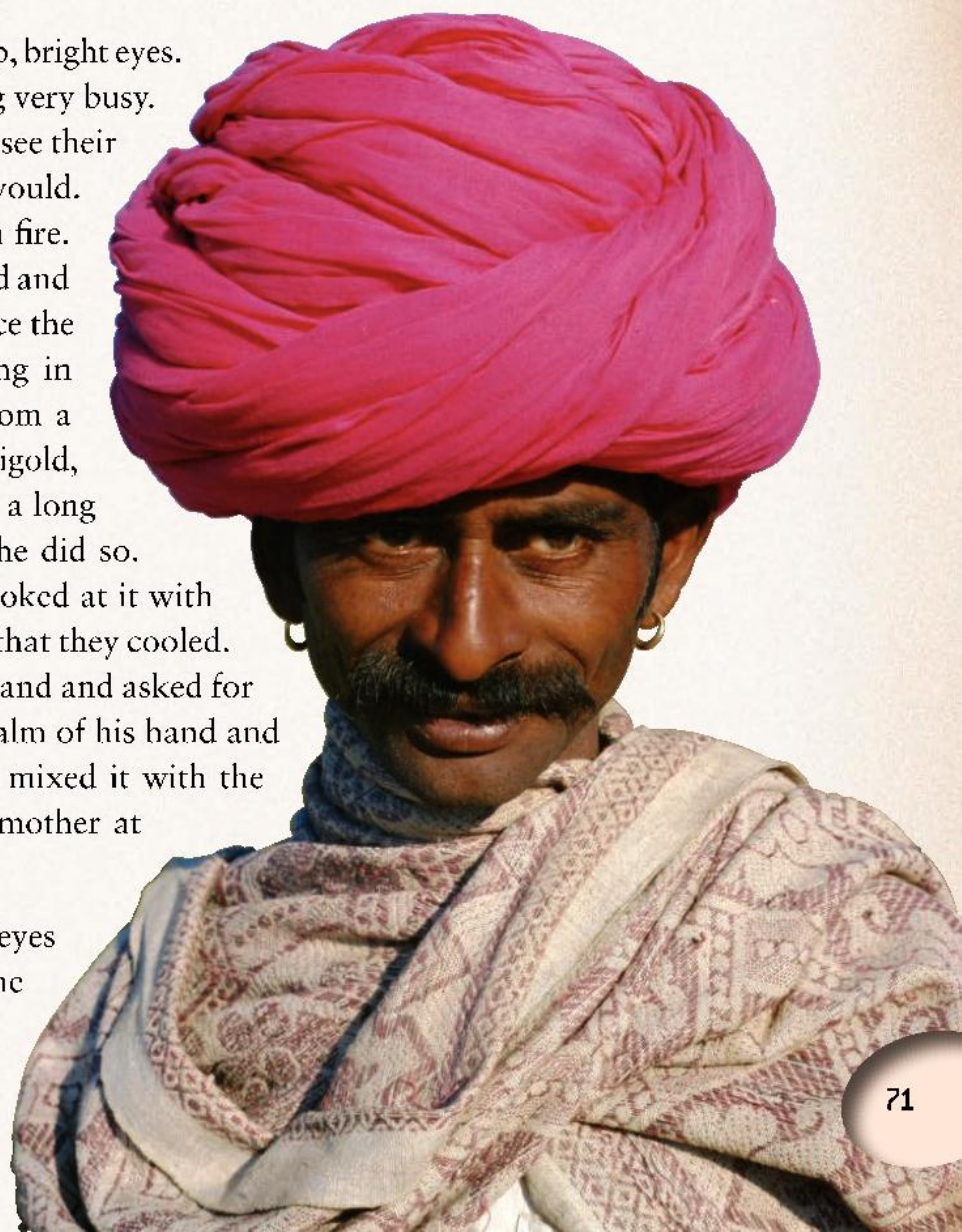
35 He wanted a particular kind of wood and the sticks had to be laid just so. Once the fire had started crackling, he flung in packets of flowers that he took from a bag on the cow’s back – jasmine, marigold,

40 hibiscus and frangipani. He recited a long prayer in a sing-song voice while he did so.

When the fire had died down, he poked at it with a long stick, scattering the ashes so that they cooled.

45 Then he scooped them up into his hand and asked for water. He poured a little into the palm of his hand and with one thumb and forefinger he mixed it with the ash. Then he went in to see their mother at last.

50 She was lying on her side with her eyes closed. When he spoke to her, she turned over and opened her eyes in fear. Lila put her hand on her



mother's forehead and spoke to her soothingly. The man told her to open her mouth and put out her tongue which she did, and on it he dropped some of the ash. 'Eat, sister,' he said. 'Holy ash will purify you within. It will drive away the demons that create the fever. Swallow.' He kept rolling small balls of ash between his fingers and dropping them into her mouth, making her swallow them. Then he clapped his hands together and walked out.

The girls followed, dazed.

'Sweep up all that ash. Collect it. Bring it to me,' he ordered, and they obeyed. He pulled some leaves out of his bag and made them put the ash on the leaves, then rolled them up and tied them into neat packets with bits of thread which he pulled out of his turban. 'Here,' he said, handing them to the girls. 'Go and put one packet under her pillow. It will drive away the fever-demon. Go and put the others under your own pillows. It will keep you safe from the demons. I have blessed it.' He blew on his trumpet.

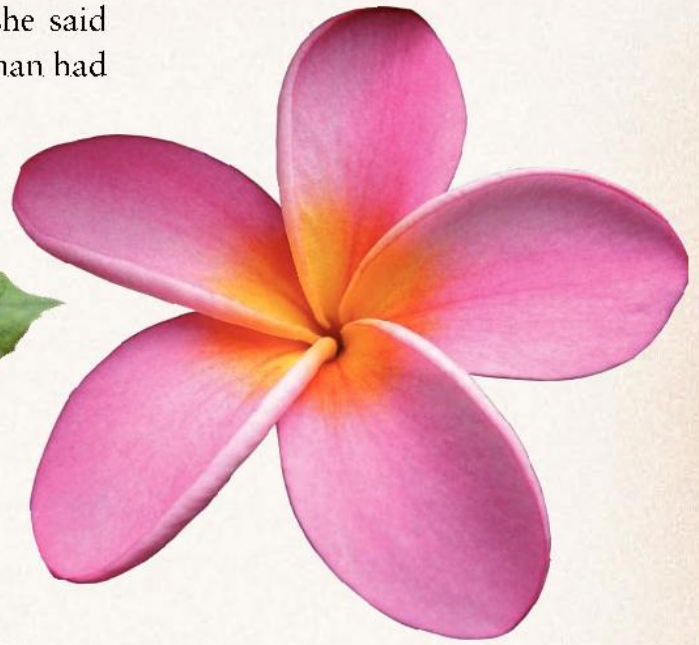
He then stared down into their faces and looked very fierce. 'So?' he shouted at them. 'Got nothing to give me but your stares? Think I can fill my stomach with your stares? Think I do it all for free?'

Lila ran into the hut. Bela and Kamal stared after her, knowing there was no money. But she came out with something in her hand and when she handed it over the girls saw what it was – the ring their mother used to wear when she was well. The girls gave a little gasp of astonishment but the man merely snatched it out of Lila's hand, stared at it and then at them. He tucked it away and marched off towards his cow without a word of thanks.

The girls were left staring at the leaf-packets in their hands. 'What shall we do with them?' Bela and Kamal asked. Lila clutched the one in her hand as if she wanted to tear it apart.

90 ‘What *can* we do?’ she cried. ‘We can’t do anything – we have to listen to him. There’s no hospital in the village we could take her to, and no doctor who would come. We have no one but the magic man to help us. Magic!’ she said fiercely and marched into the hut to do what the man had told her to.

ANITA DESAI



Jasmine, frangipani, hibiscus and marigold flowers.

## Looking closely




- 1 What do Lila's words and the saying word 'wailed' tell you about how she was feeling? (line 28)
- 2 The medicine man wanted a 'particular kind of wood' and the children had to lay the sticks 'just so'. What do these phrases tell you about the medicine man? (lines 35 and 36)
- 3 What do you think the children were feeling when the medicine man ordered them to sweep up the ash? (lines 62)
- 4 Why do you think Lila's sisters 'gave a little gasp of astonishment' when they saw what Lila was giving to the medicine man? (line 79)
- 5 Select some words and phrases which suggest whether or not the medicine man will help Lila's mother get better.

## Writing a letter

Imagine that you are Lila. Your aunt knows that your mother is ill and is anxious to know how she is. Write a letter to your aunt and tell her all about the visit of the medicine man.

- Describe the situation at home and your mother's illness.
- Describe the visit from the medicine man and include your feelings about how he behaved.
- Tell your aunt whether or not you have confidence in his treatment.

You may use these words to help you:

*helpless, frustrated, desperate, responsible, anxious, traditional, to trust, to demand, to take advantage of, business, benefit, beneficial.* 

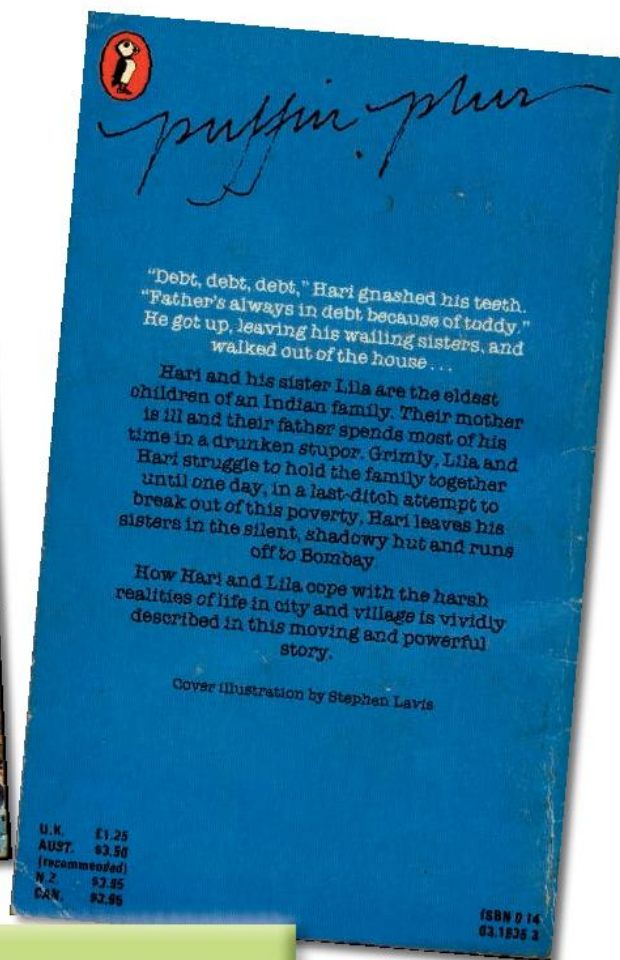
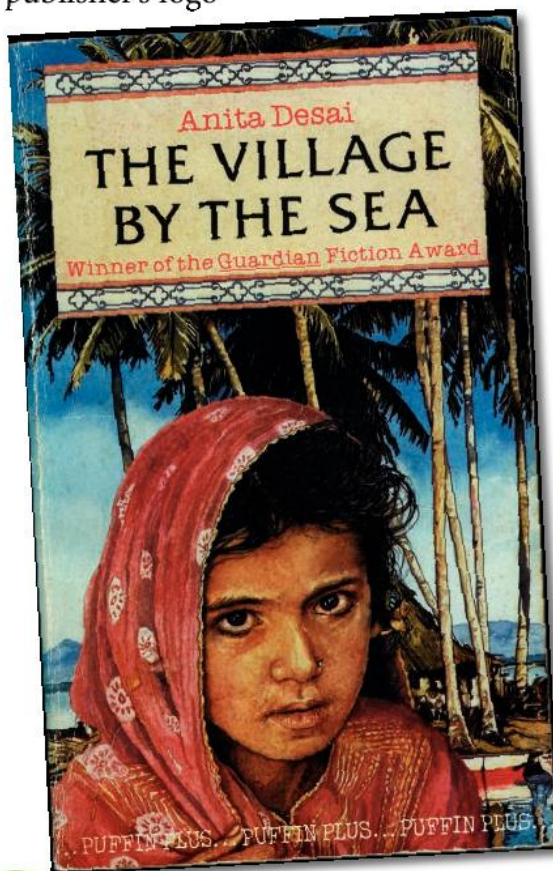
## Comprehension

- 1 Why didn't the medicine man go and see the children's mother straightaway?
- 2 Explain how the medicine man makes the little balls of ash which he gave to the children's mother.
- 3 How were the packets of ash to be used, according to the medicine man's instructions?
- 4 What were the children doing when the medicine man said, 'Got nothing to give me but your stares'? What did he want?
- 5 What did Lila give the medicine man? Why do you think she gave him this?
- 6 How did Lila feel after the medicine man had gone?

## Judging a book by its cover

When you are choosing a book to read, the cover often makes you want to read the book – or it may put you off the book altogether! Look at the book's front and back covers. Identify the following details from the covers of *The Village by the Sea*:

- author's name
- book's title
- illustration
- publisher's name
- publisher's logo
- book summary (the 'blurb')
- quotation
- acknowledgement
- price details



### Talking point

- 1 How well does the illustration suit the story?
- 2 Does the cover make you want to read the book?
- 3 What does the picture tell you about Lila's life?
- 4 What does the blurb on the back cover tell you?
- 5 Does it make you want to read the whole story?
- 6 How do you think the story might end?

## Diseases that once killed

Today we can be inoculated against diseases which in the past killed many, many people. For example, both adults and children used to die of small pox. The faces of those who survived the disease were often disfigured with ugly pock marks, and many people were also left blind.

A disease for which there is no inoculation available, but which modern antibiotics can now treat, is the bubonic plague. There are records of the disease from ancient times, but the worst epidemic in recorded history is the Black Death that spread throughout Europe in the fourteenth century, when it is said to have killed a third of the population. Spread by the fleas that infested rats and other animals, the plague went on to kill many people in Asia, Africa and the Americas before a cure was found.

One of the first symptoms of the disease was a ring of rose-coloured spots, as described in the old children's rhyme.

*Ring-a-ring o' roses,  
a pocketful of posies,  
a-tissue!, a-tissue,  
we all fall down!*

What other effects of the disease do you think this rhyme describes?

### GLOSSARY

To **inoculate** is to introduce a small amount of the disease into a person's body. This is done to make that person immune to the disease.

The **bubonic plague** is named after the swellings and sores known as 'buboes' that covered people's bodies.

**antibiotics** are drugs that kill harmful micro-organisms.

An **epidemic** is a disease that spreads through a community.

A **posy** is a small bunch of flowers and medicinal herbs carried to provide fragrance and protection from infection.



Wood-block print showing a man suffering from the bubonic plague.



Have you ever played the game 'Ring-a-ring of roses'?

**Word search**

- See how many words connected to the topic of health you can find in this word search grid.
- With a highlighter pen, find and colour in eight words running across the grid.
- With another colour highlight the eight words running down the grid.
- Some letters will be shared and have two colours on them, so choose colours that mix well together.

M	P	P	O	W	D	E	R	S	B
E	S	B	R	E	A	K	C	U	E
D	I	S	E	A	S	E	S	R	N
I	C	B	H	A	H	S	H	G	E
C	K	L	Y	C	E	S	W	E	F
I	L	L	D	H	S	W	Y	R	I
N	V	E	R	E	M	E	D	Y	C
E	S	P	A	S	R	L	M	R	I
R	E	S	T	P	I	L	L	O	A
W	B	F	E	V	E	R	L	D	L

# 5

## New pastures

### What is it like to start a new life in another country?

#### In this unit you will:

##### Experience:

- Coming to the UK from Africa, Austria, Bosnia, Guatemala, the Caribbean, and Palestine

##### Read:

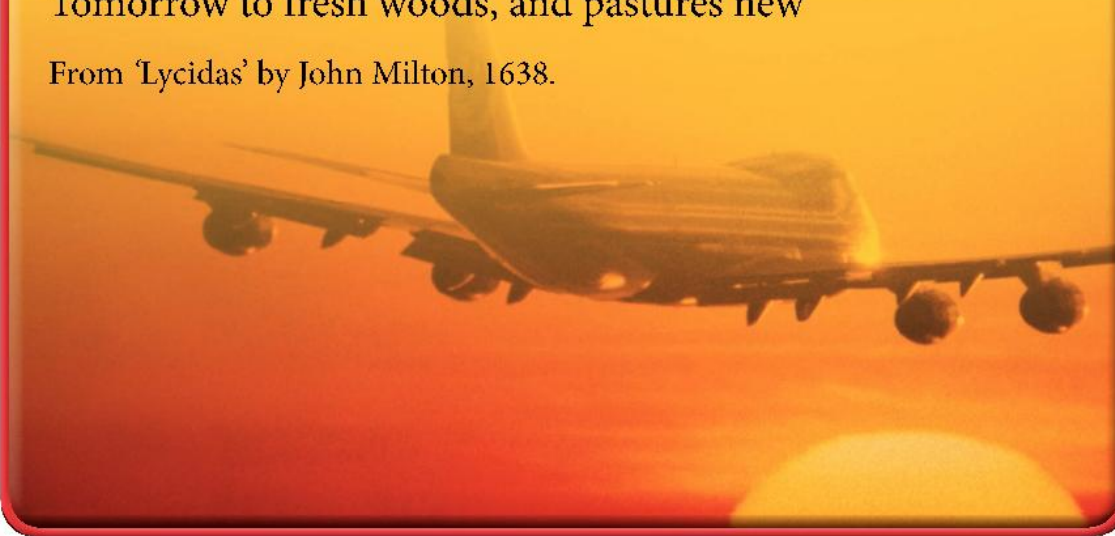
- an autobiography
- poems
- vox pops

##### Create:

- comparison
- a journal entry
- vox pops

Tomorrow to fresh woods, and pastures new

From 'Lycidas' by John Milton, 1638.



In the quotation the seventeenth-century English poet Milton is talking about making a new start in life. He uses the phrase 'fresh woods and pasture new' as a metaphor for this new start. 'Pasture' is meadowland, or fields where cattle graze. Imagine how cattle would welcome pasture which is 'fresh' and 'new' and has not been grazed on before!



## Autobiography

From *In Search of Fatima: A Palestinian Story* by Ghada Karmi

The writer of the following text, Ghada Karmi, is a Palestinian. In this extract from her autobiography she describes her arrival in London. She was seven years old when she arrived with her mother, brother and sister. They came to join Ghada's father who was already working in London. The family had to leave their home in Jerusalem when it became too dangerous to stay there in 1948. They fled to safety to Ghada's grandparents in Damascus in Syria before travelling on to London.



Ghada at about the time she arrived in London.

### GLOSSARY

A **scullery** is what might now be called a 'utility room'. It was a small room usually off the kitchen with a sink where the washing and other rough work was done.

**linoleum** was a floor covering used throughout the 1950s. It was oiled canvas, usually brown, which was cold to the touch.

## ✎ Arriving in London ✎



London looked like nothing that I had ever seen. Neither Jerusalem nor Damascus had prepared me for this cold northern city. In fact, the weather was fine and sunny and, although we did not know it then, quite mild for the time of year. My sister said, 'Why isn't it raining? They said it always rained in London.' I remember thinking when we were in the taxi driving towards our house that all the cars

were driving on the wrong side of the road. And how green everything was! I had never seen such greenness in my life.

10 The garden of our house in Jerusalem had its varied trees, its vine and flowers, but the colours of everything there were muted by contrast to the rich greenness of England. I was overwhelmed by the strangeness.

Our house was one of a row of almost identical houses stuck to each other on both sides, 'terraced', the English called it, and nothing like our 'detached' house in Jerusalem. In front, it had a wooden gate and a hedge which acted like a wall. Beyond this was the front door with the number 133 on it and a small window with a frosted glass pane to the side.

20 Inside, it was dark and cold and there were stairs leading to the upper floor. Downstairs, there were two rooms, a kitchen and a scullery.

My mother had been accustomed to our stone villa with its tiled floors and open veranda, and this cramped house with its wooden floorboards and small rooms did not appeal to her. The door of the scullery at the back of the house opened onto the back garden, which was long and narrow and bordered on both sides by wooden fences. It was overgrown with a mass of weeds and long grass out of which struggled two mature apple trees against the end wall. Backing onto the scullery wall was an outside toilet, which was not now in use. Its door was barely hanging on its hinges and we started to use it as a place to put junk of all sorts.

I try to remember now when I first saw our new home in London. Did I look at that dreary suburban street with its small, dark houses, all standing in monotonous rows and compare it to what I had known in Jerusalem? Did I feel the stark contrast between the two and grieve for what had been lost? I don't think I did, because I had by then already closed off the Palestine of my childhood into a private memory place where it would always remain magically frozen in time. My mother, on the other hand, had decided to recreate Palestine in London.

## Wordpool

Discuss the meaning of the following words.

mild (line 4)

muted (12)

to overwhelm (13)

to become accustomed to (23)

junk (33)

monotonous (36)

to simulate (54)

Make your own word pool of any other unfamiliar words.

She started first with the floors. In the Arab  
 45 world floors are usually made of stone or  
 tiles because of the hot summers. House-  
 wives, or their servants if they had them,  
 washed the floors regularly to clean them  
 but also to keep the houses cool. In no time,  
 50 and despite England's cold weather, my  
 mother removed the carpets which covered  
 the kitchen and the hall and had the floor  
 laid with reddish brown, shiny tiles to  
 simulate our house in Jerusalem. She would  
 55 fill a bucket with soap and water and slosh  
 it all over the floor, get down on her knees  
 and mop it up vigorously with a cloth.

Upstairs there were no carpets and the floor  
 was covered in linoleum. This was in the  
 60 days before central heating, and on some  
 winter mornings it was so cold that our  
 bedroom windows were covered with a layer  
 of frost on the inside. Likewise, the linoleum  
 on the floor was ice-cold to the touch of our  
 65 warm feet. So we would curl our feet over  
 onto their sides to minimize contact with  
 the floor and hobble over to get our slippers.

GHADA KARMI

### Looking closely




- 1 Which sentence in the first paragraph sums up the writer's experience?
- 2 What is the difference between a 'terraced' house and a 'detached' house? (lines 15 and 16)
- 3 The writer's mother has been accustomed to an 'open veranda'. (line 24) Which adjective in the same paragraph suggests the opposite of open?
- 4 What were the 'stark contrasts' between the writer's homes in Jerusalem and London?
- 5 What were the advantages and disadvantages of taking off carpets and laying tiles?
- 6 Why did the writer and her brother and sister 'hobble over' to get their slippers?

### Comprehension



- 1 What were the writer's first impressions of London?
- 2 What aspects of the house made the greatest impression on the writer?
- 3 How did the garden of the London house compare with the garden of the writer's house in Jerusalem?
- 4 The writer says she did not 'grieve' for the family's home in Jerusalem. Why was this?
- 5 How did the writer's mother react to her move to London?
- 6 Why was the linoleum covering the upstairs rooms so unpleasant?

### Toolkit

In *Arriving in London*, the writer uses the pairing of 'neither ... nor' to create negation; that is, to state something that didn't happen, or isn't the case. For example, it is used in the phrase: 'Neither Jerusalem nor Damascus' to express how these two cities were so different from the writer's experience of London. 

### A comparison between two places

On these two pages are two photographs of the cities where the writer and her family lived. The first one is of Jerusalem before 1948 when Ghada's family left, and the second one is of a street in London around the time when they moved there.

- What are the main differences between the two places?
- What do you think the family would find most difficult to adapt to?
- What advice would you give to the writer in her new home?

### Talking point

- 1 What problems do you think people moving to another country may experience with settling in and living in a different culture?
- 2 What problems do you think are associated with learning a new language?
- 3 What do you think are the positive effects of moving to another country?




A view of Jerusalem before the writer left in 1948.



A residential London street in the 1950s.

## Writing a comparison

Write a comparison between two places that you have lived in. It could be a different country or a different house in the same city that you grew up in. Perhaps you moved to a new part of town, or from an apartment to a house with a garden.

- Describe the similarities and differences between the two places.
- How did moving house change your life? In what ways did it stay the same?
- Find photographs to go with your description. 

## Poetry

The poet Rashid Hussein was born in 1936 in a village near Haifa in what was then Palestine, and later moved to New York. One of his most famous poems describes the sadness of the displaced person, living in a refugee camp and dreaming of the place where he grew up.

### ☞ Tent #50 (Song of a Refugee) ☞

Tent #50, on the left, that is my present  
But it is too crammed to contain a future  
And, 'Forget,' they say  
But how can I?

- 5 Teach the night to forget to bring  
dreams showing me my village  
teach the winds to forget to carry me  
the aroma of apricots in my fields  
and teach the sky too to forget to rain  
10 Only then may I forget my country.

RASHID HUSSEIN

## Wordpool

present (line1)  
aroma (8)  
to teach (9)

## GLOSSARY

**exile**, derived from the Latin *exsilium*, is a word that describes being banished from or forced to leave one's homeland.

A **displaced** person is someone who has been forced to leave homeland and, for a period of time at least, does not have a country of residence.





### Comprehension

- 1 Why does the poet describe the present as 'crammed'?
- 2 What is it that the poet doesn't want to forget?
- 3 Identify words and phrases that appeal to the senses.
- 4 What is the impossible bargain the poet tries to make with nature?

### Talking point

- 1 How does this poem help you think about the conflicting emotions and feelings of the displaced person?
- 2 Do you think it is possible to look forward to a new life, while thinking about what you have left behind?
- 3 Describe the frustrations you might feel if you were living in a refugee camp.
- 4 How important are the senses in holding on to the memory of a place?

### Journal

Write down your memory of an experience of place, as described through the senses.

## Poem

The poet John Agard was born in Guyana, the year after the *SS Empire Windrush* brought the first 500 immigrants from Jamaica in the Caribbean to the United Kingdom, a journey of 8000 miles. This historic voyage led the way for the mass immigration of Caribbean people into the UK. Agard made the journey in 1977, and since arriving in the UK he has worked to bring Caribbean culture to British audiences.



The Empire Windrush arriving at Tilbury Docks in London, 1948.

## GLOSSARY

**walk good walk good** are the farewell words of the child's Caribbean grandmother. The expression is based on a Caribbean form of English. The grandmother says 'good', that would translate as 'well' in British English. She wants her grandchild to *walk well*, and to do *well* in his new life.

**yard** in West Indian or Caribbean English is a house or home. In British English it is the area, usually paved, around a house or farm.

## Wordpool

- to spin (line 25)
- horizon (33)
- beacon (34)
- mind-opening (40)





## ∞ Windrush Child ∞

**For Vince Reid, the youngest passenger on the *Empire Windrush*, then aged 13.**

	Behind you		stepping in a big ship
	Windrush child	30	not knowing how long the journey
	palm trees wave goodbye		or that you're stepping into history
	above you		bringing your Caribbean eye
5	Windrush child		to another horizon
	seabirds asking why		grandmother's words your shining beacon
	around you	35	learning how to fly
	Windrush child		the kite of your dreams
	blue water rolling by		in an English sky
10	beside you		Windrush child
	Windrush child		walking good walking good
	your Windrush mum and dad	40	in a mind-opening
	think of story time yard		meeting of snow and sun
	and mango mornings		
15	and new beginnings		JOHN AGARD
	doors closing and opening		
	will things turn out right?		
	At least the ship will arrive		
	in midsummer light		
20	and you Windrush child		
	think of grandmother		
	telling you don't forget to write		
	and with one last hug		
	walk good walk good		
25	and the sea's wheel carries on spinning		
	and from that place England		
	you tell her in a letter		
	of your Windrush adventure		

### Looking closely



- 1 In the first four paragraphs, the poet uses four prepositional phrases. How do they add to the description of the scene?
- 2 What do you think were the 'mango mornings' that the child's parents remember? (line 14)
- 3 What does 'the sea's wheel' refer to? (line 25)
- 4 In what way are the words of the child's grandmother 'a shining beacon'? (line 34)
- 5 Which line describes the importance of the child's life, beyond that just of his own experience?
- 6 Explain the final two lines of the poem. Which two countries are meeting? In what way is the meeting 'mind-opening'?

### Comprehension



- 1 How does the poet make clear that this voyage is a significant event – possibly the single most important experience – in the child's life?
- 2 Which paragraphs look back to life in Jamaica, and which ones point ahead to what the Windrush child will experience in England?
- 3 Which lines give you the thoughts of the child's mother and father?
- 4 Who is the person that links both worlds in the life of the Windrush child? How will he keep this communication going?

### Toolkit


The poem 'Windrush Child' makes use of a range of prepositions that describe the relative placement of things:

*behind* you

*above* you


*around* you

*beside* you

These are often used after a verb, but as they are here used poetically, the poet has used them in more summary form. 

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## Vox pops

All the young people featured below have come to Britain to start a new life at some point in their lives. They have come from many different parts of the world for many different reasons. The *vox pops* below express their feelings and experiences. 

### GLOSSARY

**vox pop** is an abbreviation of the Latin words *vox populi* which means 'the voice of the people' (think of the English words *vocal* and *popular*). It is a journalist's term for opinions expressed by the person in the street. Journalists use a 'vox pop' to find out what ordinary people think about an issue or event. For example, a journalist may ask some of the audience what they thought of a play or concert as they come out after the performance.

## Coming to Britain



The war ceased and my dad said he was sending for me. I didn't want to go. I didn't want to leave my mum. I didn't even know my dad. My uncle said, 'You're going!' When I first came here it was *cold*. In Africa you get kids everywhere and it's not hard to make friends. In England, look outside: you can't see anyone.

Johnette, aged 16, came from Liberia to escape civil violence.



I was about two or three months old when I came from Guatemala. My actual parents couldn't look after me because I was their seventh child, so I went to an orphanage. My parents were looking for another child to adopt, and they saw a picture of me. They brought me to the UK and welcomed me home. If I was in Guatemala now I would probably be working in the fields.

Aura, aged 9, was adopted from Guatemala.



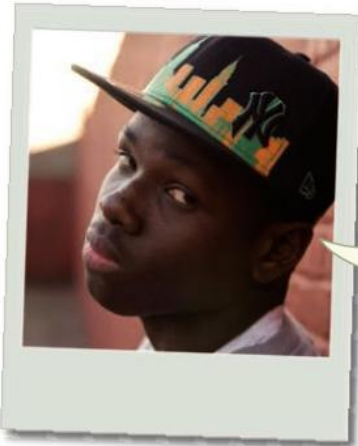
I don't tend to ask my mum a lot about the war because I know it's a painful experience for her to think back. What my parents saw is something people should never have to see. At first we weren't accepted here. As a child I thought 'What's wrong with me?' But as we grew up we came to accept it. We're proud to be different. I'm proud to be where I'm from.

Menna, aged 15, came from Bosnia when war reached her family's village.



I lived in a small town in Austria. I miss the mountains there because in winter you can ski and skate. London is so much bigger and not relaxed. You've always got to be guarded by your parents. We have to phone them and tell them where we are and what we're doing. In Austria you can go wherever you want.

Paul, aged 13, came from Austria for his father's work.



When my parents told me, Inza, you're coming to England, I was so excited. I thought England was going to be paradise. I miss the free life in Africa. Too much crime on the streets here. I feel happy to be with my parents but I don't feel at home in England. In the future I want to get some money, go back to Africa, and build a big house for all my family to live in.

Inza, aged 15, from the Ivory Coast.



When I first came to UK I just wanted to stay home because I couldn't speak English. On my first school day I was looking for friends – I wanted someone to help me, I felt scared about everything. I've got lots of friends now from Pakistan, Oman, Nepal, the UK and one from China. Lots of people ask: why your father got only you, no sister, no brother. I told them in China it's just like that because they've got a lot of people.

Zifan, aged 16, from Beijing, China.

## Writing vox pops

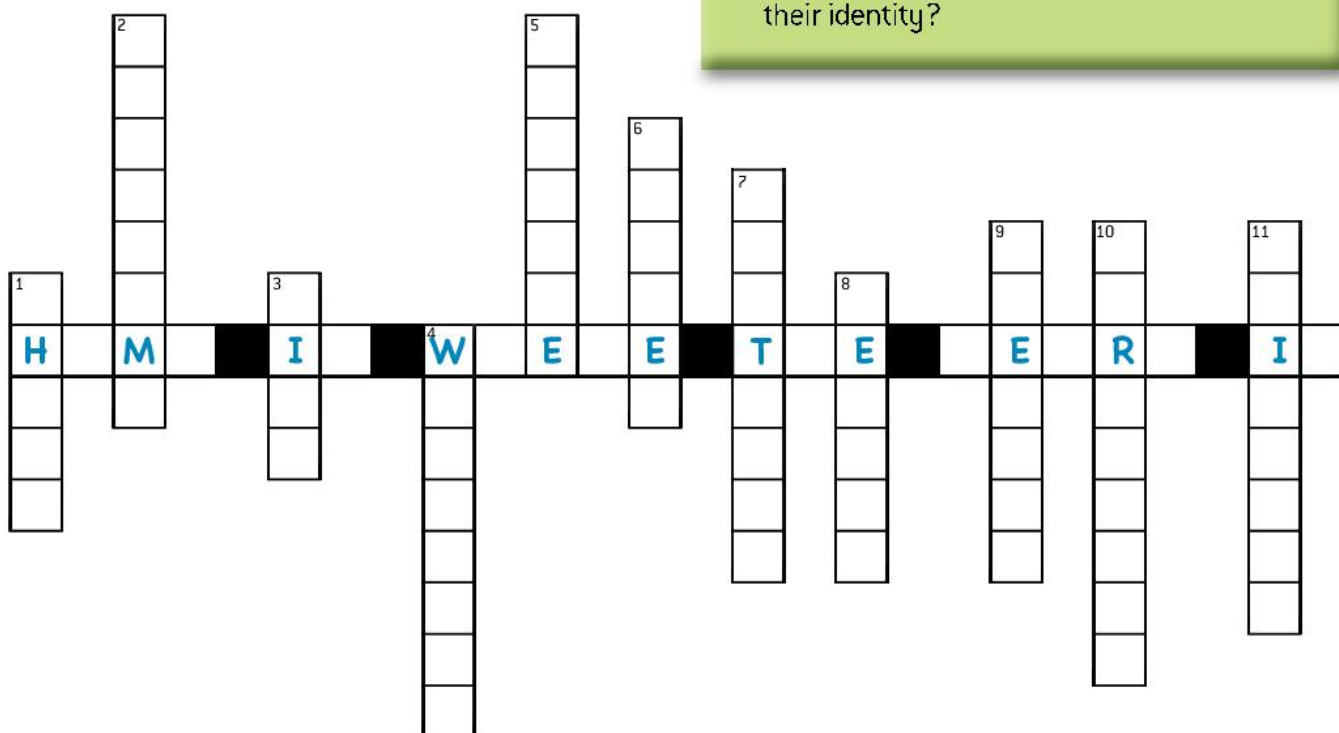
Choose at least two people you know who have come from another country to live where you now live.

- Talk to your chosen subjects about their experiences. Ask questions about feelings as well as facts. Perhaps they have some dramatic or funny stories? Jot down notes as they speak.
- Now select the best material from your notes and write a vox pop for each of them.

## Solving a crossword

Below is a word puzzle for you to complete. Some of the letters have been filled in. You have to solve the 11 clues which will give you the 11 words to fill in the numbered down spaces. They are all words and names you have come across in this unit.

When you have filled in the down words, you will be left with a six-word proverb.



### Talking point

- 1 What are some of the common difficulties which migrants experience in your country? What do they most like about their new home?
- 2 What do you think are the best ways of coping with life in a new country?
- 3 How important is it for people to remember where they have come from and maintain their identity?

### Crossword clues

- 1 The country sixteen year-old Zifan comes from (*Coming to Britain*). (5)
- 2 You may experience these when you move to another country or place. (8)
- 3 Life in this place is very different from life in the country. (4)
- 4 The name of the ship which brought immigrants from the Caribbean to Britain in 1948. (8)
- 5 This place is smaller than a town. (7)
- 6 'Only then may I \_\_\_\_\_ my country' (*Tent #50 (Song of a Refugee)*). (6)
- 7 The English poet Milton described these as 'new' in the quotation at the beginning of this unit. (8)
- 8 Each of us has five of these. (6)
- 9 The here and now (*Tent #50 (Song of a Refugee)*). (7)
- 10 Ghada Karmi moved from this capital city (*Arriving in London*). (6)
- 11 'We are going to \_\_\_\_\_ and start a new life in Britain,' my mother announced. (8)

# 6

## Setting the Scene

### What makes a good beginning?

#### In this unit you will:

##### Experience:

- 19th-century England
- Sri Lanka
- Shadow puppetry

##### Read:

- dramatized fiction
- a poem
- prose fiction
- a web page

##### Create:

- a contemporary adaptation
- an opening scene
- a dialogue
- a puppet play

Then felt I like some watcher of the skies  
When a new planet swims into his ken

From 'On first looking into Chapman's Homer' by John Keats, 1817.



Make a list of the 'ingredients' which you think are needed for a gripping opening scene in a book or a film. Have you ever felt this kind of excitement when beginning to read something? Can you think of a book or a film which has a really amazing opening scene? What makes an opening really good? Now see whether the following text has those 'ingredients'.

#### GLOSSARY

**ken** means 'to know', and is a common word in the Scottish dialect, from the Old English word *cennan*.

## Classic fiction drama

Charles Dickens (1812–1870) is one of the greatest English nineteenth-century novelists. Many of his novels have been made into films, plays and musicals.

*Great Expectations* was first published in an illustrated magazine, with one or two chapters appearing each issue, so it needed to be written in a way that kept readers interested from week to week. The opening pages of *Great Expectations* are the most dramatic of all Dickens' novels. See what you think of this scripted version that follows. While you are reading it, think about what you would do if you were asked to produce it as a play. Pay attention to the scene and the stage directions and the dialogue.



The Kentish marshes

## Great Expectations

### ACT I

**Time** *Christmas Eve, 1812*

**Place** *The Kentish Marshes, a bleak stretch of wind-swept, flat, empty land on the south side of the estuary of the River Thames, east of London. Out on the river are the prison hulks. Pip is in the churchyard beside the gravestone of his parents and his baby brothers.*

### Cast of Characters

- Pip** *Ten-year-old Pip is an orphan. He lives with his sister, and her husband, the blacksmith Joe Gargery, in a village a mile from the churchyard.*
- Magwitch** *Magwitch is a convict who, in the opening scene, has just escaped from a prison hulk on the Thames, and is still wearing the shackles and leg irons.*

### Word origins

*vittles* are *victuals*. Both words are pronounced 'vittles' and are old-fashioned words for 'food'. They come from the Latin *victus* which means 'food'.

A *hulk* is an old warship, often used as prisons or storage vessels.

### GLOSSARY

Pip's uncle Joe was a **blacksmith** which means that he made and repaired metal objects, such as fire grates and horseshoes. He would use a **file** to shape or cut metal.

**The Lord** is another name for God.

## ∞ In the Churchyard ∞

Pip *(gently moving his hand over the inscription on the gravestone.)*

5 'Philip Pirrip'. I never even saw you, Father. All I have of you is my name. Philip Pirrip. But Philip Pirrip is so difficult to say. Pip is much easier. 'Also Georgiana Wife of the Above'. That's you, Mother. I wish I could remember you, but I was too young. *(The wind whistles through the trees.)* And all my  
10 little brothers. *(He looks sadly at the five little stones at the base of the gravestone.)* If only they had all lived, I wouldn't have to live now with Mrs. Joe. Even though she's my sister, I'm awfully afraid of her rages. *(The wind whistles again. Pip is suddenly afraid.)* What's  
15 that? *(Trying to comfort himself, but beginning to cry.)* It's only the wind in the reeds.

Magwitch *(Suddenly rising from behind a gravestone, in a terrible voice.)* Hold your noise! Keep still, you little devil, or I'll cut your throat! *(The man has a convict's iron shackle on his leg. He's wet, muddy and badly scratched. He seizes hold of Pip's chin.)*

25 Pip *(terrified)* Oh, don't cut my throat, sir! Please, don't do it sir!

Magwitch Tell us your name! Quick, quick, boy!

Pip *(stuttering in a whisper)* P-p-p-p-p-Pip, sir.

Magwitch Once again, boy. Speak up, boy!

Pip *(a little louder)* Pip, sir.

30 Magwitch Show us where you live. Point out the place!

### Wordpool

Discuss the meaning of the following words.

blacksmith (Cast)

convict (Cast)

shackles (Cast)

rifling (line 33)

ravenously (35)

threateningly (40)

liver (90)

to strike (101)

wretched (109)

ragged (110)

Make your own word pool of any other unfamiliar words.





An 1877 illustration of Pip and the convict in the graveyard by F. A. Fraser.

**Pip** *(pointing to the village a mile away)* There, sir, in the village.

**Magwitch** *(suddenly shaking Pip violently and rifling through the pockets of his little jacket. Finding a crust of bread, he eats ravenously. He pushes his face into Pip's as he gnaws the bread.)* You young dog, what fat cheeks you've got! I could eat them! *(He puts his rough hands towards Pip's face and Pip flinches.)* I could eat them NOW! *(He glares threateningly at Pip.)*

**Pip** Oh, please don't, sir, please don't think of doing that!

**Magwitch** *(grinning slightly and patting Pip on the cheek)*

Now, boy, where's your mother?

45 Pip There, sir. *(The man jumps with sudden fear and starts to run.)* There, sir. 'Also Georgiana his Wife'. That's my mother.

Magwitch Oh! *(returns to Pip's side)* Oh, so that's your mother. And that's your father alongside?

50 Pip Yes, sir, that's him.

Magwitch Huh! So who do you live with? That is supposing that I let you live – which I haven't made up my mind about yet.

55 Pip *(shivering)* Oh, let me live, sir. I live with my sister, Mrs Joe, sir. Wife of Mr Joe Gargery, the blacksmith.

60 Magwitch *(his eyes widen)* Blacksmith, eh? *(He looks down at the iron on his leg. He seems to be thinking deeply.)* Blacksmith? Blacksmith, eh? *(He suddenly puts his hands on Pip's shoulders and tilts him backwards.)* Now the question is whether you are going to be allowed to live. You know what a file is?

65 Pip *(seriously afraid but too frightened to move)* Yes, sir, I know what a file is.

Magwitch And you know what vittles is? *(He tilts Pip a little more.)*

Pip Yes, sir, I know what vittles is.

70 Magwitch *(tilting Pip a little more)* You get me a file! *(He tilts Pip a little more still.)* And you bring me vittles! *(He tilts Pip a little more.)* You bring them both to me, *(tilting him again)* or I'll have your heart and liver out!

75 Pip *(feeling both sick and frightened)* Please, sir, put me upright and I'll attend to you better.



80 **Magwitch** (*standing Pip upright and staring right into his face*) Bring me early tomorrow morning that file and those vittles to that old fort. You do it, and you never dare say a word to anyone, or dare make any sign to anyone that you have ever met such a person as me – and you shall be allowed to live.

**Pip** (*shivering with cold and fear*) Yes, sir.

85 **Magwitch** But if you don't do as I say, your heart and your liver shall be torn out! Now, I'm not alone as you might think. There's a young man hiding with me and in comparison with him, I am the gentlest person you could hope to meet. This young man has a special way of getting the heart and liver out of a boy. A boy will hide in vain from this young man. This young man will creep into a boy in bed when he thinks he's safe, and tear him open. At the moment, I'm stopping this young man from

90

Pip and the convict: a still from a BBC television production.

95                    doing that, but if you fail ... if you fail, I won't be able to stop him! What do you say?

100                    **Pip** I'll, I'll get you the file and the vittles, sir. I promise, sir. And I'll bring them to the fort early tomorrow morning. I'll find what bits of food I can, I promise.

**Magwitch** Say 'May the Lord strike me dead if I don't'.

**Pip** May the Lord strike me dead if I don't.

105                    **Magwitch** Now, you remember your promise. And you remember that young man. You get home, now!

**Pip** *(turning to go)* Good night, sir. *(starts to run fast)*

110                    **Magwitch** *(to himself)* No good night for me with this wretched leg iron and this wretched cold! *(Shivering, he pulls his ragged jacket across his chest.)*

A dramatized version of the original novel by  
CHARLES DICKENS

### Toolkit

Dickens was a writer of vivid and dramatic prose. The script writer has kept closely to the original spirit of Dickens' novel. Look at the range of verbs and phrases used to create an emotional and dramatic effect. Learn how to make use of these verbs:

*to terrify, to frighten, to shiver, to comfort, to promise*

### Talking point

- 1 How would you direct the actors?
- 2 How would you design the stage set?
- 3 What kind of props and objects would you need?
- 4 What kind of lighting and sound effects would you use?

### Comprehension


- 1 Why is Pip in the churchyard?
- 2 Who does Pip live with, and how is he related to them?
- 3 Why do you think Magwitch is 'wet, muddy and badly scratched'? Where has he come from?
- 4 Why does Magwitch jump with sudden fear when Pip points to where his mother is?
- 5 Why do you think Magwitch's eyes 'widen' when Pip says he lives with a blacksmith?
- 6 What is a file, and what would Magwitch do with it?
- 7 How do you think Pip is feeling as he runs off at the end?

## Writing a contemporary adaptation

Some script writers choose not to use the exact details of the original novel or short story. They might take a more creative approach, use a more modern setting, or change the characters and events. Why do you think they would do this? Do you know any classic works of fiction that have been treated in this way?

- Decide who your characters are and where you are going to set the scene.
- What aspects of Dickens' original novel will you keep, and what new elements will you bring to it?
- Pay careful attention to the action and dialogue so it is as dramatic and intense as the original.

### Toolkit

Use these terms when you explain your ideas about a novel, short story or play. 

*Setting*: the time and the place described.

*Plot*: the events of the story.

*Character*: the people in it.

*Chapter*: a section of the story.

*Dialogue*: the things characters say.

*Narration*: the written part of the story.

The following additional information is usually included in a play or film script.

*Cast of characters*: listed in order of their appearance, with a brief description of the character, and who plays them.

*Notes on staging*: the stage setting, furniture and props (short for 'properties').

*Act and section titles*: use Roman numerals.

*Name*: the name of the character goes before each scripted line of dialogue (possibly in short form, or initials).

*Stage directions*: in brackets, and in *italics* to make it clear that they are not spoken lines.

## Poetry and painting

The following lines are from a famous poem 'The Listeners' by the English poet Walter de la Mare (1873–1922). The poet sets the scene in these opening lines. A traveller has arrived on horseback and is knocking on the door to see if anyone is home. Details of the scene and setting unfold as he calls out but receives no reply.

### ☞ The Listeners ☞

'Is there anybody there?' said the Traveller,  
Knocking on the moonlit door;  
And his horse in the silence champed the grasses  
On the forest's ferny floor;  
5 And a bird flew up out of the turret,  
Above the traveller's head  
And he smote upon the door again a second time;  
'Is there anybody there?' he said.

WALTER DE LA MARE

### Toolkit

**WB** Did you notice that the poet used *alliteration*, *rhyme* and *repetition* in his poem? These are effective poetic devices:

- *alliteration* is repeating consonant sounds
- *rhyme* is created by placing similar-sounding parts of words close together
- *repetition* is deliberately using a word several times for effect.

### GLOSSARY

**to champ** means 'to chew'. This verb is usually used for horses when they tear at the grass or grind up their food. *Champed* is the past tense.

**ferny**: the poet made up the adjective *ferny*, which means 'covered with ferns', the kind of vegetation which grows in forests.

**to smite** is an *archaic*, or very old, verb which means 'to hit hard'. *Smote* is its irregular past tense.

### Looking closely



- 1 What is happening in the opening lines of the poem? Describe the scenes.
- 2 What is a 'turret' and why does a bird fly out of it?
- 3 How do we know it is a lonely, quiet place?

## Painting

This painting from 1851 by the English artist David Cox shows a scene of two travellers, one on horseback, on a deserted road towards nightfall. They appear uncertain which way to go, as they approach a signpost on the heath.



### Talking point


- 1 Why do you think the artist chose to set the scene at twilight? Describe the colour and light effects and how he has painted the landscape.
- 2 Describe what is happening in your own words, using the title as a starting point. What do you think the artist is trying to convey in this scene?

*Travellers approaching a sign post on a heath, a painting from 1851 by David Cox.*

## Writing an imaginative opening scene

You now have plenty of ideas about what makes a good beginning. Now it is your turn to write your own intriguing beginning to a story or a poem!

- Think of a situation, a character and a setting which will grab the reader's attention. Perhaps it will be something frightening or dangerous, or some startling dialogue. Use visual sources for inspiration if this helps.
- Think about how you will end your piece of writing. Remember, you are only writing the beginning of the story, so you want to make it open-ended, so that people will keep reading!

Write your first draft and read it to your group. The others in your group can comment on your writing and make suggestions for improvement. 

## What makes a good beginning?

Do you have a favourite book which you think begins in a particularly compelling way? It may be something you are reading at the moment, or perhaps a book you read when you were younger?

How important is it to know where to start your narrative? Think about this from the point of view of being present at the time, or looking back to a period when something happened. This could be a chance event, or an exciting new opportunity that had a big impact on your life.

### Fiction

#### From *Reef* by Romesh Gunesequera

The following extract from the novel *Reef* starts out in Sri Lanka in the 1960s, where the author, Romesh Gunesequera, grew up. In this extract, we follow the author's account of the curious first day when he enters the big house where he is to be a houseboy, or general servant, to Mister Salgado.



#### Word origins

*Mister* is these days usually shortened to *Mr.* Used before a surname, or on its own, it is the polite way to address a man, who does not have a professional title like Doctor [Dr].

#### GLOSSARY

**rathmal** is rhododendron, a beautiful red flowering shrub.

**jasmine** is a climbing plant with heavily scented flowers.

#### Wordpool

- to escort (line 4)
- mildew (8)
- untroubled (33)
- to blurt out (35)
- bungalow (37)
- thatch (43)
- to be captivated (53)

The little boy was brought to a house like this in Sri Lanka.



## ☞ Mister Salgado ☞



‘Mister Salgado is a real gentleman. You must do whatever he tells you.’ My uncle pulled my ear. ‘You understand? Just do it.’

I was eleven years old. My uncle was escorting me to a house  
5 in town I had never been to before. At the base of the two  
columns at the front of the house were beds of scarlet rathmal  
and white jasmine. The big windows were shielded by shutters  
painted in mildewy green. My uncle took me into the back  
of the house through a side entrance. Inside, a door squeaked  
10 behind us, closing automatically. A crumpled old woman  
was sitting on a small wooden stool with her feet in the sun.

She looked up. ‘You are back again?’ she said to my uncle.  
‘What is all this coming and going?’ Her mouth collapsed  
around her empty gums.

15 My uncle told her we were there to see Mister Salgado. She  
got up and slowly made her way into the main part of the  
house.

‘I will ask,’ she mumbled.

We sat on the floor and waited. My ear hurt from my uncle’s  
20 tug. When the sun sank behind the rooftops, we were  
summoned by a voice from somewhere deep inside the  
house. The last rays of light splintered through the trees. My  
uncle pushed me forward, ‘Let’s go.’

At first Mister Salgado said nothing. My uncle too was a  
25 man of few words and they were both silent for a while.

Eventually Mister Salgado nodded towards me. ‘So, this is  
the boy?’

‘Yes, this is the boy.’ My uncle shifted his weight from one  
foot to the other.

30 He offered the bag of green mangoes we had brought. 'This is the one I was telling about. He is the boy. He can learn very quickly.'

A smooth untroubled face stared at me, 'School? Did you go?'

35 'Yes,' I blurted out. 'I went to school. Fifth Standard. I can read and write.' I had even learned some English from my poor schoolmaster who lived in a bungalow near my father's fields.

'And now?'

40 My uncle wriggled next to me. 'As I told before, he can learn quickly but he cannot live at home any more. That trouble ... .'

I had burned the thatched roof of a hut in the schoolyard by accident. I only dropped a single match. Blue flame had  
45 shot out and caught the thatch. My father went mad; I ran away to my uncle who promised to arrange a new life for me. He told me I would never have to go back again. 'I am doing this only because I think your mother – if she were alive – would have wanted me to. Do you understand?' he  
50 had said.

Mister Salgado sighed. He spoke slowly. I had never heard language so gently spoken. Ever after when Mister Salgado spoke, I would be captivated.

ROMESH GUNESKERA

### Looking closely




- 1 Which words tell you that the old woman does not have any teeth?
- 2 How do you know that the uncle and the boy had to wait a long time to see Mister Salgado?
- 3 How do you know that the uncle had visited Mister Salgado previously?
- 4 How does the boy feel about his school record?
- 5 How do you think the boy will get on as houseboy to Mister Salgado?

## Comprehension

- 1 The boy's uncle says Mister Salgado is a 'real gentleman'. What evidence is there in the story that the uncle is from a different social class than Mister Salgado?
- 2 What impression does the description of the old woman make on you?
- 3 Why does the boy not live with his parents?
- 4 What sort of man does Mister Salgado seem to be?
- 5 How does the uncle recommend his nephew to Mister Salgado?

## Writing a dialogue

Write your own dialogue for a meeting between two characters. It can be a dramatic confrontation, as in the opening scene of *Great Expectations*, or a more polite interview, as in the scene described in 'Mister Salgado'.

- Describe the circumstances in which you meet. Was it an interview for a job or a new school? Had you done something wrong, or had you been accused of something you didn't do? Was it an exciting new opportunity that you desperately wanted?
- Provide notes on staging and the cast of characters. Describe the time and place, and provide details of any props required.
- Use adverbs and descriptive past participles for the stage directions to give the actors more information on the feelings and actions of the characters. 

## Toolkit

When you are writing or talking about a book you have enjoyed reading, it is good to be able to use expressive vocabulary. For example:

- for *interesting* you could say: *intriguing*, *captivating*, *fascinating*, *absorbing*.
- a book you can't put down might be described as *a compulsive read*, *gripping*, *enthraling*.

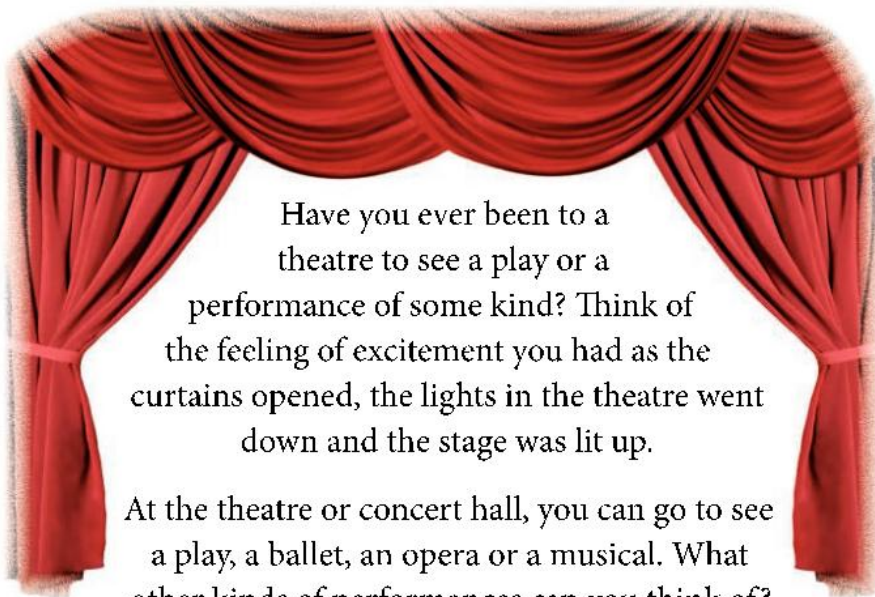
Add these words to your vocabulary list, and look up their meanings. Find other words to make your writing more exciting and dramatic.



### Journal

Have you ever been in trouble? Was it your fault?

## Have you ever been to the theatre?



Have you ever been to a theatre to see a play or a performance of some kind? Think of the feeling of excitement you had as the curtains opened, the lights in the theatre went down and the stage was lit up.

At the theatre or concert hall, you can go to see a play, a ballet, an opera or a musical. What other kinds of performances can you think of?

### GLOSSARY

**puppetry** is the art of making and performing with puppets.

Opera is stage drama in which the lines are sung rather than spoken. They are usually very dramatic.

**epics** are long traditional or classic stories and poems, often made into plays.

**animation** in shadow puppetry is when cut-out figures or puppets appear to come to life by using strings or rods.

### A web page

Did you think of puppet shows in your discussion about the stage? Or shadow puppetry? Shadow puppetry is an ancient form of entertainment. Read about it on the following web page.

Wayang Kulit (Shadow Puppet Show),  
Kelantan, Malaysia

### Word origins

In the eighteenth century before photography, the best way of making a likeness of someone was to cut out a *silhouette*, an outline of the subject's profile. The name silhouette [sil-oo-et] comes from the eighteenth-century French Finance Minister, Etienne de Silhouette.



A silhouette of the English novelist Jane Austen.

## OREGON SHADOW THEATRE



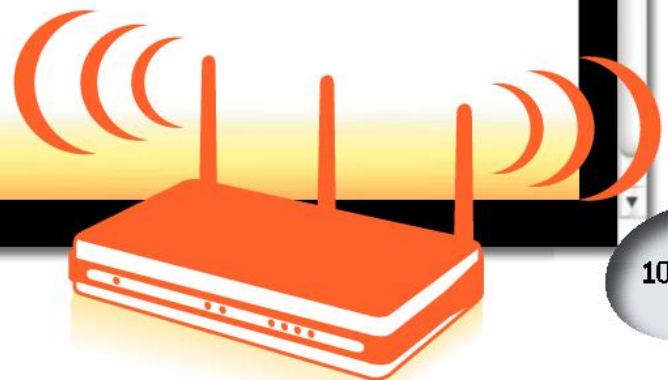
### What is Shadow Puppetry?

Shadow puppetry is considered the oldest form of puppetry in the world. It began 1000s of years ago in China and India. It is a living folk art in China and Southeast Asia. In China the shadow plays are often folk-tales and legends of the past, many based on Chinese opera themes. In Indonesia the plays are taken from two religious epics where there is often a struggle between good and evil. Turkey and Greece also have a history of shadow puppetry, where plays are based on everyday life and contain much physical comedy. In Western Europe shadow puppetry enjoyed popularity during the 1800s when the art of cutting silhouettes out of paper was fashionable. In 1926 German shadow puppeteer Lotte Reiniger made the first full length animated film *The Adventures of Prince Achmet*.

Traditional shadow puppets are flat and made of leather. Areas within the puppet are punched out with sharp knives. These areas suggest facial features and help define clothing. The puppets are made from separate pieces and joined together with wire or string. They are controlled by long rods and moved behind a white screen made from paper or cloth. A lamp on the puppeteers' side of the stage provides the light: the audience on the other side sees the moving shadows. Cut-out areas within the figures allow light to shine through.

Contemporary shadow puppets may be made with a variety of materials including paper, plastic, wood, coloured filters, cloth, feathers, dried plants or found objects ranging from silk scarves to kitchen utensils. Shadow puppets have been made with three-dimensional wire heads and cloth bodies.

Contemporary shadow puppeteers might employ a host of specialized lighting effects, including various theatrical lighting instruments, overhead projectors, reflected light, projected films, head lamps and hand-held lights.




## Comprehension

- 1 The writer states that shadow puppetry is the 'oldest form of puppetry in the world'. Where was it first performed?
- 2 In what way was the 1926 *The Adventures of Prince Achmet* a new form of filmmaking?
- 3 What are the 'long rods' in shadow puppetry for?
- 4 Why is light important in shadow puppetry?
- 5 In what ways is modern shadow puppetry different from traditional puppetry?

## Creating your own shadow puppet play

Think of a story for young children. It could be an adaptation of one you know or a story that you have made up. Decide on the time and place in which it will be set.

- Cut the characters out of black paper to create a silhouette.
- Create three or more scenes for your play.
- Write a script or a dialogue to be read out. 

## Talking point

Look at the selection of images of shadow puppets and puppetry performances on these pages.

- 1 What sort of stories do you think these shadow puppets would act out? What characters do they play?
- 2 How do the traditions differ from country to country?
- 3 What other art forms do they relate to?



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## Shadow puppetry scenes



Shadow play, Cambodia.



Shadow play, China.

# 7

## Peace

### Will there ever be peace on earth?

#### In this unit you will:

##### Experience:

- peace symbols
- Russia
- Burma
- Japan

##### Read:

- poetry
- a fable
- non-fiction

##### Create:

- a presentation
- a storyline
- peace images

It is a condition of wisdom in the archer to be patient, because when the arrow leaves the bow it returns no more.

Sa'di



A Bhutanese archer about to release the arrow from his bow.

This quotation comes from Sa'di, the thirteenth-century Persian traveller, storyteller, poet and Muslim mystic. To make his point, Sa'di uses a metaphor of an archer who shoots with a bow and arrow. Sa'di is saying that once a war is started, there is no going back. It is therefore better to be wise and 'patient' before starting one.



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## Painting a peaceful scene

Close your eyes and imagine a peaceful scene. What do you think of when you hear the word 'Peace'? Perhaps peace is a particular colour, or a quality of stillness, or something to do with nature. Or is it more to do with your state of mind?

Does the picture in your head look in any way like the scenes in these paintings?



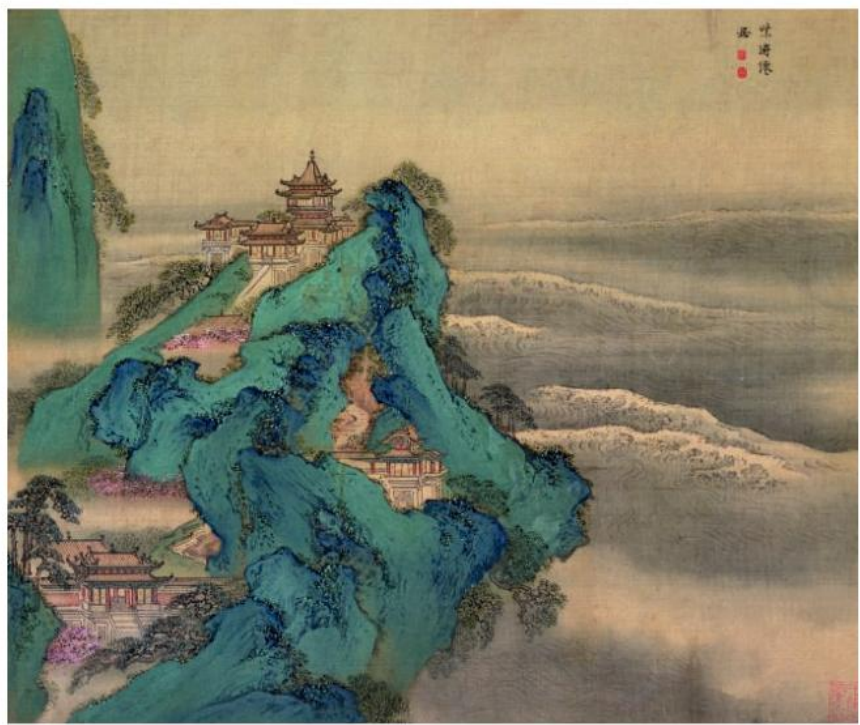
### Talking point

- 1 What would you put in your picture if you were painting a peaceful scene?
- 2 What does peace mean to you?

### Word origins

*peace* comes from the Latin noun *pax*. Several words in English associated with peace have 'pac' in them. How many can you think of? You could start with *pacify*, which means 'to calm' or 'to bring peace to'.

*Above the Eternal Peace*, painted by the Russian artist Isaak Ilyich Levitan in 1894.



Mountain landscape painted by the Chinese artist Yuan Yao in 1740.

## What is a peace symbol?

Find out where these symbols and images came from, and how they came to represent peace. Decide who in your group will research the particular symbols and present the results of your research in class.

You may want to compile a written report on the history of your chosen symbol, using images and photos, or reproductions of works of art. Look through this unit for further ideas on how peace has been represented through social movements and art.

Find new versions of the symbols, and alternative ways of promoting or talking about peace. How is peace symbolized in your country? Broaden your research to focus on:

- the teachings revealed in sacred texts like the Bible or the Qur'an
- what you have read in stories and newspapers
- what you have seen in films or television programmes
- quotations or stories you have heard. For example, in Somalia in Africa there is a saying, 'Peace provides milk'.



An olive wreath or a dove carrying an olive branch is a commonly used symbol for peace.

The peace rainbow flag. PACE is peace in Italian and Romanian, and is derived from the Latin word pax (pronounced pah-chay).

PEACE

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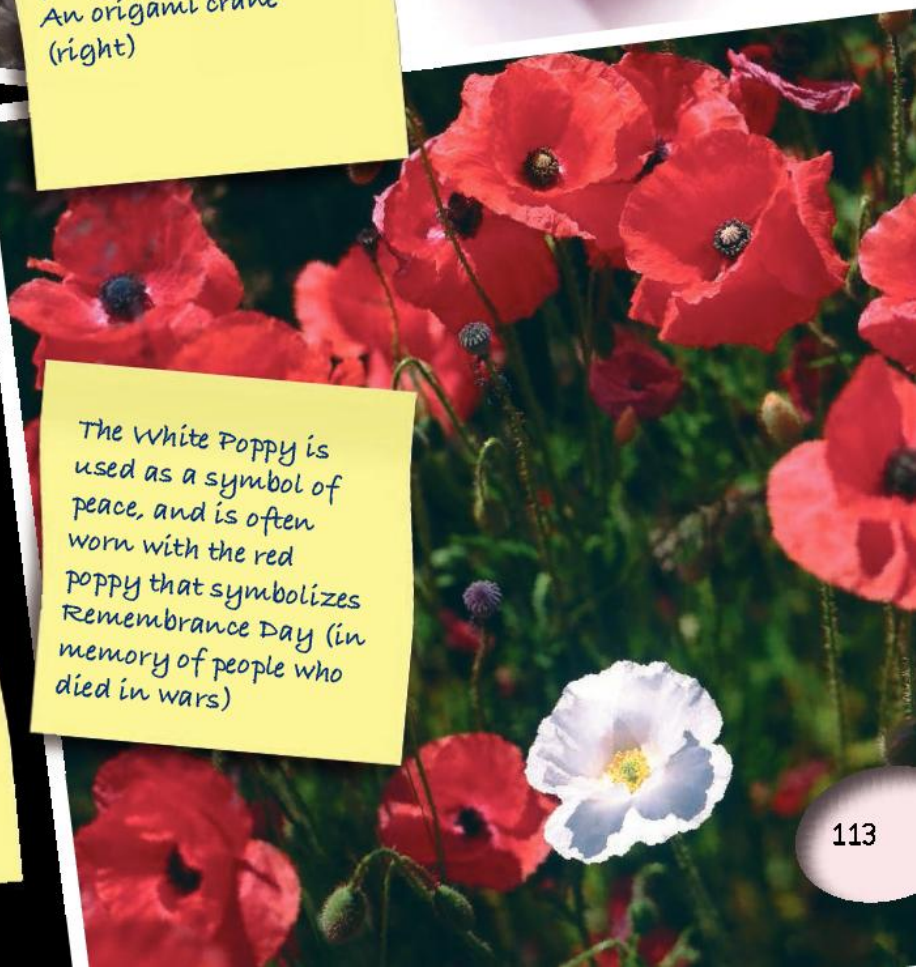
This symbol stands for Nuclear Disarmament, and is a combination of the semaphoric signals for the letters N and D.



The crane is a traditional symbol for peace in Japan. An origami crane (right)



The Peace Lily, *Spathiphyllum wallisii*



The White Poppy is used as a symbol of peace, and is often worn with the red poppy that symbolizes Remembrance Day (in memory of people who died in wars)

## Does peace mean no war?

When you were discussing what peace meant to you, did you talk about the absence of war? One way of encouraging peace is by discouraging war.

### Poetry

Bulat Okudzhava (1924–1997) was a Russian folk singer and writer, who served as a soldier and knew all about war. He gives advice to a young man who is keen to go off to war. The poem has been translated from the Russian.

### ☞ Don't Believe in War ☜

Don't believe in war, lad,  
you can never win a fight.  
War constricts the heart, lad,  
a pair of boots too tight.

Your mighty horses swift and true  
will be no use at all  
as, exposed upon a giant's palm,  
beneath musket shot you'll fall.

BULAT OKUDZHAVA

### Comprehension

- 1 What are the four points of warning and advice which the poet gives to the lad?
- 2 In which lines has the poet used a metaphor or a simile?
- 3 In what way can war 'constrict the heart'?
- 4 What do you learn about the horses?
- 5 What might 'a giant's palm' refer to?
- 6 What is the inevitable fate that awaits the soldier?

### GLOSSARY

**to constrict** means to tighten or restrict the flow of something. If you wear shoes that are too tight, you will *constrict* the flow of blood to your feet and the shoes will hurt you; or if the flow to your heart of oxygen-rich blood is *constricted* you may suffer from heart failure.

**musket shot** is the bullets which are shot from a musket, a long-barrelled gun used in earlier centuries when horses were also used in battle.

### Wordpool

Discuss the meaning of the following words.

lad

mighty

swift

exposed

palm

Make your own word pool of any other unfamiliar words.


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## Toolkit

Metaphors and similes in lines from the poem.

*War constricts the heart.* You know the literal meaning of 'constrict' from the Glossary, but what does it mean metaphorically? What does 'the heart' mean, apart from the organ which keeps you alive?

How effective do you think the line *a pair of boots too tight* is? This is a simile. If you wrote it literally, you would say 'like' *a pair of boots too tight*. What is being compared to a 'pair of boots too tight'? What feelings do you associate with tight boots?

What effect does *Exposed upon a giant's palm* have? What image of a soldier on a battlefield does this metaphor create? Some words which will help you in your discussion are: *vulnerable* or *defenceless* (unprotected, open to attack and harm). 

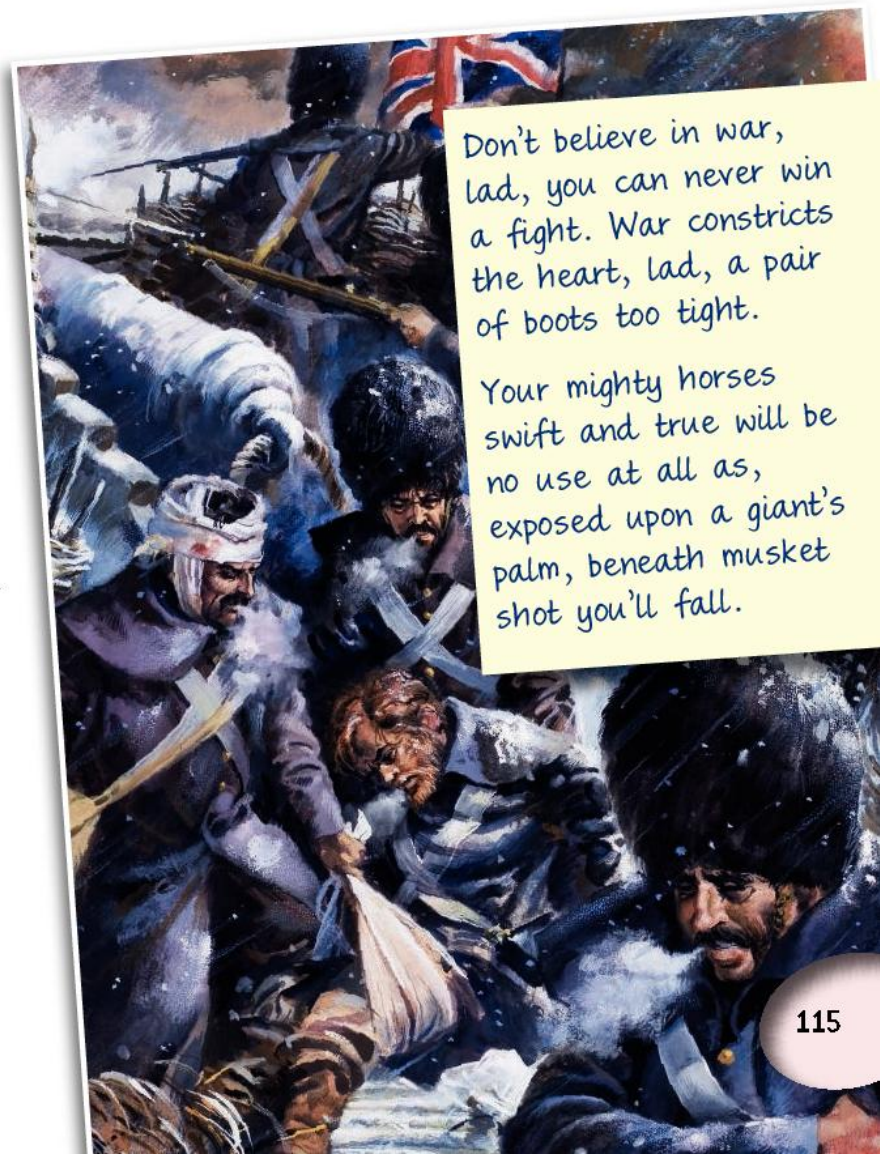
## Presenting a poem

'Don't Believe in War' is a brief and powerful poem. What do you think would be the best way of illustrating it? Draw or find a good illustration to accompany it. Include the words of the poem in your design.

The poem or your chosen lines do not have to be in the middle of the page. You could write them round the sides of your paper, or around the shape of something, for example a musket or some other weapon of war.

When you have finished your illustrated presentation of the poem, write a paragraph explaining why you have presented the poem in the way you have.

Soldiers on the Russian Front in the Crimean War, painted by Andrew Howat.



Don't believe in war, lad, you can never win a fight. War constricts the heart, lad, a pair of boots too tight.

Your mighty horses swift and true will be no use at all as, exposed upon a giant's palm, beneath musket shot you'll fall.

## Who fights like cats and dogs?

In fables, animals often personify human attributes. This is an extension of the use of simile and metaphor.

All animals fight amongst themselves. Fighting is a common instinct that we all share. But only humans take it to a higher level of organization that leads to total warfare.

The following fable makes human beings ultimately responsible. What lesson can we learn from it?

### A fable

This fable is from Burma (now Myanmar). This is an old story which has been told many times over many years

### ❧ The Drop of Honey ❧



There was once a king who was eating his breakfast, sitting on one of the many palace balconies. His deep red silk robe was embroidered with gold elephants which sparkled as they caught the sun. He sat there, looking down onto his subjects bustling about in the market in the street below. Breakfasting with the king was his trusted minister who came each morning to the king to tell him of the affairs of state.

The king particularly liked puffed rice for his breakfast. Over it he poured the delicious honey made by bees which collected nectar from the lilies and orchids in the palace gardens. 'Nothing can beat our honey,' he said as he filled his mouth. 'Only our bees can produce such delicate sweetness!'

'Indeed, that is so, Your Majesty,' agreed the minister.

Just then, a drop of honey fell from the king's rice onto the edge of the balcony. 'Let me clean that up, Your Majesty,' said the minister, bending forward with a cloth.

'Oh no,' replied the king. 'That's not our problem. Leave it to the servants.' And so they continued with their breakfast,

20 talking of this and that.

### GLOSSARY

**civil war** is a war within one country where one group or faction fights with another group or faction.

### Wordpool

balcony (line 2)  
embroidered (3)  
trusted (6)  
market stall (23)  
to lurk (26)  
concern (49)  
languidly (54)  
to side with (68)  
charred (74)

Meanwhile the drop of honey, warmed by the sun, dripped down onto the street market below where people had set up their stalls, fruit sellers wheeled their carts, and a shepherd stood with his herd of goats. Immediately a fly landed on the drop of honey and started its own breakfast. A green gecko noticed the fly. Its tongue flicked in and out as it lurked in a dark crack of the palace wall. Suddenly the fly had disappeared down its throat.

But a cat saw the gecko as it darted back into its dark hiding place. Cats are quick in their movements and before the gecko had reached safety, the cat had pounced on it. But a dog which had been stretched out asleep in the shade was immediately awake. Up on his four legs in a second, he gave one ferocious bark and leapt on the cat which hissed and did her best to scratch the dog's eyes out.

Up on the balcony, the minister was a little worried about the commotion. 'Your Majesty,' he said. 'there's a nasty cat and dog fight going on down there. Should we ask someone to go out and stop it?'

'Don't worry,' said the king. 'Cats and dogs are always fighting. It's not our problem. Have some more of this wonderful honey.'

Meanwhile, the owners of the cat and the dog had left their market stalls and were trying to separate their animals. But the cat's claws were vicious and the dog's teeth were dangerous, so the owners started to shout at each other. Then the dog's owner punched the cat's owner in the face. He, in turn, took up a piece of wood and hit the dog owner over the head.

The minister saw the situation with growing concern. 'Your Majesty, I must insist,' he said. 'Those two men are fighting one another. Someone is going to be badly hurt. Shouldn't we call someone to break it up?'

The king looked down as he dabbed the honey from his chin with a crisp white napkin. 'Leave them to it,' he said languidly.

55 'It's not our problem.'

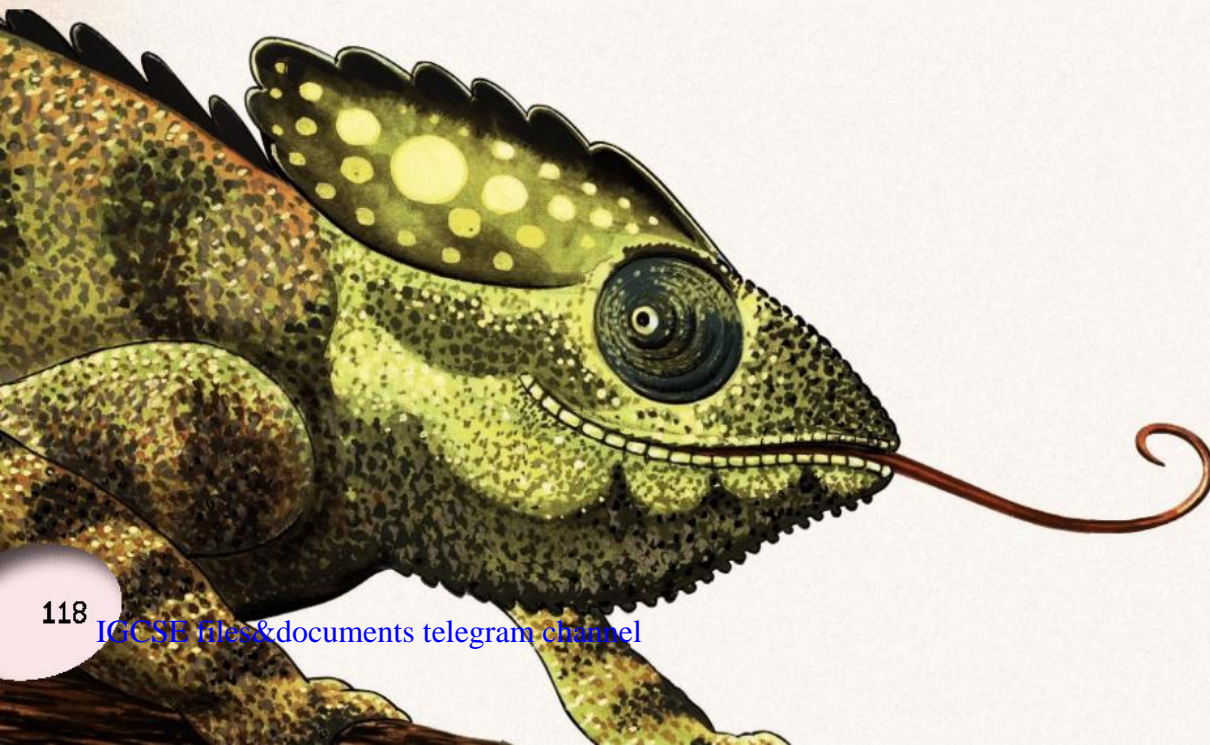
Meanwhile, the fight below in the street had grown worse. Friends and family had gathered around the dog and cat owners. To begin with, they cheered the two men on, but then the families started to join in. Soon the two groups  
60 were fighting each other. Stalls were upturned and some people lay groaning on the ground, holding their heads. Some men were wounded and bleeding.

The minister was becoming increasingly distressed. 'Your Majesty, we must do something! The fight in the street is  
65 getting worse!'

'Oh, do sit down, Minister!' replied the irritated king.

Now soldiers had arrived on the scene. At first they tried to break up the fight, but then they also took sides. Some sided with the cat's owner and some with the dog's owner. The  
70 soldiers were armed and it wasn't long before one was killed. Soon the whole town was fighting, and the country had erupted into civil war. Houses were destroyed and the palace was set on fire. Many people were killed and became homeless.

Days later, the king and his minister stood beside the charred  
75 ruins of the palace, and what was left of the town. 'Perhaps I was wrong,' said the king sadly. 'Perhaps the drop of honey was our problem after all.'





### Looking closely



- 1 Find two adjectives in the story that mean 'extremely fierce'? [page 117]
- 2 Which word means 'lazily'? [page 117]
- 3 Write down synonyms for 'erupted' (line 72) and 'charred'. [line 74]
- 4 What sort of action is described by the verb 'to dab'? [line 53]
- 5 What is 'nectar'? What does it have to do with honey? [line 11]

### Comprehension



- 1 Describe the scene set in the first paragraph.
- 2 What happened during the king's breakfast that was to have such important consequences?
- 3 What did the minister want to do when he saw the cat and dog fighting?
- 4 What happened after the cat and dog started to fight?
- 5 Why did so many people get involved in the fighting?
- 6 What was the king thinking at the very end of the story?

### Toolkit

When words like *king*, *queen* and *minister* are used as a general term they are spelled out in lower case letters. However, when these nouns are names of actual people (proper nouns), they begin with a capital letter.

*For example:*


The king was talking to his ministers.

The first king of Burma [Myanmar] was King Anawratha (1044–1077).

Aung San became Burmese Minister of War.

## Writing a storyline

Draw a vertical line. This is your storyline. Mark in the fall of the drop of honey at the beginning of the line and the civil war at the end.

- With a partner, read through the story again and along your 'storyline' mark in the events which lead eventually to the civil war.
- When you have finished your time line, take it in turns to tell each other the story in your own words.
- Illustrate your storyline with cartoon frames of dramatic moments from the story. 

## Searching for meaning

*The Drop of Honey* is a fable. That means that the story can be interpreted on two different levels. On one level, the story is about what happened after a drop of honey fell from the palace balcony. (this is a literal reading of what happened). On another level it can be interpreted as metaphorical (that is, it makes a more general point). What do you think the fable teaches us?

Discuss with your group what the moral to the story is, and what it has to say about human nature. Some questions to help you:

- Who is responsible for the war?
- Which animals behave most like humans?
- Can you think of any sayings that might teach us something in response to this fable? (One might be 'Love thy neighbour').

## 1000 cranes for peace

In the following article you will learn how origami, cranes and peace came together in the life of one very courageous young girl in Japan.

### Word origins

*origami* is a traditional art form in Japan. *ori* in Japanese means 'fold' and *gami* means 'paper'. In origami there is only one rule: no scissors and no glue!

### Non-fiction



An origami crane.



Red-crowned cranes in their wetland habitat.

### GLOSSARY

**cranes** are elegant, long-legged birds which are found in many parts of the world, particularly in wetlands. Red-crowned cranes are common in Japan.

**unveiled:** When a statue or monument is completed, a ceremony is often held to **unveil** it. The statue is covered with cloth until it is *unveiled*.

Accompanying a statue or monument there is often a plaque with an **inscription** of words that explain who the memorial is dedicated to.

### Wordpool

atomic bomb (line 9)  
 death toll (12)  
 after-effects (14)  
 leukaemia (18)  
 atrocity (31)  
 inspiration (38)  
 to extinguish (55)

## 🌀 The Paper Cranes of Peace 🌀



There is a Japanese legend which says that whoever folds one thousand origami cranes will live a long life. This legend took on a new significance in 1955 with the death of a twelve-year-old girl in Japan, Sadako Sasaki, who was born in 1943.

Towards the end of the Second World War in 1945, the United States of America decided to use an entirely new, untested weapon to force Japan to surrender. On 6 August 1945, a B29 bomber dropped the world's first atomic bomb

10 on Hiroshima. The atomic bomb exploded 580 metres above the city centre at 8.15 a.m. Tens of thousands of people were killed instantly by the blast, and the death toll rose to between 180,000 and 200,000 over the following years as a result of the terrible after-effects of the atomic bomb.

15 One of these victims was Sadako Sasaki. She was a healthy, athletic and lively child until one day, when she was practising for a big race, she was overcome by dizziness and collapsed. She was found to be suffering from leukaemia, cancer of the blood, a direct result of contamination by the atomic bomb  
20 when she was just two years old. Nowadays, some forms of childhood leukaemia are curable, but in Japan in the 1950s, it was called the 'atom bomb disease', and known to be fatal.

More than anything else, Sadako wanted to recover and run races once again. Her best friend told her about the legend  
25 which said that anyone who folded one thousand paper cranes would be granted a wish. Sadako's wish was to live a long life. She believed that every crane she folded represented a wish, and so she used every scrap of paper which could be found for her to fold her cranes. Even as her friends  
30 alongside her in the hospital died, she kept on folding – but her wish changed. Now she wished that this kind of atrocity would never happen again. There should be no more bombs or wars. Her wish was for peace, so that neither children nor adults should ever suffer and die like this again.

35 Sadako managed to fold 644 cranes before she could fold no more. She died on 25 October 1955. Her classmates and family folded the remaining 356 cranes to bury with her. But her tremendous courage and hope had been an inspiration to all who came to know of her paper-folding. Her friends  
40 were determined that she should be remembered, and that her wish should be fulfilled.

Young people from all over Japan contributed money for the project which would ensure that Sadako would never be forgotten. In 1958, a statue of Sadako holding a golden



Sadako's monument in Hiroshima Peace Park.



Paper cranes laid at the foot of Sadako's monument in Hiroshima Peace Park.

45 crane was unveiled in Hiroshima Peace Park. The wish of the children who worked for the project is in the inscription at the bottom of the statue. It reads:

*This is our cry*

*This is our prayer*

50 *Peace in the world*

Today, the origami cranes have become a symbol of the wish for peace. People from all over Japan, and the world, fold paper cranes and send them to Sadako's monument in Hiroshima. Across the road from Sadako's Peace Monument  
55 is the Flame of Peace. It will be extinguished only when there are no more nuclear weapons on earth. Today it is still burning.

### Comprehension

- 1 What is origami? What is its essential rule?
- 2 What did the Japanese legend say about folding origami cranes?
- 3 What happened in Hiroshima in Japan in 1945?
- 4 What were the immediate and long-term consequences of what happened in 1945?
- 5 How did Sadako's wish change as she folded her paper cranes in hospital?
- 6 How have Sadako's friends all over the world helped to keep her story and her wish alive?


### Looking closely

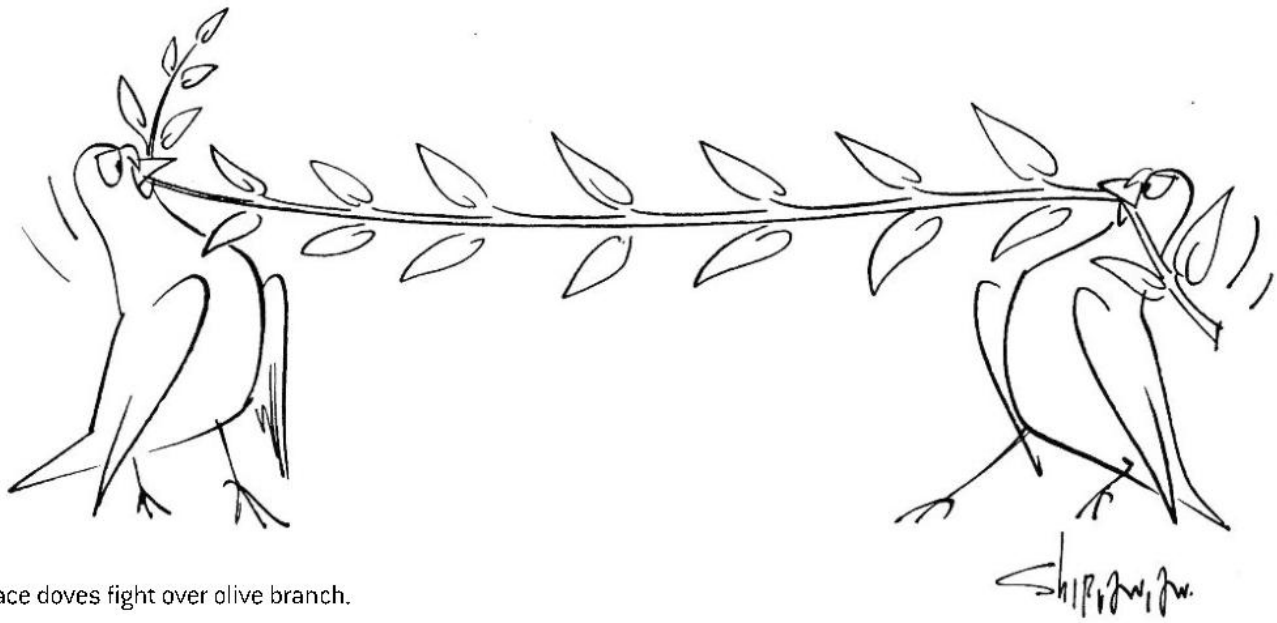


- 1 Which word means 'which has not been tried before'? (paragraph 2)
- 2 Which word means 'end in death'? (paragraph 3)
- 3 What word or phrase could you use instead of 'atrocious'? (paragraph 4)
- 4 Explain the meanings of the following words: after-effects, contamination, dizziness, leukaemia. Write down a word or phrase which links all four words.
- 5 Which word could you use instead of 'extinguished'? (line 55)

## Create your own image of peace

How do the cartoons on this page contribute to the debate on war and peace? What would your idea be for a peace monument? Think of something simple like Sadako's origami crane. Discuss your ideas with your group and draft a proposal.

- Look for inspiration in your country's history and traditions. Is there an event or a person that particularly inspires you? You might choose a real person or a character of your own invention.
- Perhaps it is an image or an object from the past that could form the basis for your story or image idea? It could also be something from the natural world.
- Do a rough sketch of your design, and write a paragraph to explain the main features and what they mean. Your design could be for a monument, a logo symbol or a cartoon. 



Peace doves fight over olive branch.

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## Identifying the words and symbols for peace

Where in the world would you hear the words for 'peace' below? With a partner, identify as many as you can. Do you know any other words for peace not included in this list?

<b>a</b> peace	<b>b</b> pake	<b>c</b> Frieden	<b>d</b> hasiti
<b>e</b> heiwa	<b>f</b> fred	<b>g</b> paz	<b>h</b> pace
<b>i</b> hé ping	<b>j</b> paix	<b>k</b> shanti	<b>l</b> mir
<b>m</b> amani	<b>n</b> alām	<b>o</b> su thai binh	<b>p</b> wo'okeyeh

How many symbols of peace can you identify in the following stamps? (Go back to pages 112–13 to remind you of some of the main ones).



Stamps from across the world designed to promote world peace.

### Journal

Is your life peaceful?  
What can you do to encourage peace around you?

# 8

## Looking back

### What do we see when we look back?

#### In this unit you will:

##### Experience:

- Alaska
- Korea
- France
- Himalayas
- England

##### Read:

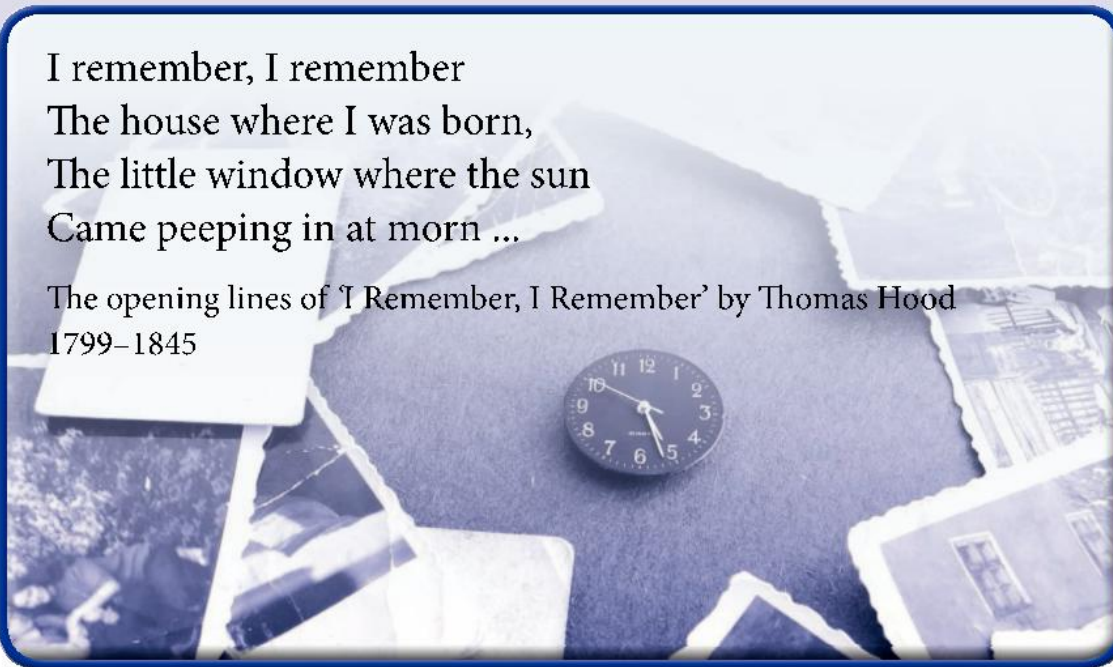
- a magazine article
- autobiography
- a profile
- Middle English

##### Create:

- a scene
- a composition
- an illustrated ms
- a full heart

I remember, I remember  
The house where I was born,  
The little window where the sun  
Came peeping in at morn ...

The opening lines of 'I Remember, I Remember' by Thomas Hood  
1799–1845



In the above quotation, the English poet Thomas Hood remembers the place where he was born. His earliest memories are of the sun shining through the window where he slept. You may have very different memories. When people look back over their lives, they may experience many different kinds of emotions.

#### Talking point

- 1 What is the first thing that you can remember? Tell the others in your group about it.
- 2 Do you have vivid memories of the place where you were born?



## Who are you?

Have you ever thought about what it is to be you? Have you ever been asked, 'Who are you?' 'Where are you from?' When people ask questions like these, they are trying to find out about you and your past. Knowing this will help them learn about what you are like. Everyone has good and bad memories and it's important to remember them because they are part of each person. People tell stories about their past which are sometimes funny. Looking at the past can also be heart-warming and sometimes heart-breaking when remembering sad moments.



### Journal


Write a journal entry on one of your earliest memories. Why do you think you remember this scene from your life so vividly?

### Toolkit

Your heart is the organ in your body that keeps you alive. You can feel it beating. In English the heart is often used as a metaphor to express the emotions.

For example: *heart-broken, with a heavy heart, my sweetheart.*

Can you think of any more?

On a large piece of paper, draw a heart shape. As you work through this unit and read about people's different experiences of looking back, fill your heart with words which express their feelings. At the end, your heart will be full! 

# What's happened to my village?

Places and people change, often quite dramatically. This is one community's story, told from the point of view of one of its oldest inhabitants.

## Magazine article

Seventy-year-old Peter is a Yup'ik Eskimo living in Newtok, a village of about 320 people on the southwest coast of Alaska. The people of Newtok are about to become the first 'climate-change refugees'. The rise in temperature is destroying their village and they are going to have to leave and live somewhere else. Peter John looks back on his life as he talks to a reporter.

### FACTFILE

Temperatures in Alaska have risen by 4°F (15°C) on average and up to 10°F (-12°C) in winter. This is more than any other place on Earth in the last 50 years. The Arctic has experienced a rate of warming that is double the Earth's average. This is because of *positive feedback*. The brilliant white surface of snow and ice normally reflects most of the Sun's radiation back into space. But once the ice starts to melt, the exposed land absorbs the radiation which causes further warming and melting. This affects the permafrost which is thinning by more than one inch a year.

### GLOSSARY

**permafrost** is a layer of frozen soil many feet below the surface in polar regions that remains frozen all the year round.

**blubber** Large sea mammals like whales and seals have a large amount of fat under their skin to insulate (protect) them. Eskimos use seal blubber as a source of both food and oil.

**the elders** in a tribe or community are a group of senior men and women who advise and organize daily life.



Map of Alaska.



Seventy-year-old Peter John at his home.

### Wordpool

Discuss the meaning of the following words.

foretold (2)

generation (10)

pack ice (21)

quadbike (26)

to collapse (32)

festivities (44)

mistreat (49)

Make your own word pool of any other unfamiliar words.

## ∞ The Disappearing Village ∞

I've known for years that change was coming. The elders foretold it. As a boy I used to sit at the feet of my grandfather and my father, my great-uncles and my uncles as they sat in a circle in the *qasgiq* – that's the men's meeting house. Outside  
 5 the sea was one single thick block of ice and the snow lay thick on the ground. But inside I was warm as I listened to the discussion. Sometimes one of the elders would speak for an entire day! Nobody would interrupt him.

10 The elders, and the elders before them, had watched the land  
and the sea for generations. They could see the change  
coming. They said the day would come when the Eskimos  
from our village and all along the coast of the Bering Sea  
wouldn't see winter again. 'The snow will disappear,' they  
15 said. Now these changes have taken place. When we were  
young the snow was piled up so high that it reached the top  
of the schoolhouse. We used to use the snow as a ladder to  
climb up onto the roof! In those days the snow would lie  
thick until June. Now it's gone by April and geese from the  
20 south arrive months before they used to. In January and  
February we used to take out dog teams across the pack ice.  
We would dig through six foot of ice to fish below. Now  
there's only four foot. From this window I used to be able  
to see land stretching far into the distance. Now I can see  
25 the sheds where the salmon and herring are drying. I can  
also see those quadbikes which everyone runs around on  
now! But more seriously, I see the water at the edge of the  
village where I used to see land. It's eating away at our village.  
Soon it will disappear.

30 Just look at the houses. Do you see how they are sinking?  
They're standing at all kinds of crazy angles. Do you see  
over there? That's where a piece of land collapsed into the  
sea not long ago. When I was young, the permafrost was  
our foundation as it had been for many thousands of years.  
35 But now it's melting and taking our village with it. Temperatures  
here in Alaska have risen more than any place on the planet  
in the last fifty years. The government is promising us a new  
village, but it isn't built yet. It will have a school and they  
say it will even have *naunnaviit* – that's patches of berries.

40 We have to have our *naunnaviit*! August was always the best  
month when I was young. It was berry-picking month. Blue,  
black and red berries – there were so many from the bushes  
all over the hillside. We'd mix them with seal blubber and  
sugar and make wonderful ice-cream for our winter festivities.

45 Winter was long back then and the festivities helped to make

50 them seem shorter. The children still love picking berries. Our people have a great respect for nature. We always have had. The elders in the used to say, 'If you come across a sick or dying animal, you must care for it. If you mistreat it, it will give you less and less.' Seals, birds and fish, they all know what sort of person you are. If you make good use of them, they will allow you to hunt them. But if you waste their meat, or allow it to rot, then they will hide from you and you will be hungry.'

### Looking closely



- 1 What does the verb 'foretold' mean? (line 2) What tense is it? What is its base form (infinitive)?
- 2 Explain why the writer uses an exclamation mark at the end of the sentence, 'We used to use the snow as a ladder to climb up into the roof'. (line 17)
- 3 What does 'to eat away at' mean? (line 28) What is eating away at what?
- 4 What does Peter John mean when he says his people have a 'great respect for nature'? (line 47)
- 5 What does 'mistreat' mean? (line 49) What you think the suffix *mis-* does to a word?

Yup'ik Eskimos



## Comprehension

- 1 What did the elders warn of when Peter John was a boy? What do you think he thought of the warning at that time?
- 2 Why does the melting of the permafrost have such a serious effect on the village?
- 3 Why have temperatures risen more in Alaska than anywhere else in the world?
- 4 What are *naunnaviit*? Why are they so important to the Yup'ik Eskimos?
- 5 The Yup'ik Eskimos kill seals, birds and fish. You may think that it is cruel to kill animals. Why does Peter John think that it is not so?

## Talking point

Discuss the meaning of the following terms and concepts in your group:

- pack ice
- permafrost
- climate refugees
- elders
- *qasgiq*
- positive feedback

## Toolkit

### The habitual past

When describing an habitual action in the past, you can say:

*We used to go fishing in the lake every summer.*


You may also use another construction:

*We would go fishing in the lake every summer.*


### Irregular noun plurals

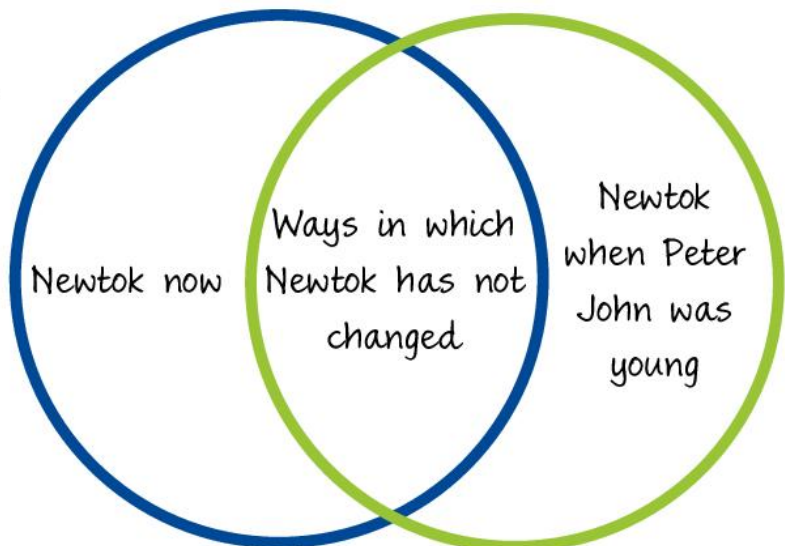
The plural form of some nouns is the same as the singular form.

They are usually names of fish or animals.

The fish *salmon* and *herring* and the animals *deer* and *moose* are examples. Do you know any others? 

## Making a Venn diagram


Read *The disappearing village* again and make notes so that you can create a Venn diagram showing: 



## Researching the names of the months

In the Yup'ik language the names of the months follow the hunting season. For example: April is *Tengmiirvik* or 'when the birds come' and March is *Nayirciq* or 'birth of seals'.

January in English is named after the Roman god Janus, the god of beginnings and endings, doors and gates. In January we look back at the old year and forward to the new one. In art, Janus is shown facing both ways.

Choose the name of some months in English, and find out why they have the names they do. Compare them with the names of the month in other languages that you know. 



Medallion showing the two faces of the Roman god Janus.

## Filling in your heart

How do you think Peter John feels about his community and the changes he has seen?

Go back to your heart diagram, and think of the best words to put inside your heart.

# The last time we visited

## Autobiography

From *One Thousand Chestnut Trees* by Mira Stout

Things are about to change for Anna. She lives with her family in Kangwon Province in Korea in the early twentieth century. Her grandparents were highly respected people who owned a large estate (an area of land and houses). This extract tells of the wonderful day that Anna and her brother Jin-Ho share with her big extended family, before they must move away to the city, and leave the place that most features in her memories of a happy childhood.

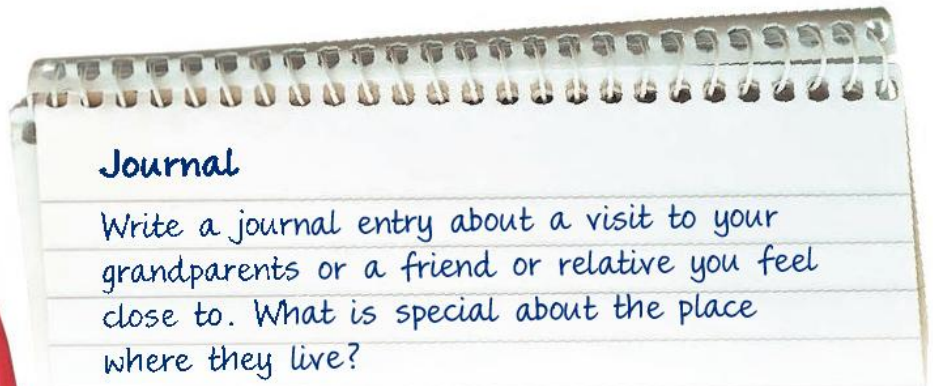
### GLOSSARY

A **Packard** was a luxury American car that Anna's father liked to drive with the hood down.

**Han-bok** is the traditional, very elegant loose gown worn by Korean women. The equivalent for men is the loose long blouse, *jugori*, and baggy trousers, *paji*.



A luxury 1936 Packard car.



### Journal

Write a journal entry about a visit to your grandparents or a friend or relative you feel close to. What is special about the place where they live?

A Korean woman wearing a traditional *han-bok*.



## ☞ Visiting Grandfather and Grandmother ☞

It was a beautiful, mild morning. Jin-ho and I were very excited about going to our grandparents' house. Not only was their seaside household filled with cousins, but the visit would involve a ride in the estate's glamorous black Packard,  
 5 which my father was borrowing for the day. Once we were out on the dirt road I pretended to be a princess, making a state visit. The landscape floated by as I waved to the cherry blossoms, pretending they were welcoming me. Sadly, we were only going six miles.

10 We drove slowly up a winding hill covered with tall pines and there, on a cliff-top, lay my mother's family estate. Jin-ho and I cheered with excitement as Father drove around to the stables at the back of the house. We jumped out of the car and patted the horses. The air smelt deliciously sharp  
 15 and salty from the sea. My mother gave Jin-ho a basket of honeyed rice cakes to offer to our grandmother.

When we arrived, plump Grandfather Kang was out on one of the terraces in his elegant grey linen *jugori* and white *paji* trousers examining the leaf of an azalea bush. Like most  
 20 Koreans, Grandfather had a deep love of trees. He had a mulberry grove in which he cultivated silkworms. He also grew orchards of plum, apple, peach, cherry, pear, and nectarine trees. He had almond and walnut trees, persimmon trees, dates, bamboo and grapevines. In the autumn it was  
 25 one of my favourite things to come with my mother and gather chestnuts from beneath the chestnut trees.

Soon my grandmother, two aunts, and various cousins came out of the house to greet us with shouts and laughter. Grandmother, in a cream silk *han-bok*, was small, her hair  
 30 in a tight black bun. My aunts were dressed more simply in pastel pink and blue. After the luncheon feast, which my aunts had spent three days preparing, my two boy cousins, Jae-sung and Jae-dal, decided that Jin-ho and I would go down to the sea with them, a fifteen minute walk away.

### Wordpool

glamorous (4)  
 state visit (7)  
 to cultivate (21)  
 silkworm (21)  
 pastel pink (31)  
 to whoop (39)  
 tin pail (42)  
 shrimps (43)  
 sand dune (45)  
 to howl (62)

An azalea in bloom.

35 Soon I could see and hear the ocean. My heart thumped in excitement. The air grew damper and saltier against my face. 'Wait for me!' I cried.

But Jin-ho couldn't hear me. He was somersaulting down the hill, whooping and laughing and then hopping up and  
40 down barefoot on the shore next to his two cousins. The boys were catching shrimps. I joined them at the inlet, trapping shrimps in my hands and putting them into the tin pail. When the water in the pail was thick with shrimps we climbed up the side of a hill, and Jae-dal made a small fire  
45 in a sand dune out of twigs and we roasted the shrimps. They were smoky, juicy and quite delicious. Afterwards, we made our way slowly back up the hill to our grandparents' house.

The grown-ups were having tea and cakes on the veranda.  
50 Despite our little shrimp-feast, we crowded round the bamboo table like hungry baby birds as our aunts and grandmother fussed over us. Grandmother sent us inside to wash our hands and faces. As I went to the kitchen I overheard Grandfather Kang talking to Father in his study.

55 'Yes, perhaps it would be wise to move to Seoul. It should be easier to find work in the city than here. Go and see. There simply aren't the opportunities here.'

Father was silent, then said, 'Yes, I will have to sell up. I have no choice in the matter.'

60 My mouth was dry with anxiety, heart pumping. It could not be possible. Sell the farm? Leave our home? I ran into the empty nursery, and sobbed and howled. I felt as if life itself was being sucked painfully from my body. I cried until I fell asleep. I was still asleep when we left for home in the  
65 evening. I refused to open my eyes. My heart was too heavy.

This, I remember, as my last day of childhood.

MIRA STOUT

### Word origins

*somersault* [pronounced 'summer-salt'] has a curious spelling and is nothing to do with 'summer' or 'salt'.

Somersaulting is rolling head over heels on the ground. The word comes from Latin *supra* meaning 'above' and *saltus* meaning 'a leap'. *Sauter* in French means 'to jump'.

## Looking closely



- 1 What does the adjective 'glamorous' tell you about how Anna felt about the car? (line 4)
- 2 What does the word 'deliciously' tell you about what Anna felt about the smell of the sea air? (line 14)
- 3 In the second sentence of paragraph 5, which verbs tell you what Jin-ho was doing? What do they tell you about his mood?
- 4 What picture in your head is painted by the simile 'like hungry baby birds'? (line 51)
- 5 What do you think Anna felt like when she felt as though '*life itself was being sucked painfully from her body*'? (line 62)

## Journal

Describe the memory of a time and place in which you became aware that things were about to change.

## Comprehension

- 1 Why did Anna say '*sadly* they were *only* going six miles'? (line 8)
- 2 From your reading of the whole text, what do you learn about Grandfather Kang?
- 3 How do you know that the grandmother and the aunts thought that the visit was a special occasion?
- 4 Describe what the cousins did when they reached the sea.
- 5 What did Anna overhear her father and grandfather saying? How did she react?



## Filling your heart

In your group, read through Anna's story again. As you read, talk about Anna's feelings and how they change when she overhears her father's conversation. Make notes and write the best words to describe how she feels. You could start with 'joyful and carefree.'

## Colourful memories

Our memories of the past are often associated with vivid scenes of a particular incident that fired the imagination. Sometimes, as in folk traditions, we give these incidents a special name or title to remember it them by.

### Autobiography

From *The Marvellous World of Insects* by Jean Henri Fabre

Jean Henri Fabre (1813–1915) was a famous French entomologist with a long and distinguished career. He was also a teacher and the author of a great many books. One of his most famous books was *Le Monde merveilleux des insectes* which translated into English means 'The Marvellous World of Insects'. The incident he remembered was a simple one.



### ☞ The Night of the Great Peacock Moth ☞



I always call it the night of the great peacock moth. I'm sure you know that superb moth which is the largest of the European species? Its colours are magical. Its body is maroon velvet and its wings are grey and brown marked with zig-zags, edged with smoky white. Each wing has a round spot like a great eye marked with black white, chestnut and magenta.

#### GLOSSARY

The colour **magenta** is deep purple-red. It is named after the Battle of Magenta in northern Italy in 1859 shortly after which the dye was discovered.

The colour **maroon** is crimson-brown. *Le marron* in French is a chestnut.

**chestnut** or *chestnut-coloured* is deep red-brown.


#### Wordpool

species (line 3)  
zig zags (4)  
cocoon (9)  
laboratory (9)  
wire mesh dome (10)  
seclusion (29)  
marvel (30)

#### Word origins

*entomology* comes from ancient Greek *entomon* meaning 'insect'.  
–*ology* means 'the study of'.  
–*ologist* means 'one who studies'.

What do you think a *sociologist* studies?  
And a *zoologist*?

Can you find any more  
–*ologist* words? 

Well, that afternoon in May I had watched a female moth emerge from its spectacular yellow cocoon on my laboratory table. I placed her under a wire mesh dome so that I could examine her the next day when I had finished the urgent work which I was doing.

Later that evening our son Paul came running downstairs crying out, 'Come quickly! Come quickly, Papa! My room is full of birds!' I rushed to his room which was indeed full of flying creatures, but they were not birds. They were giant peacock moths. I remembered my female peacock moth under the dome in my laboratory.

Taking my son's hand, we hurried down to my laboratory which was through the hall on the other side of the house. All around us, the moths flew in dark circles. I opened the door to my laboratory. Moths brushed against our faces and clung to our clothes as they flew in dark circles around the female moth inside her wire mesh dome. I remember how tightly little Paul held my hand as he gazed, whispering, 'Oh Papa, oh Papa!'

What a splendid night that was – the night of the peacock moth! How did those male moths know that that female had been born that day in the seclusion of my laboratory? It is just one more marvel of the insect world.

JEAN HENRI FABRE

### Talking point

Do some background research.

- 1 Why do you think this moth is called a Great Peacock Moth?
- 2 Why did all those moths fly into the entomologist's house?
- 3 What is the main difference between a butterfly and a moth?
- 4 Where would you find a Great Peacock Moth?
- 5 What is the most amazing insect you have seen?



A peacock displays his magnificent tail feathers.

## Comprehension

- 1 Describe a Great Peacock Moth.
- 2 What does the entomologist watch on his laboratory table?
- 3 How do the father and son feel about the events that night?
- 4 What was the great mystery that remained unanswered?

## Illustrating a scene

Do you find that reading this account of *The Night of the Great Peacock Moth* creates a vivid image of the scene in your head? Can you see those huge dark moths flying around Paul's head as he runs to tell his parents? Can you imagine the feel of those wings against your face? What else might you have confused them with?

- Read the story again and make a note of the details in each scene.
- Illustrate one or more of these scenes. Choose your colours carefully to match the atmosphere.



## Filling your heart

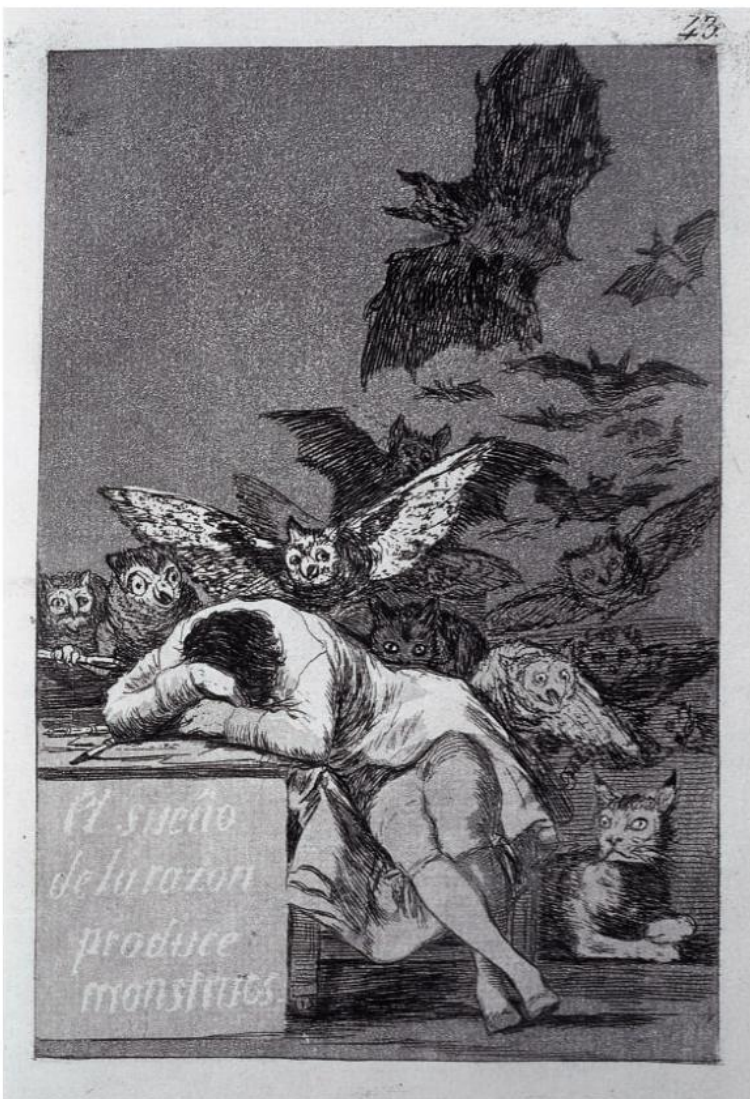
How do you think Paul felt when he held tightly to his father's hand whispering, 'Oh Papa, oh Papa!?' Was he *fearful*, or even *terrified*? How do you think the great entomologist felt as he observed the extraordinary scene in his laboratory? Discuss the 'feeling words' in your group and fill your heart up further.

## Describing a dream

Sometimes it feels like we are dreaming when we are awake, as in the events described in *The Night of The Great Peacock Moth*. Have you ever experienced a vivid dream or a nightmare? Do you sometimes dream that creatures and strange beings come into your room while you are asleep?

Some people think it is important to remember our dreams, as they are trying to tell us something. Your memories of a dream can disappear very quickly, so it is important to write them down as soon as you wake up.

Look at this graphic print by the Spanish artist Francisco Goya. *The sleep of reason produces monsters* from 1799 is a famous image of a man's fears, symbolized by animals of the night that come into his room. What do you think they represent?



A print called *The sleep of reason produces monsters* by the Spanish artist Francisco Goya in 1799.

### Journal

Have you had a dream in which you experienced a dramatic encounter with someone or something?

Describe what you remember in vivid detail.

### Looking closely



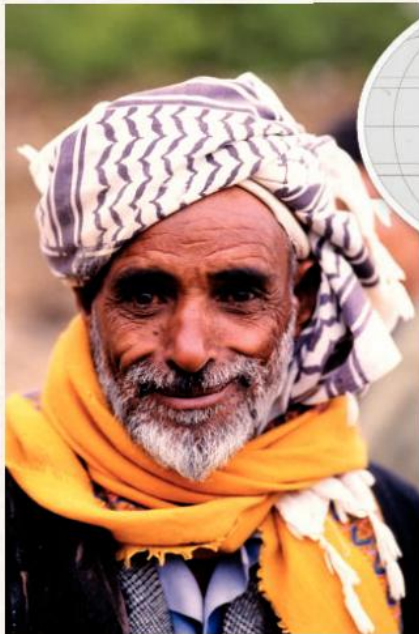
- 1 Can you identify the birds and animals in this image?
- 2 What are they doing to the man sleeping at his desk?
- 3 What do you think the man was doing before he fell asleep?
- 4 How do you think he will feel when he wakes up?
- 5 What do you think the title means?

## Learning the language

Learning a new language is a challenging task. So is keeping up with the language of the culture you were born into.

### Profile

Mohammed Obadi is now 80. He left Yemen as a young man and has lived in Sheffield in the United Kingdom ever since. He looks back on his long life. When he first came to the UK, he did not learn proper English. Now he is taking special classes to learn the language.



A Yemeni man.



A map of Yemen.

### GLOSSARY

The **gaffer** is the manager or the boss. It is a term used in the north of England by workers to refer to the man in charge of them.

### Wordpool

steelworks (line 5)  
shifts (9)  
to be skilled (12)  
conditions (13)  
to collapse (22)  
to be made redundant (22)  
commands (30)

## Learning English at Last

Back in the late 1950s, there were no opportunities for young men in the Yemen. When we heard about jobs in the steelworks in Britain, we thought, 'That's what we'll do!' Thousands and thousands of us came over to Britain from Yemen to  
5 work in the steelworks. Sheffield was a big steel-producing city then.

I liked it here. I liked the hills round about which reminded me of home, and I liked the city. The work was hard. Sometimes our shifts were sixteen hours but we didn't mind



10 that. I worked as a 'spare man'. That meant that I was skilled at every job so I could fill in for anyone who was sick. I was highly skilled.

The conditions in the factories weren't good then. On one occasion I went to the boss and I said, 'Sir, the conditions  
15 are not good. We Yemenis can't understand what the gaffer says. We can't read the safety rules. We're often injured. We want to have English lessons.' Do you know what his answer was? 'English lessons! You're here to work, not learn! Work, work that's what you're here for.' That's what it was like  
20 back then. So we'd work our long shifts and then go to the Yemeni cafes and speak Arabic. Then, when the steel industry collapsed, thousands of us were made redundant. It was a terrible time.

But it's all different now. We've got the Yemeni Centre.  
25 Yemenis who were born here in Britain learn Arabic so they don't forget their roots. And what about me? I'm learning English at last! I go to College once a week in a class of retired Yemeni steelworkers who are all learning to speak proper English. Our average age is 75! When we started we  
30 only knew commands because that's all we'd ever heard. But we're progressing really well now. We worked hard in the steelworks, and now we're working hard with our English. My friend is 81 and last year he won a special Learners' Award!

35 Isn't life a funny thing? When I look back to when I was a boy in my village in Yemen, it's like looking at another person. Was that really me?

### Talking point

What would you like to ask Mr Obadi? Perhaps you would like to know more about his early life in Yemen, or what it was like when he first arrived in the UK.



## Filling your heart

Read through Mohammed Obadi's profile again with a partner. Discuss what you think his feelings were at different times of his life.


For example, when he was a young man in Yemen he may have felt *frustrated*, and when he heard about the jobs in Britain he may have felt *optimistic*. Jot down 'feeling words' as you read them to fill up your heart.

## Writing a composition

What incident or event in your past made a great impression on you? Perhaps it is a very big event such as moving to another country, or the birth of a baby brother or sister.

Perhaps it was just a small incident but it meant a great deal to you at the time. It may have been a happy event, or a sad one. It may be the last time you saw someone.

Whether big or small, this is the inspiration for your composition. But what is more important is the way you write about it. All the words that you have collected in your heart will give you the vocabulary ways to express your ideas and feelings.

- Plan your writing in paragraphs.
- Write about the incident in the past tense.
- Record your thoughts and feelings about the events at the time.
- In the final paragraph write in the present tense to describe how you feel about it now. 

## Preserving languages

Did you know that English looked and sounded very different in past centuries? If you look back to the fourteenth century to the work of Geoffrey Chaucer, you see that his English is very different from the language today.

Many regions of the world have not been so lucky in the preservation of their old language. Look at the picture below and try to work out which country it is in. What language do you think may be spoken there?



It is in Nepal in the Himalayas. Today the people speak Nepali, but the indigenous language (the native language) of this particular area is Dura. The very last speaker of Dura, 82-year-old Soma Devi Dura, is currently helping language researchers with their work. The researchers want to record the language and have already documented 1500 Dura words and 250 sentences. There are 126 Nepalese languages, but as use of Nepali continues to spread, 96% of these indigenous languages are facing extinction.

### Talking point

- 1 How do languages die out?
- 2 What can be done to preserve them?
- 3 What other ancient languages do you know of that are still studied today?

## Pilgrim's tales: The Canterbury Tales

### From *The Canterbury Tales* by Geoffrey Chaucer

Geoffrey Chaucer [1346–1400] is the greatest English poet of the Middle Ages and one of his most famous works is *The Canterbury Tales* [1387–1392]. This is a collection of stories told by members of a pilgrimage travelling from Southwark in London to Canterbury in Kent, England. It is written in Middle English. Below is a version of the poem with a modern translation to help you. Who do you think the Millere was?

### ☞ The Millere ☞



Ful byg he was of brawn, and eek of bones.

Very big he was of muscle and also of bones

That proved wel, for over al ther he cam,

That was clearly shown because wherever he went

At wrastlynge he wolde have alwey the ram.

At wrestling he would always have the prize

He was short-sholdred, brood, a thikke knarre;

He was heavy-shouldered, broad a rough man

5 Ther was no dore that he nolde heve of hare,

There was no door which he could not pull from its hinges

Or breke it at a renenyng with his heed.

Or break it by running at it with his head.

His berd as any sowe or fox was reed,

His beard like any sow or fox was red,

And thereto brood, as though it were a spade.

And also broad as though it were a spade.

Upon the cop right of his nose he hade

On the very top of his nose he had

10 A werte, and theron stood a toft of heris,

A wart and on it stood a tuft of hairs,

Reed as the brustles of a sowes erys.

Red as the bristles of a sow's ears.

### Looking closely



- 1 Find two examples of nouns which haven't changed in modern English.
- 2 Find four examples of nouns which you can recognise as modern English but which are spelled differently.
- 3 Find two examples of words which you do not think exist in today's English.
- 4 What sort of man do you think the miller was? What sort of travelling companion would he have been?
- 5 Each pilgrim in *The Canterbury Tales* tells a story. What sort of story do you think the miller will tell?

## Before the printing press

Before the printing press became common for printing books in Europe in the fifteenth and sixteenth centuries, oral (spoken) traditions of story-telling were common.

Books such as *The Canterbury Tales* were very expensive as they were written out by hand. The people who wrote these manuscripts also decorated them very beautifully with illustrations and decorative borders and patterns as in the example on this page.

## Illustrating a manuscript

Select a text you have written for this unit. Write it out in your best handwriting, taking care with the placement of the words.

- Include images and decorative features in your draft.
- Display the manuscript on a background board or frame, and present it to your class.

### Word origins

*manuscript* means 'written by hand' in Latin, and is often shortened to 'ms'.



An illustrated manuscript of  
 The Canterbury Tales.

# 9

## Man and beast

How do animals and people relate to one another?

### In this unit you will:

#### Experience:

- Bangladesh
- Africa
- ancient Greece
- 19th-century USA
- tigers in art

#### Read:

- an encyclopedia entry
- a web page
- a fable
- fiction

#### Create:

- a comparison
- a comment
- a web page
- a road sign
- a chapter

**I think I could turn and live with animals, they are so placid and self-contained**

from Walt Whitman, *Song of Myself*, 1855



We often like to compare ourselves with animals. Have you ever heard of someone who is behaving badly being called 'a wild beast'? There are of course many stories in which it is animals that tame man with their surprisingly gentle and placid ways, as Walt Whitman points out in the opening quotation.

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## Who are you calling a beast?

'Man' in the title of this unit does not just mean 'men', but human beings in general. These days we are more likely to replace the word 'man' with 'people', to make it perfectly clear that we also mean women and children. But the words 'man and beast' have been used over the centuries to describe the special relationship between human beings and other big animals.

Our respect for big animals is to do with the need to both protect ourselves, and protect them from the worst effects of human civilization. With so many animals now on the endangered list, we need to put in place special measures to stop them dying out.



### Talking point

Discuss the relationship between humans and animals.

- 1 Why do we compare human with animal behaviour?
- 2 How can we show more respect for animals? Do animals have rights too?
- 3 How do we protect animals, while also protecting ourselves?
- 4 When is it necessary to kill a wild animal?

An African cheetah.

## What kind of animal is a beast?

A tiger can certainly be called a beast. You may have seen one in a zoo or, if you have been to a safari park, you may have seen one in the wild. You have almost certainly seen one on television or in a film.

### GLOSSARY

A **predator** is an animal that kills and eats other animals.

A **carnivore** is a predator and a meat-eater.

### Encyclopedia entry



#### The Tiger

A Bengal tiger in India.

The tiger is the largest of the four 'big cats'. Native to much of eastern and southern Asia, the tiger is a predator and a carnivore. It grows up to four metres in length and weighs up to 300 kilograms. Aside from great bulk and power, its most recognizable feature is its pattern of dark stripes.

Tigers are highly adaptable and are found in many habitats: the Siberian taiga, open grasslands and tropical

mangrove swamps. They are territorial and generally solitary animals. They hunt across large areas of land to provide them with the meat they need to live. However, they also live in some of the most densely populated places on earth, and this has caused significant conflict with humans at times. All surviving species are under some kind of protection, but poaching and habitat destruction continue to be threats.



## FACTFILE

- ④ Tigers were once native to all continents except Australia and Antarctica. There are five remaining subspecies of tiger in the wild today.
- ④ The Indian, or Bengal tiger (*Panthera tigris tigris* or *Panthera tigris bengalensis*) is the most numerous and accounts for about half of the total tiger population. According to the World Wide Fund for Nature (WWF) there are about 2,000 Bengal tigers in the wild.
- ④ The Siberian tiger (*Panthera tigris altaica*) is also known as the Amur, Manchurian, Altaic, Korean, North China or Ussuri tiger. Though it once roamed throughout Western and Central Asia and eastern Russia, it is now found only in the Amur-Ussuri region of Primorsky Krai and Khabarovsk Krai in far-eastern Siberia.
- ④ The Siberian tiger is the largest and heaviest tiger, measuring up to 4 metres (13 feet) in total length and weighing up to 300 kg (660 pounds).
- ④ The pelt (fur) of the Bengal, Indo-Chinese (*Panthera tigris corbetti*), and Sumatran (*Panthera tigris sumatrae*) tigers is a bright reddish tan, with dark, almost black, vertical stripes. The fur of the Siberian tiger is longer and paler. White tigers have been found in India. Rare black tigers have been reported in the forests of Myanmar (Burma), Bangladesh, and eastern India.
- ④ Tigers hunt deer (sambar, chital and swamp deer) and wild boar. They have been known to attack larger animals such as elephants and water buffalo.
- ④ Man-eating tigers are rare except in the Sundarbans, the northeast Indian state of Uttar Pradesh, and neighbouring Nepal in and around Royal Chitwan National Park.
- ④ Humans threaten tiger populations by killing tigers for their skins and other body parts, and by encroaching on their natural habitat.

## Comprehension

- 1 What is the largest subspecies of tigers?
- 2 In what ways are tigers highly adaptable?
- 3 Why is there conflict between humans and tigers?
- 4 What are the main threats to tigers?

## Wordpool

Discuss the meaning of the following words.

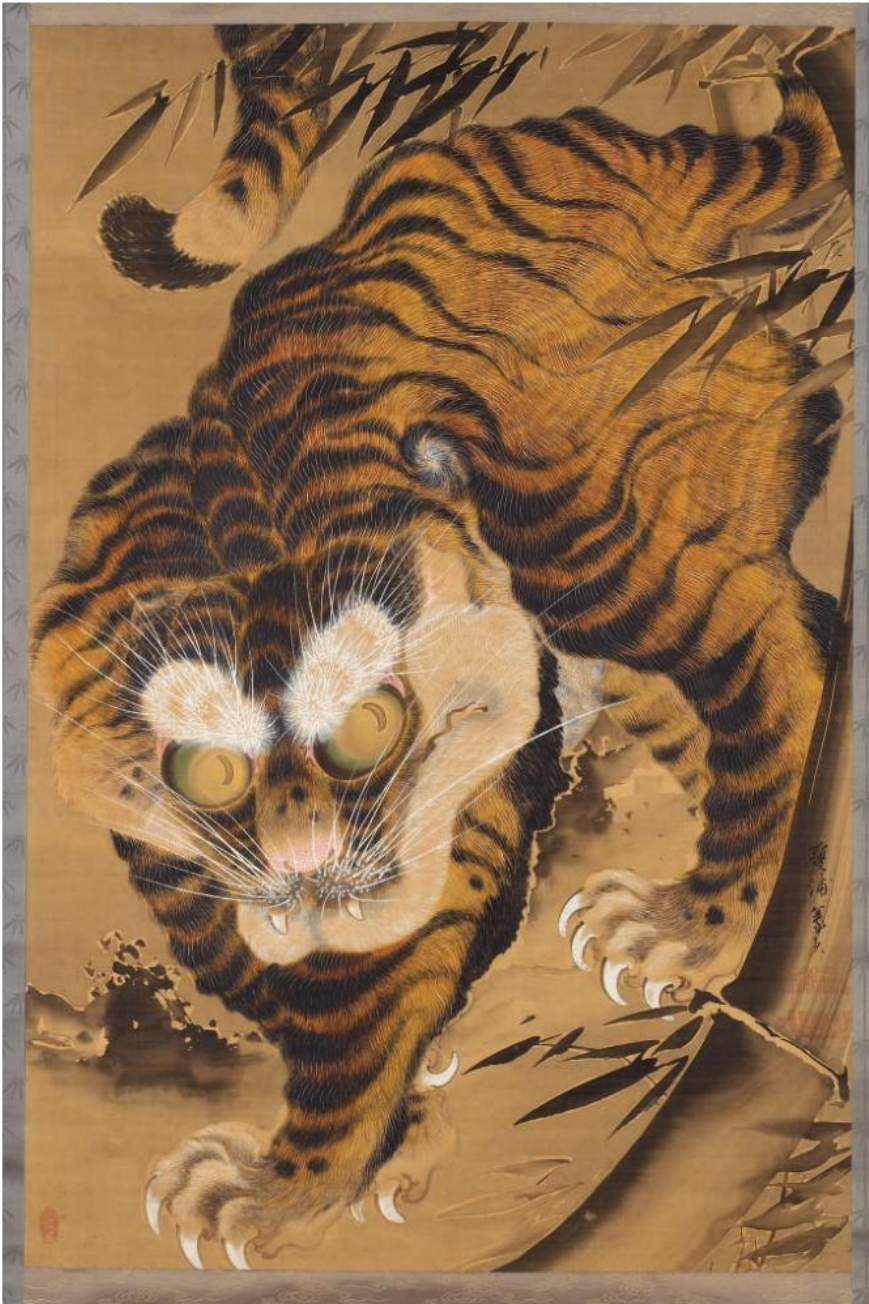
native  
adaptable  
habitat  
territorial  
populated  
poaching  
destruction

Make your own word pool of any other unfamiliar words.



## Looking at tigers in art

Look at the following examples of tigers in art. What qualities in the tiger do you think the artists wanted to bring out?



### Word origins

An *automaton* is a sculpture with moving parts. It derives from the ancient Greek word *automatos*, also related to the word *automatic*, to mean something that moves or acts on its own.

*Raj* is from the Hindi, Sanskrit word for a kingdom or government.

*Tiger emerging from Bamboo*, painted by the Japanese artist Katayama Yokoku in the eighteenth century.

This Japanese artist painted his tiger with ink on silk. There were no tigers in Japan, so the artist is unlikely to have seen one in real life. In Japanese art, bamboo is a symbol of strength.

- What strikes you about the tiger's posture and expression?



This scene from the legend of Ghazi riding a tiger is part of a fifty-seven panel scroll painting telling the story of a local Bengali pir (Muslim saint) who fought demons and dangerous animals and had power over tigers.

- Why do you think this saint would be of interest to people from southern India and Bangladesh?

*Tipu's Tiger* was made for the amusement of Sultan Tipu in the eighteenth century. The sultan, who was also known as the Tiger of Mysore, led a war against the British occupation of his kingdom in southern India. The tiger is an *automaton*. It has a miniature organ and bellows inside to mimic the groans of a dying British officer.

- What do you think it says about the sultan's attitude to the British Raj?





*A Tiger in a Tropical Storm (Surprised!)*, painted by the French artist Henri Rousseau in 1891, and *Tiger* painted by the German artist Franz Marc in 1912 use a more abstract approach to colour and line. Both artists visited the zoo to see tigers, and Rousseau created his image of the jungle from the displays he saw in the tropical plant house in Paris.


- How do these paintings suggest the inner nature of tigers?



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## Writing a comparison

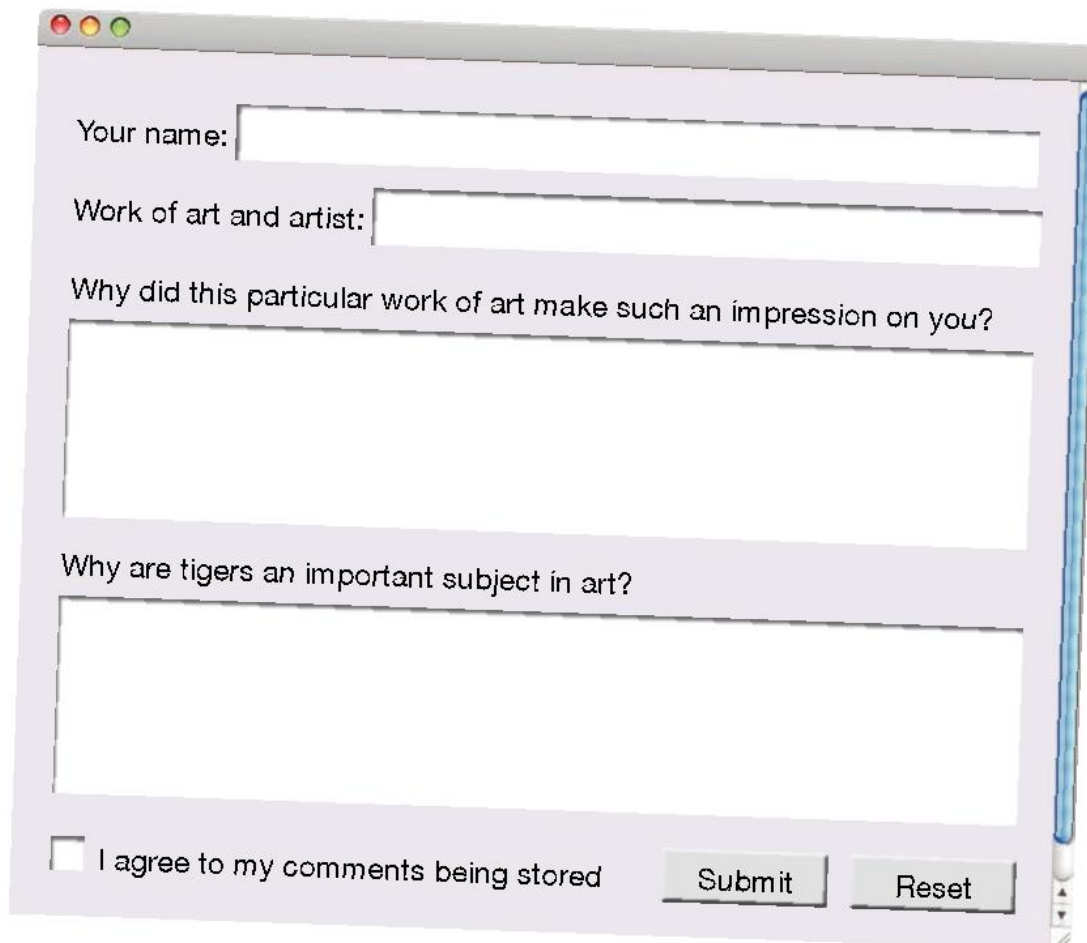
Compare and contrast two works of art. What do they say about human attitudes to tigers?

- Compare and contrast the style of the painting or sculpture. How realistic is the representation of each tiger? How do they show the way a tiger moves and behaves?
- What are the artists saying about human attitudes to tigers? Where did the artists get their information from?
- How different are these images of tigers to those you have seen on wildlife programmes on television, or a feature article in a magazine on wildlife conservation? 

## Commenting on art

Which of these representations of a tiger do you like the best?

Fill in this Art Gallery feedback form: 



The image shows a screenshot of a web browser window displaying a feedback form. The form is titled 'Art Gallery feedback form' and contains the following fields and elements:

- A text input field labeled 'Your name:'.
- A text input field labeled 'Work of art and artist:'.
- A text area labeled 'Why did this particular work of art make such an impression on you?'.
- A text area labeled 'Why are tigers an important subject in art?'.
- A checkbox labeled 'I agree to my comments being stored'.
- Two buttons: 'Submit' and 'Reset'.

# How can we protect people and tigers?

## A web page

In the Sundarbans area of Bangladesh, villages are very close to the tigers' territory. Usually the tigers are afraid of human beings, but recently they killed some villagers and their domestic animals during the night. The tigers are an endangered species and should not be killed, but the villagers need to protect themselves and their animals.

The following web page is about a project in the Sundarbans to help make it possible for human beings and tigers to live safely in close proximity to one another.

### GLOSSARY

**mangrove** forests, or mangrove swamps, are to be found in river estuaries in tropical parts of the world. Their tangled root systems can be seen above and beneath the water.

### Wordpool

stray  
to prowl  
innovative  
scheme  
to reduce  
to ensure  
to escalate  
anticipation  
deter  
decline



## Dogs protect villagers from man-eating tigers in the Sundarbans



A mangrove swamp

### Sundarbans man-eaters kill 50 people every year

January 2009. Stray dogs in Bangladesh are being trained to stop prowling tigers going into villages as part of an innovative conservation scheme.

Following the tragic news that three people were killed last week in the Sundarbans by tigers, conservationists from the Zoological Society of London are hoping that dogs can play a role in saving human life. For the first time, dogs are being used to help protect man from tigers.

The dogs will also reduce the number of tigers being killed by poachers, helping to protect this important and endangered animal. Field staff working on tiger conservation and research in the Sundarbans mangrove forests in Bangladesh have a tough job persuading the locals to protect endangered Bengal tigers, because of the danger.

### World's largest mangrove & 300-500 tigers

The Sundarbans form the world's largest mangrove forest and are a UNESCO World Heritage site. The forests are dense and rich with wildlife, providing many resources for local communities – and they are also home to one of the largest surviving populations of wild tigers in the world (approx. 300–500 tigers). The tigers are the top predators of the forests, and ensuring their survival helps keep the wildlife of the forest in balance.

### 50 people killed every year

Around 50 people are killed each year by the tigers of the forest, and most at risk are those people who have to work in or near the forest. It is not completely understood why tigers become man-eaters but it is thought that some older, sick or injured tigers may find hunting humans easier than other animals. The human–tiger conflict in the Sundarbans is escalating and despite tigers being legally protected since 1974, many are still being killed in response or in anticipation of attacks.

### Dog training

The Zoological Society in London is working with conservationists on various projects to conserve tigers. One of these is to train stray dogs to act as an alarm for any prowling tigers that come too close to the village borders. By alerting the villagers to a tiger's presence, the tiger can be frightened away instead of being hunted and killed. Although using dogs to protect humans from animal predators isn't a new idea, it is the first time they have been used in the battle to save tigers from extinction.

#### Traditional methods

The traditional protection method adopted by local inhabitants may not be the most effective – a high percentage of local people rely purely on spiritual belief systems for their protection from tigers. The project does not discourage this, but encourages individuals to also use more practical methods of protection that could deter a tiger attack, such as guard dogs to sound the alarm, a watchman with each party, and carrying large sticks.

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#### Sundarbans tigers

Numbers of the Indian (Bengal) tiger are in decline and the Sundarbans – which spans the border between India and Bangladesh – is a major territory for them. It is also the world's only remaining mangrove forest with tigers in it.

## Comprehension

- 1 Explain the conflict between the tigers and the villagers.
- 2 What do the conservationists and the Zoological Society of London want to achieve?
- 3 How can the stray dogs be used to help the villagers in the Sundarbans?
- 4 How do villagers traditionally protect themselves from tigers?
- 5 Do you think this new protection will work? Why or why not?

## Talking point

Conservationists, scientists, artists and the villagers who live in or near the Sundarbans mangrove forests all have different concerns when it comes to the subject of tigers.

- 1 How can they help each other in coming to a better understanding about tigers?
- 2 What can be done to protect the tigers and the villagers?


## Toolkit

The article on the Sundarbans tigers often uses descriptive words to clarify the information. It does this by using noun phrases that include adjectives to provide more specific detail. For example: *man-eating tigers*, *stray dogs*, *prowling tigers*, *innovative conservation scheme*.

## Writing a web page

Create a web page for a wildlife conservation project in your region. Include details about:

- the current situation and immediate action required
- what the local community feel about the situation
- what your organization hopes to achieve for the future.

Make your web page look authentic. Create an eye-catching heading or logo. Set out your material in an interesting way, for example by using headings, boxes and interactive fields where people can go to look up more information, or contact the organization. Include images and even advertisements around the edge. 



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## Making a road sign

Make a sign to warn local villagers and tourists of the danger.  
See some examples below to give you some ideas.

Try to communicate the danger without using words.



# How Africa and the cheetah became inseparable

## Fiction

From *Eye of the Wolf* by Daniel Pennac

In the following story, Africa is a young orphan boy in Morocco in North Africa. He lived in the desert in the part of Morocco he calls 'Yellow Africa'. He used to cross the empty desert with the traders and their camels, and would entertain the men with his story-telling. He had no name so they called him Africa. But one day his master sold him as a slave to the king of goats, a shepherd in the part of Morocco which he calls 'Grey Africa'. Here Africa looks after the goats and sheep.



An African cheetah.

### Wordpool

- ewe [pronounced 'yoo'] (line 4)
- to twitch (5)
- flock (7)
- vast (7)
- ram (10)
- cautiously (40)
- to devour (49)
- inseparable (66)



## ✎ Africa and the Cheetah ✎

The king of goats wasn't a cruel master, but he loved his flocks more than anything in the world. His curly white hair was like sheep's wool. He ate nothing but goat's cheese and drank nothing but ewe's milk, and when he bleated his words, the long hairs of his goatee beard twitched. He lived in a tent instead of a house, to remind him of the times when he tended the flocks himself, and he never got up off the vast curly black sheepskin that was his bed.

‘Yes, I’m too old now. Otherwise I wouldn’t need a shepherd.’

10 If a ewe fell ill or a ram broke his leg or a goat disappeared,  
he sacked his shepherds on the spot.

‘Do I make myself clear, Africa?’ The boy nodded. ‘Right,  
sit down and listen.’

The king of goats held out a large piece of cheese and a bowl  
15 of milk that was still warm, and he taught him how to be a  
shepherd.

Africa worked for the king of goats for two whole years.  
The inhabitants of Grey Africa thought it was incredible.

‘The old man doesn’t normally keep a shepherd for more  
20 than two weeks. What’s your secret?’

But Africa didn’t have any secret. He was a good shepherd,  
and that was all there was to it. He understood that flocks  
don’t have enemies. If a lion or a cheetah eats a goat from  
time to time, it’s because he’s hungry. Africa had explained  
25 this to the king of goats.

‘King, if you don’t want the lions to attack your  
flocks, you’ll have to give them something else  
to eat.’

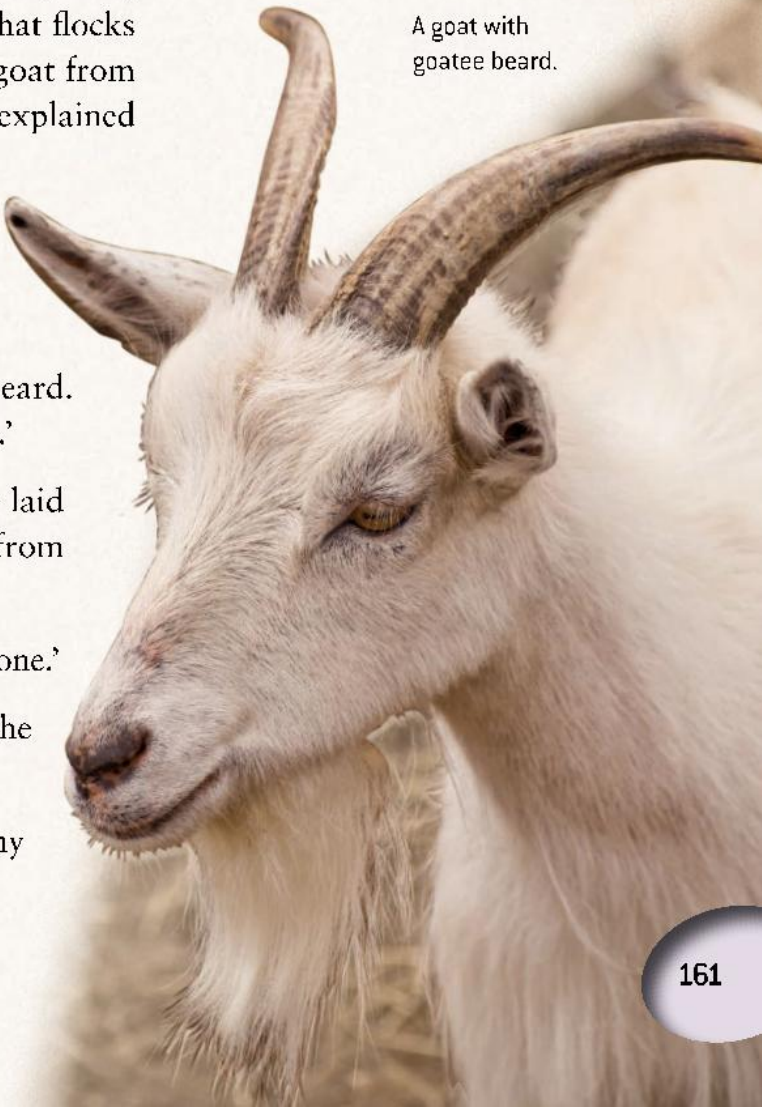
‘Feed the lions?’ The king of goats stroked his beard.  
30 ‘All right, Africa, perhaps it’s not such a bad idea.’

So, wherever Africa led the goats to pasture, he laid  
out large chunks of meat he’d brought with him from  
the town.

‘Here’s your share, Lion, so please leave my goats alone.’

35 The old lion of Grey Africa took his time sniffing the  
chunks of meat.

‘You’re a funny one, Shepherd, you really are a funny  
one.’ And then he tucked in.



A goat with  
goatee beard.

Africa held a longer conversation with the cheetah. One  
40 evening when the cheetah was creeping cautiously towards  
the flock, Africa said, 'It's no good pretending to be a snake,  
Cheetah – I heard you.'

The astonished cheetah poked his head above the dry grass.

'How did you know I was here, Shepherd? No one ever  
45 hears me!'

'I come from Yellow Africa. There's so much silence back  
there it sharpens our ears. Listen – I can hear two fleas  
arguing on your shoulder.'

With one snap of his teeth the cheetah devoured both fleas.

50 'Right,' said Africa, 'I need to talk to you.'

The cheetah was impressed so he sat down and listened.

'You're a good hunter, Cheetah. You can run faster than all  
the other animals, and you can see further too. Those are  
the skills a shepherd needs.'

55 There was silence. They heard an elephant trumpeting in  
the distance, then came the sound of shots ringing out.

'Foreign hunters ... ,' murmured Africa.

'Yes, they're back,' said the cheetah. 'I saw them yesterday.'

They were sad and silent for a while.

60 'Cheetah, what about teaming up with me as a shepherd?'

'What's in it for me?'

Africa stared at the cheetah for a long time. Two old tears  
had left black stains that went right down to the corners of  
his mouth.

65 'You need a friend, Cheetah, and so do I.'

And very soon Africa and the cheetah were inseparable.

DANIEL PENNAC

**Looking closely**

- 1 Write down all the words in the first paragraph which are connected with sheep and goats.
- 2 In what ways does the king of goats behave just like one of his flock?
- 3 What would his 'bleated' words sound like? (line 4)
- 4 Explain the following expressions in your own words: *couldn't get over it, tucked in, teaming up*.
- 5 Why did the old lion of Grey Africa say, 'You're a funny one'? (line 37)
- 6 What kinds of friends are 'inseparable'? (line 66)

**Toolkit**

The story *Africa and the Cheetah* makes use of a range of words to describe physical movements or actions that people and animals make. Add these to your word pool, and see how many more you can pick up. For example:

*bleated, twitched, sit, stroked, sniffing, creeping, poked, run, see, trumpeting, murmured, stared.*

**Comprehension**

- 1 Describe the daily life of the king of the goats. What kind of master was he?
- 2 Why was Africa such a good shepherd?
- 3 How did Africa 'astonish' the cheetah? Why was Africa's hearing so sharp? (line 43)
- 4 Which two sounds did Africa and the cheetah hear? (line 47) Why were the sounds significant?
- 5 How did Africa know that the cheetah needed a friend?
- 6 How can Africa help the cheetah and how can the cheetah help Africa?

**Journal**

Write a journal entry from the point of view of a wild animal, having a conversation with another animal. It could be about your encounter with a human being.

## Saved by the beast

There are many extraordinary stories of humans and animals learning to communicate with one another, and helping each other out.

In the following stories it is not the beast but 'man' who is the foe (enemy), and it is the relationship that the main character forms with a big animal that ultimately saves him.

### A classical fable

The story of Androcles and the Lion was first told by Aesop, the writer of fables who lived in ancient Greece in 620–560BCE. Since then, it has been re-told many times in stories, plays and paintings. Below is one English artist's picture of the story.

### Wordpool

weary (line 3)

relief (17)

to relieve (19)

association (25)

spectacle (35)

combat (35)

thereupon (53)



*Androcles and the Lion* painted by Briton Rivière in 1908.

## ☞ Androcles and the Lion ☜

It happened in ancient times that a slave named Androcles escaped from his master and fled into the forest, and he wandered there for a long time until he was weary and almost dead from hunger and despair.

5 As he lay resting beneath a tree, he heard a lion near him moaning and groaning and at times roaring terribly. Even though he was so weak, Androcles got up and rushed away.

But as he hurried through the bushes he stumbled over the root of a tree and fell down twisting his ankle. When he  
10 tried to get up he saw the lion coming towards him, limping on three feet and holding his forepaw in front of him.

Looking more closely at it, Androcles saw a great big thorn pressed into the paw, which was the cause of all the lion's trouble. Plucking up courage, he seized hold of the thorn  
15 and drew it out of the lion's paw.

The great beast roared with pain when the thorn came out, but soon after found such relief that he rubbed up against Androcles and showed, in every way that he knew, that he was truly thankful for being relieved from such pain.

20 Instead of eating Androcles up he brought him a young deer that he had killed, and Androcles managed to make a meal from it. For some time the lion continued to bring what he had killed to share with Androcles, who became fond of the huge beast.

25 But their happy association did not last. One day a number of soldiers came marching through the forest and found Androcles, and as he could not explain what he was doing they took him prisoner and brought him back to the town from which he had fled.

30 Here his master soon found him and brought him before the authorities, and he was condemned to death because he had fled.

Now it used to be the custom to throw murderers and other criminals to the lions in a huge circus, so that the public  
35 could enjoy the spectacle of a combat between them and the wild beasts.

So Androcles was condemned to be thrown to the lions, and on the appointed day he was led forth into the Arena and left there alone with only a spear to protect him from the  
40 lion. The Emperor was in the royal box that day and gave the signal for the lion to come out and attack Androcles.

But when the great beast came out of its cage and got near Androcles, what do you think it did? Instead of jumping upon him, it rubbed up against him and stroked him with  
45 its paw and made no attempt to do him any harm.

It was of course the lion which Androcles had met in the forest. The Emperor, surprised at seeing such a strange behaviour in so cruel a beast, summoned Androcles to him and asked him the reason for it.

50 So Androcles told the Emperor all that had happened to him and explained that the lion was showing its gratitude for having been relieved of the thorn.

Thereupon the Emperor pardoned Androcles and ordered his master to set him free, while the lion was taken back  
55 into the forest and let loose to enjoy freedom once more.

### Talking point

*Androcles and the Lion* was first written by Aesop, the ancient Greek writer of fables. Aesop used to write the moral of the fable at the end of the story. For example, at the end of *The Farmer and the Stork*, he wrote the moral: 'If you choose bad companions no one will believe that you are anything but bad yourself'.

- 1 What do you think would be the best moral to write at the end of this story?
- 2 What does this story teach you about human behaviour?
- 3 Do you think that there is more than one moral to this story?



## Fiction

### From *The Great Elephant Chase* by Gillian Cross

The following is an excerpt from a novel called *The Great Elephant Chase*, set in the United States in the nineteenth century. It is about an unhappy fifteen-year-old boy called Tad who lives with his aunt, who treats him like a servant. Esther, the cruel housemaid, is always trying to get him into trouble.

On this particular day in the story, Tad has been sent to the store, but on the way he has stopped to watch a very exciting scene: a visiting showman with an elephant in the railway depot.

The showman has fooled the audience into believing that he has a magical 'elephant remedy'. The way he does this is by putting on a show. He has an accomplice in the audience, a little girl who pretends to be crippled. The elephant lifts the girl up high in the air, and then drops her down again. She pretends to be unconscious. The showman then gives her his 'elephant remedy' and she regains consciousness and is no longer crippled! Everyone in the crowd then wants to buy his 'elephant remedy'. By the time they find it does not work, the showman and his elephant have moved on.

Tad waits around for the show, but sees Esther in the audience and he is so afraid of being caught that he goes to hide behind a wagon.

### ☞ Tad and the Elephant ☞

He meant to duck down behind the railroad wagon. But then, out of the corner of his eye, he saw Esther turn in his direction. Without thinking he bolted up the ramp, into the wagon. His feet thudded on the wooden floor and his heart  
 5 thudded harder. Desperate for cover, he squeezed in among the hay bales at the far end, pulling them round to hide him. At every moment, he expected to see Esther in the doorway, pointing her finger spitefully at him. But she didn't come.

It was the crowd that trapped him. Suddenly, everyone surged  
 10 back from the depot towards the wagon. Tad's hiding place, which had been deserted, was surrounded by people, and the showman was shouting to them.

## GLOSSARY

The American English word **railroad** is 'railway' in British English.

The showman had put on his elephant act in the **railroad depot**. The *depot* is where the train carriages or **wagons** not currently in use are kept.

The wagon in which Tad hides is stationary in a **siding** which is a dead-end railway track.

A **freight** train is made up of *wagons* carrying goods rather than passengers. These wagons have high sides and no windows.

The side of the wagon can be let down to form a **ramp** for the elephant to walk up.

The **locomotive** is the part of the train, where the engine is, which pulls the rest of the carriages. The locomotive is **coupled**, or joined to the rest of the train.



A showman with his elephants.

15 ‘Be patient, good people! I will certainly sell you some of my elephant remedy. But first I must put the elephant in here.’

A heavy foot thudded on to the ramp. Peering through a gap in the hay bales, Tad saw an enormous black shape blocking the doorway. It took one step towards him and then hesitated, flapping its ears.

20 ‘Move up, Khush!’ the showman said, impatiently. ‘Move up!’

Tad saw the outline of the showman’s short, sharp stick. The elephant still hesitated and the stick jabbed at its great flank. Khush stumbled up the ramp and into the wagon. The next  
25 moment, the ramp closed with a clang, shutting out most of the light. Tad heard a lock click and then the shuffling hum of the crowd moving back towards the depot. He was locked in with the elephant.

### Wordpool

- hay bale (6)
- to surge back (9)
- deserted (11)
- to jab (23)
- flank (23)
- to cower (31)
- to purr (50)
- to grow accustomed (57)
- to lull (60)
- to haul (69)
- jerk (71)
- to be picked on (73)

The smell of it filled his nostrils and its movements rustled  
30 the hay that surrounded him. If he tried to call for help, who  
knew what it would do? Tad cowered in the hay, trying not  
to breathe. But the elephant was tugging at the bales and  
reaching round them with its trunk. He could feel the bales  
35 move.

'Steady, there. Steady, Khush,' Tad muttered as if he were  
talking to a nervous horse.



In answer, the long grey trunk snaked round the nearest bale  
and found Tad's head. The delicate end of the trunk moved  
45 slowly over his face, from top to bottom and then from side  
to side, feeling the shape of his nose and the curve of his  
mouth. It was damp and gentle, gentler than any human  
hand Tad could remember. It brushed his closed eyelids, and  
a strange rumbling came from the elephant, low and soothing,  
50 like the purring of a contented cat. Tad kept absolutely still,  
barely breathing.

A second later, Khush turned away and began to pull at the  
hay, stuffing it into his mouth and reaching for more. He  
was like a huge wall between Tad and the door, immovable  
55 until the showman came back. Perhaps it was best to wait

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for that. Tad settled himself in his corner and let his eyes grow accustomed to the darkness. But the showman was a long time. The hum of voices round the depot went on and on, and the air inside the wagon grew hotter as the sun got up. Slowly, lulled by the elephant's steady chewing, Tad let  
60 his eyelids close. By the time the showman returned, Tad was fast asleep, curled up in the hay. No noise from the door woke him because he didn't open it. He simply called to the elephant, 'Steady there, Khush. We're on our way now. Steady,  
65 boy.'

It was the crash of the metal that woke Tad, as the wagon was coupled on to the freight train. And by then it was too late. Khush shuffled and stamped and trumpeted as the car was hauled out of the siding, and no one heard Tad yelling  
70 and knocking on the side. There was a long whistle and a jerk, and then the locomotive pulled the train out of the depot and away down the valley. After fifteen years of being watched and picked on and pointed at, Tad slid out of his home town so secretly that no one, except an elephant, knew  
75 he had gone.

GILLIAN CROSS

### Toolkit

*Tad and the Elephant* is a story told entirely using third person pronouns. This means that the narrator, who isn't part of the story, tells the reader what happens to all the characters and things in it. It uses the pronouns: *he, she, him, her, his, hers, it, its, they, them, their.*

For example:

At every moment, he expected to see Esther in the doorway, pointing *her* finger spitefully at *him*.

It took one step towards *him* and then hesitated, flapping *its* ears.

Tad finds himself on a freight train like this one.



### Looking closely



- 1 Which verbs in paragraph 1 describe Tad's movements? What sort of movements are they?
- 2 What does the adverb 'spitefully' tell you about the sort of person Esther was? (line 8)
- 3 Which words and phrases give you an idea of the elephant's size? (paragraph 4)
- 4 Which words tell you what Tad could hear? What did the sounds tell him? (line 26)
- 5 What does the verb 'snaked round' tell you about the way the elephant's trunk approached Tad? (line 43)
- 6 What do the words 'gentler than any human hand Tad could remember' tell you about Tad's life, and about the touch of the elephant's trunk? (line 47)
- 7 What was the elephant trying to do when he 'shuffled and stamped and trumpeted'? (line 68)
- 8 What do the words 'being watched and picked on and pointed at' tell you about Tad's life? (line 73)


### Comprehension



- 1 Why did Tad change his mind about hiding behind the wagon?
- 2 Why was the showman in a hurry when he put the elephant in the wagon?
- 3 What could Tad see as he peered through a gap in the hay bales?
- 4 Why did Tad find the rumbling which came from the elephant 'soothing'?
- 5 Why did Tad not call for help when he found himself locked in with the elephant?
- 6 Describe how the elephant reacted to Tad's presence.
- 7 Why did no one hear Tad yelling and knocking?

### Writing the next chapter

The next chapter of the novel opens with Tad and the Elephant Khush both riding along together in the railway wagon.

Write your version of the next chapter. Make a brief summary, of how you think the story could develop from here. What kind of bond does Tad develop with the elephant? 

### Talking point

Tad is shut in the wagon with the elephant.

- 1 What do you think will happen?
- 2 How would you feel?
- 3 Will he ever get back home again, or will he take this opportunity to start a new life?

# 10

## Secrets of the sea

### What lies beneath

#### In this unit you will:

##### Experience:

- New Zealand
- India
- China
- the South Seas

##### Read:

- a newspaper article
- autobiography
- poetry

##### Create:

- a presentation
- an interview
- a description
- a persuasive argument

Below the thunders of the upper deep,  
Far far beneath in the abysmal sea,  
His ancient, dreamless, uninvaded sleep  
The Kraken sleepeth ...”

From ‘The Kraken’ by Alfred Lord Tennyson (1809–1892)



In the second half of the nineteenth century, the English poet Tennyson wrote his sonnet, a fourteen-line poem, called ‘The Kraken’. He imagined the Kraken as a gigantic creature living at the bottom of the sea which would one day come to the surface. He imagines this great creature sleeping undisturbed deep, deep under the sea. One day it will be woken from its sleep.

#### GLOSSARY

**abysmal** means bottomless.

**sleepeth** is an old-fashioned form of sleeps.

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## What is a Kraken?

*Krake* in German means octopus and in Swedish it means a deformed animal. Many stories have been written about such creatures from the depths of the sea. Many films and video games have also been produced.

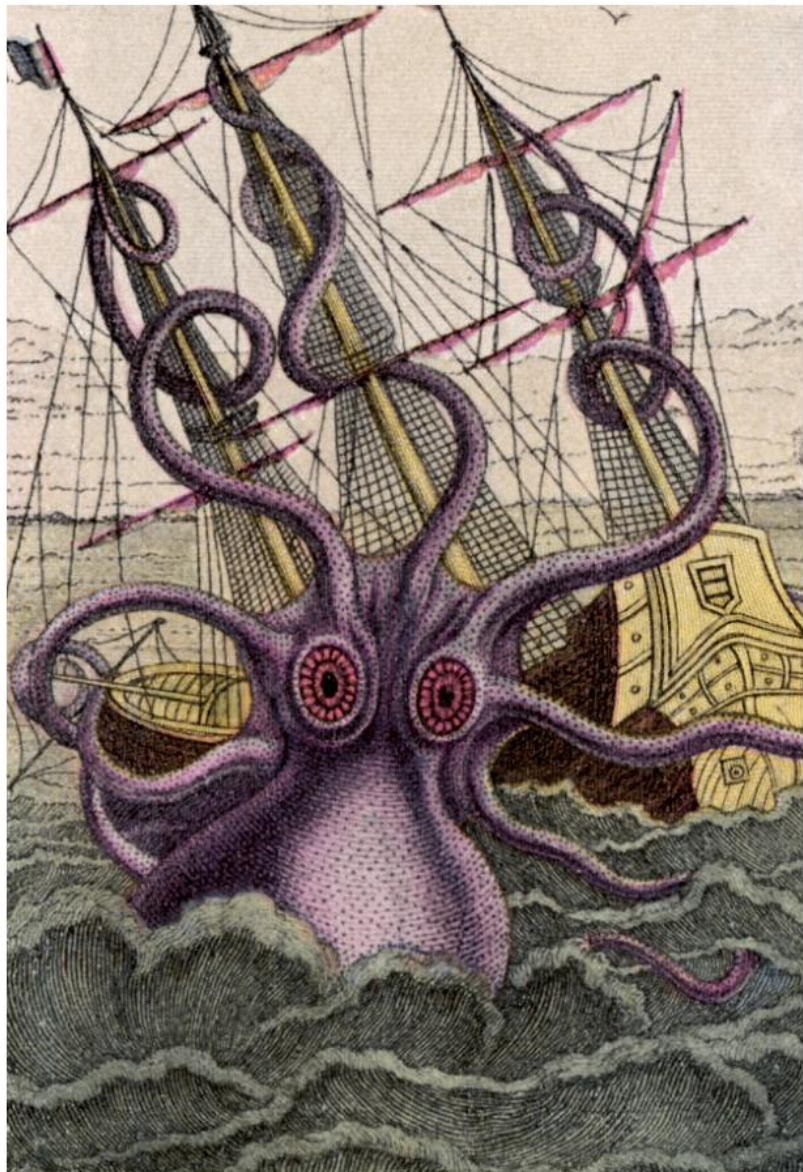
Have you eaten squid or octopus? Did you know how huge they can grow? Stories of a giant sea creature like a gigantic octopus or squid have been told for centuries. In the thirteenth century, for example, the Norwegian saga *Órvar-Odds* told the story of such a creature. In 1801 French sailors reported that their ship had been attacked by one off the coast of Angola in Africa. The French artist Pierre Denys de Montfort read about it and painted this dramatic picture.

### Talking point

- 1 Do you know of any mythical creatures that may be based on the sightings of real animals?
- 2 What is it about the sea, that makes it more possible that some of these fantastic creatures actually exist?
- 3 Where are they most likely to hide?



Restaurant offering fast-food octopus.



A ship in the embrace of a colossal squid painted by Pierre Denys de Montfort in 1801.

## Newspaper article

The following newspaper article is a report on an amazing catch by fishermen in New Zealand

### GLOSSARY

**calamari rings** are slices of squid for frying.

27 February 2007

THE  
INDEPENDENT

# The Monsters from the Deep

**They're huge. They're ferocious. They were – until now – reassuringly rare. But the capture of a spectacular colossal squid could be a symptom of something bigger. Kathy Marks reports.**

It is one of the most mysterious creatures of the deep ocean, and one of the most elusive. Only half a dozen colossal squid have been caught. The specimen hauled out of the waters of Antarctica weighed 450 kilograms, with eyes as big as dinner plates.

The gigantic sea creature, at least 15 metres long, with razor-sharp hooks on the end of its tentacles, was feasting on a Patagonian toothfish when it was caught by New Zealand fishermen this month. Experts described it yesterday as a 'phenomenal' find. One said that if calamari rings were made from it, they would be the size of tractor tyres.

Colossal squid are not only larger than giant squid, but also meaner. They are in fact not related to giant squid, which grow to a maximum of 'only' 13 metres. However, they are active and aggressive killers and have been known to attack sperm whale.

While the giant squid has suckers lined with small teeth on the end of its tentacles, the colossal squid has two rows of rotating sharp hooks on its eight tentacles. Its tentacles surround a parrot-shaped beak which is strong enough to cut steel cable. The beak and the hooks are a lethal combination.

The New Zealand Fisheries Minister who announced the discovery of the new specimen said it took fishermen two hours to land it. They had been fishing with long lines for Patagonian toothfish in the Southern



A New Zealand fisherman with the colossal squid caught in the Southern Ocean. It is thought to be the largest ever found, weighing 450kg.

Ocean. The Minister said, 'The squid was eating a hooked toothfish when it was hauled from the deep'. The crew stopped long lining and manoeuvred the squid into a cargo net to haul it in. It was then frozen onboard and brought back to New Zealand for analysis. Experts have yet to examine it, but they believe it to be the first intact adult male ever landed.



Patagonian toothfish

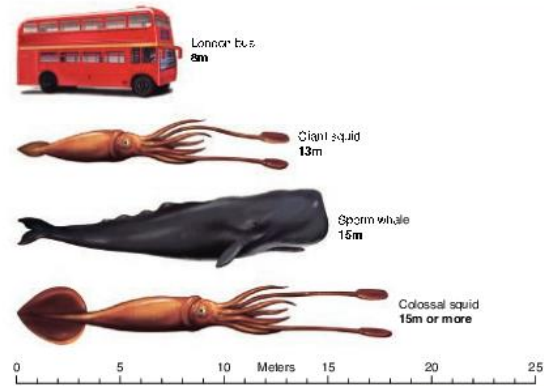


Diagram showing comparative lengths.





### Talking point

What would a conservationist's response to this article be?  
Should we live and let live?

## Measuring the length of a squid

How big is a colossal squid? Work out just how big a Giant Squid is. Stand with both your arms outstretched. Ask another student to measure from one fingertip on one hand to the other. If the measurement is about one metre, get 13 students to stand with arms outstretched fingertip to fingertip and see just how long a Giant Squid is. What about a Colossal Squid?



### Comprehension

- 1 Colossal squids have been caught before. What is special about this one landed by New Zealand fishermen?
- 2 How did the fact that the toothfish was 'hooked' enable the fishermen to catch the colossal squid?
- 3 How did they manage to land the squid?
- 4 What is the 'lethal combination' on the colossal squid?



### Looking closely

- 1 What is 'reassuring' about the rarity of colossal squids?
- 2 Catching the colossal squid is described as 'phenomenal'. Explain what this means in your own words.
- 3 Which details tell you how strong the colossal squid's beak is, and how big its eyes are?


### Wordpool

Discuss the meaning of the following words.


ferocious	phenomenal
reassuringly	aggressive
colossal	to rotate
symptom	lethal
elusive	intact
to feast on	

Make your own word pool of any other unfamiliar words.

### Word origins

to *manoeuvre* is to move or manipulate something with great skill. Its curious spelling results from its derivation. *man-* comes from Latin *manus* meaning hand and *oeuvre* is the French *l'oeuvre* meaning work. 

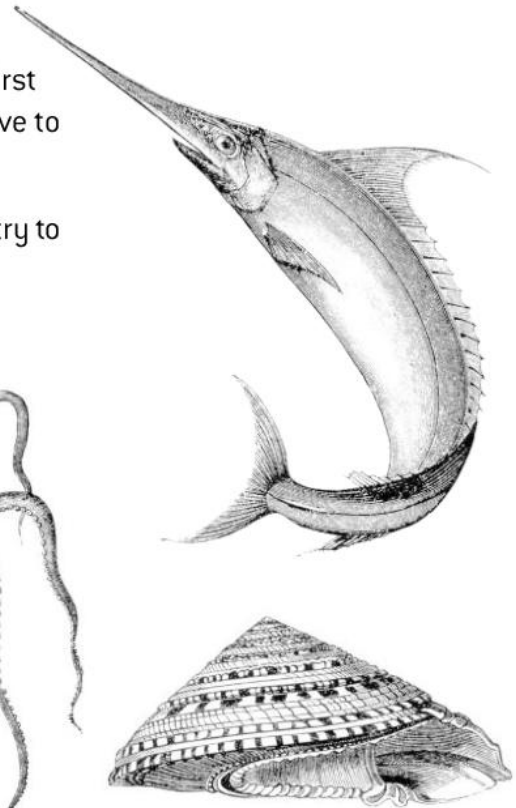
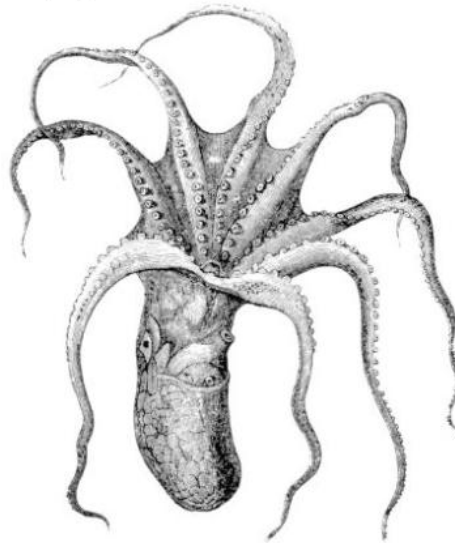
### Toolkit

Like the following sentence from the article, you can use the 'not only ... but also' structure in your sentences: 'Colossal squid are not only larger than giant squid, but also meaner.' It can be used to compare two things, and also to further emphasize their differences. 

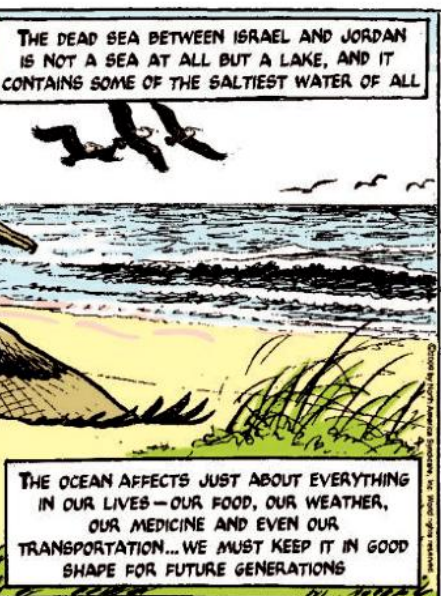
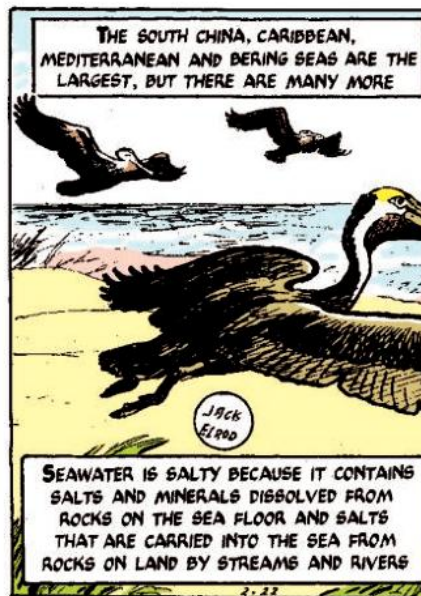
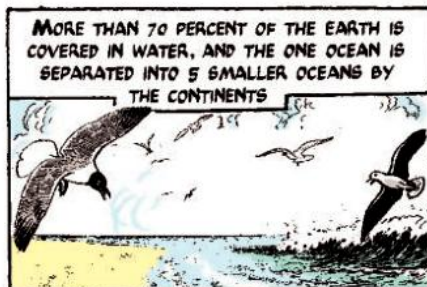
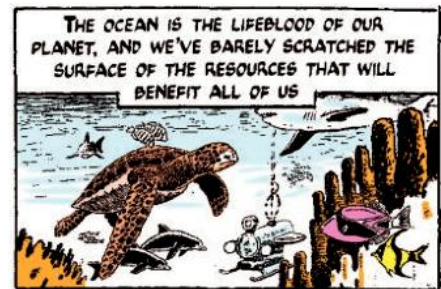
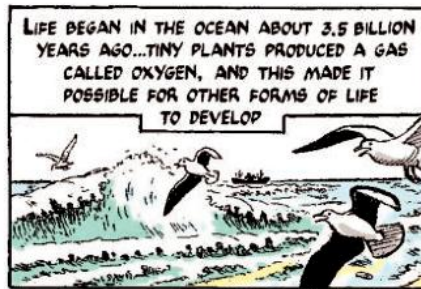
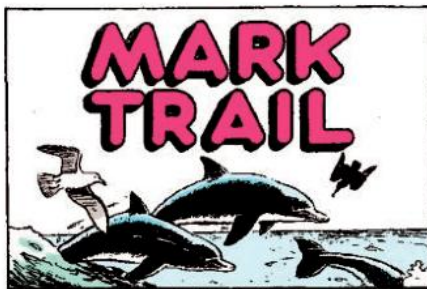
# Picture this

A picture tells a thousand words, or does it? Sometimes our first sight of a marine animal is a vague shape in the water, or we have to rely on an early artist's impression of an exotic or rare species.

Read the comic strip below to learn more about the oceans, and try to identify the marine animals on these pages.




## Comic strip



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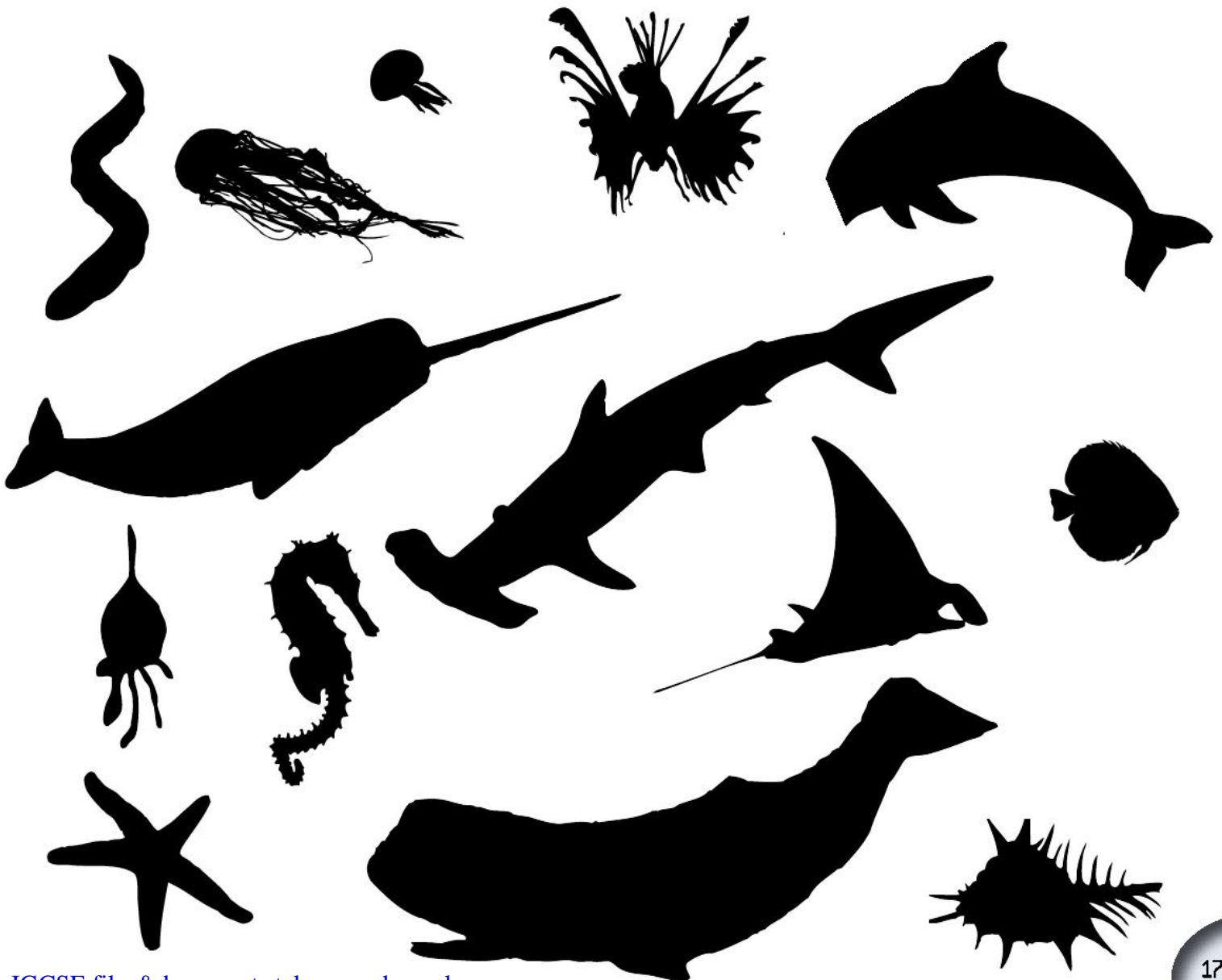
## Research and make a presentation on ocean creatures

Choose an ocean creature to research. It could be a sea bird, mammal or fish.

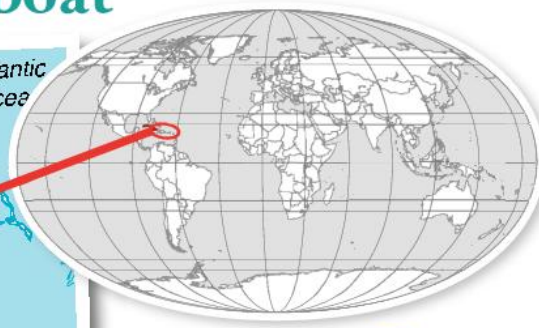
- Find out all you can about your chosen creature. Make notes and copy and collect pictures.
- When you have all your material, discuss the best way to present it. You could make a poster, a booklet or a comic strip like Mark Trail's.
- Your group could present the results of your research as one very large wall poster in ocean-colours. 

### Comprehension

- 1 How many oceans are there?
- 2 What is the difference between a sea and an ocean?
- 3 Why is the ocean salty?
- 4 Why do we need to look after the ocean?



## Crossing the sea by boat



Map of Cuba in the Caribbean.

**Talking point**

- 1 What do you think the artist means by this statement?
- 2 How would you describe the boat in the painting?
- 3 What do you think the white shapes are? What do they suggest to you?

The sea is important to people in other ways, too. It can be the way to reach another land and a new life. Look at this painting by the Cuban artist Isaac John Lewis. It comes from a series of paintings about which the artists says: ‘This series is all about those Cubans that left and are still leaving their beloved island by sea, sailing away in anything that floats, but still carrying their own Cuba with them, even if it is only in their hearts.’

### Interviewing someone who crossed an ocean by boat

With a partner, make up a list of questions to ask someone who crossed an ocean by boat to make a new life in another country.

- What was your experience of the voyage?
- What kind of risks did you take?
- What is life like in your new country?
- Do you miss the country where you were born?



Painting of Cubans sailing away to a new life by Isaac John Lewis.

## What if you have never seen the sea?

If you live in a land-locked country, the experience of seeing the sea for the first time must be amazing. But imagine what it must be like 'seeing' the sea for the first time if you are blind.

### Autobiography

From *Vedi* by Ved Mehta

Ved Mehta, the writer of the following text, is now an American scholar and writer. He was born in 1934 in a part of the subcontinent which became Pakistan. When he was four years old he contracted meningitis and was left totally blind. His father, a Hindu doctor, wanted his son to have the best chance in life and he sent him thirteen hundred miles away to a boarding school, the Dadar School for the Blind in Bombay (now Mumbai). There he was to learn English and braille, despite the fact that his first language was Punjabi and the other pupils spoke Marathi.

The principal, Mr Ras Mohun, wanted his pupils to have the same educational opportunities as sighted children, including sport and outings. In the following text, Vedi goes on a school trip to experience the sea for the first time in his life.

### Our Trip to the Sea



One warm day, there was a series of explosions at the front gate. At first, I thought someone was setting off firecrackers, but then I realized that what I heard was a motorcar engine backfiring. We heard such engine sounds all the time mixed with the clip-clop of horses, the clatter of handcarts, and the clink and ponk-ponk of bicycle bells and car horns. They were the sounds of passing traffic. No vehicle, it seemed, ever stopped in front of the school.

### GLOSSARY

**Mamaji** is the Punjabi word for 'Mummy'

A vehicle **backfires** when petrol ignites and makes a small explosion in the exhaust pipe. It happens with poorly maintained vehicles.

**tug-of-war** is a game played between two teams of people, each team pulling as hard as they can on a rope held between them. The team which finally lets go loses.

The **Sighted Master** At the school the master in charge was not blind. The children called him 'the sighted master' because he 'had sight' and could see.

**Partially sighted** people have some sight. They may perhaps be able to see shapes or even read words if they are enlarged for them.

**Totally blind** people have no vision at all.

### Wordpool

firecracker (line 2)  
backfire (4)  
lorry (10)  
annual (22)  
to alternate (33)  
shack (36)  
to hesitate (40)  
to fling (past tense *flung*) (53)  
to retreat (54)  
bathe (59)  
school compound (64)  
to shrink (past tense *shrank*) (65)

‘Mr Ras Mohun wants us all at the front gate!’ Bhaskar  
10 cried, running into the boys’ dormitory. ‘There’s a lorry! We  
are really going to Juhu Beach!’

We had heard Mr Ras Mohun mention the visit to Juhu  
Beach and we had all talked about going to the seaside,  
without knowing exactly what it was.

15 ‘Why are we going in a lorry?’ I asked.

‘Because there are no trams to Juhu Beach, you son of an  
owl,’ Abdul said. ‘It’s really far.’

The lorry had no seats, so we all sat on the floor, the boys  
on one side and the girls on the other. I wanted to run around  
20 but Mr Ras Mohun was addressing us from the front of  
the lorry.

‘Boys and girls, this is our first annual holiday at Juhu Beach,’  
he said. ‘Juhu Beach is on the Arabian Sea, and we have a  
day’s holiday. I want you to stay in your places, because the  
25 ride is bumpy.’

To help us pass the time, Miss Mary led us in a new song.  
It really only had one line: ‘John Brown’s Bottle Number  
One Hundred and One’. Each time we sang it, we would  
sing out one number less than the time before. The song  
30 sounded festive to us, and we felt we were really on an annual  
holiday.

At Juhu Beach, I heard a sound I’d never heard before – a  
gigantic roar alternating with the sound of a huge amount  
of water rushing out. I wanted to run towards the sound  
35 and touch it, and to feel what it was really like, but the  
Sighted Master herded us boys into the boys’ shack. He gave  
us each a pair of bathing trunks and we got into them.

‘Now you can do what you like,’ the Sighted Master said.  
‘But don’t go beyond the rope in the water.’

40 I hesitated for a moment, wondering how, amid the roar and  
the rush, I would hear the Sighted Master ringing the bell

on the other side of the rope. But the partially sighted boys started running toward the roar and the rush, calling back, 'Abdul, Reuben! Vedi! There is nothing in the way! You can  
45 run, too!'

I ran towards the roar and the rush. The air smelled of salt and coconut. There was hot, grainy, dry ground underfoot. It was so hot that I could scarcely bear to put my feet on it, so I had to run fast, and couldn't stop to examine it. Suddenly,  
50 I was in the water, being carried out. It closed over my head. I forgot everything. I felt I'd never been so happy. A jolt opened my mouth. I was rapidly swallowing water that tasted of tears – buckets of them. I was flung back, choking. Again the water closed over my head. The water retreated.  
55 I lay on the water, wondering how far the water could take me. Then I came up against the rope, as thick as the one we used for the tug-of-war, and I heard the Sighted Master calling to me, 'That's far enough! Come back! You'll drown!'

We spent the day bathing in the water and running around on the new ground. I couldn't get over the way it shifted around, almost like the water. We could go into the water as often as we liked, and when we ran we just had to keep the sound of the ocean to our left or right, depending on which way we were facing. The school compound suddenly  
60 shrank in my mind, like a woollen sock Mamaji had knitted for me which became so small after it was washed that I could hardly get my hand in it.  
65

VED MEHTA

### Looking closely

- 1 How does Vedi describe the sounds of the passing traffic?
- 2 Which words tell you that the children were excited? (paragraph 2)
- 3 What did the sea sound like to Vedi?
- 4 How did Vedi describe the feel of the sand? Why did he call it 'ground' and not 'sand'? What did he find so amazing about it? (line 47)
- 5 Why did Vedi say the water 'tasted of tears'? (line 53)
- 6 How does a sock shrunk in the wash describe Vedi's experience?

## Comprehension

- 1 In the first paragraph Vedi heard the sound of backfiring. Why was this sound different from all the traffic sounds which he usually heard? (paragraph 2)
- 2 How do you think the children were feeling in the lorry? How did they pass the time?
- 3 How did the Sighted Master prevent the children from going too far out in the sea?
- 4 How did Vedi respond to the new experience of sand and sea?
- 5 How did Vedi's thoughts about the school change when he was in the water?

## Describing an object

Read through *Our Trip to the Sea* again. Which words and phrases tell you that Vedi is using his senses of smell, touch and hearing instead of his sight?

- Think of an object. It could be as small as a grape, or as big as an aeroplane. Describe it to your partner.
- Write a short description, and illustrate it with a picture.

## Toolkit

Several of the sentences in *'Our Trip to the Sea'* contain clauses that use the word 'so' to introduce the 'result' of an action or situation. For example:

'The lorry had no seats, so we all sat on the floor ...'

'It was so hot that I could scarcely bear to put my feet on it, so I had to run fast ...'

The word 'so' can also be used as an intensifier, as in the example 'so hot'.

### Journal

Write a journal entry about a school trip you went on, or one you wished you had gone on. It may have been a pleasurable experience - or not!



## How happy are the fish?

Seas and rivers are abundant with marine life. Did you know that the words for 'fish' and 'abundance' are pronounced the same in Chinese? Fish symbolize wealth and happiness and are, therefore, a popular subject in Chinese art. Find as many images as you can of fish in Chinese paintings and on porcelain.

### Poetry

The poem on the following pages about two fishermen has been translated from the Chinese. In English the plural of *fish* is *fish*. The poet uses the more poetic form *fishes*.



### ☞ The Joy of Fishes ☞



Chuang Tzu and Hui Tzu  
Were crossing Hao river  
By the dam.

Chuang said:

5 'See how free  
The fishes leap and dart:  
That is their happiness';

Hui replied,

10 'Since you are not a fish  
How do you know  
What makes fishes happy?'

Chuang said:

'Since you are not I  
How can you possibly know  
15 That I do not know  
What makes fishes happy?'



Hui argued:

'If I, not being you,  
Cannot know what you know

20 It follows that you  
Not being a fish  
Cannot know what they know.'

Chuang said:

25 'Wait a minute!  
Let us get back  
To the original question.

What you asked me was

'How do you know

30 What makes fishes happy?'  
From the terms of your question  
You evidently know I know  
What makes fishes happy.

I know the joy of fishes

35 In the river  
Through my own joy, as I go walking  
Along the same river.'

CHUANG TZU, translated by Thomas Merton




*Carp* by Chao Shao-An,  
painted in 1969.

## Comprehension

- 1 Describe the scene in the poem.
- 2 What does Chuang say at the beginning that prompts Hui to question the logic of his statement?
- 3 How does Chuang finally answer this question?
- 4 What do you think makes Chuang so convinced that the fish are happy?
- 5 What do you feel is the atmosphere of the poem? Quote lines to support what you say.

## Writing a persuasive argument

In the poem the two fishermen use persuasive arguments to express their points of view. Which do you think is the most persuasive? Why? Now write your own persuasive argument.

- Think of a scenario in which two people present opposing points of view on a topic.
- Write your argument like a play script without using speech marks, to present both sides.
- Remember to use persuasive language. They are not just 'having an argument' to express their irritation! Make it a good experience by presenting well-rounded arguments and ending on a positive note. 

## Toolkit

There are two common uses of the word 'since'. One way, that is to indicate time, as in 'since the time that ...'.

*Example:* I have not seen my sister since she emigrated to Australia.

Another way is to use the word 'since' to mean 'because' or 'seeing that':

*Example:* Since you are not a fish, how do you know what makes fish happy?

## Extension read

### From *Moby Dick or the White Whale* by Herman Melville

*Moby Dick*, first published in 1851 by the American writer Herman Melville, is a story about a big white whale. In this story you are going to meet several members of the crew of the whaling ship, the *Pequod*: Ahab, the captain, and his crew, Fedallah, Starbuck, Tasego, Stubb, Bildad and Queequeg, the harpoonist, a native from the South Seas, and Ishmael (who is the narrator of this story). In this extract, Pip, a galley-boy, who was born into slavery finds himself in a terrifying situation.

### ∞ The Quest for Moby Dick ∞

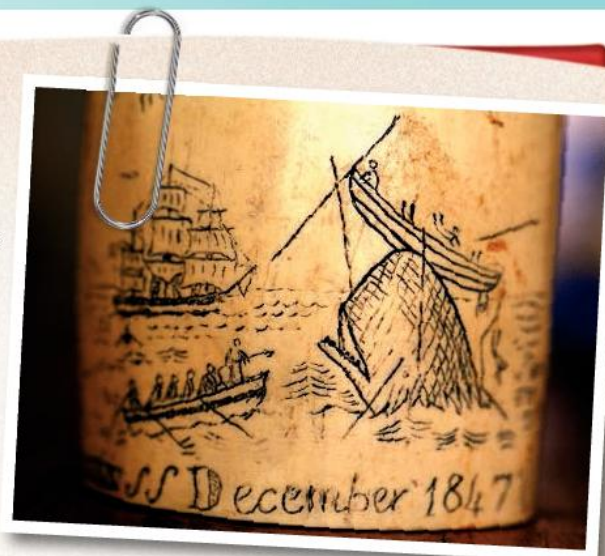
‘There she blows! The White Whale!’

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

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

Ahab was on his quarterdeck shouting commands. There  
15 was a gleam in his eyes. ‘Raise the sails! Up! Up! Steer for the spout. Lay on more canvas, I said! Put your backs into it! Put on more sail!’

Again the whale spouted – a sight so beautiful that grown  
20 men gasped. Three times it showed us its white cockade of water. The sight certainly taunted Ahab. ‘Make after him, why don’t you!’ We bore down on the spot as fast as sail and wind would carry us.



A sailor’s depiction of a whaling expedition on a whale tooth, engraved in the year 1847.

### Wordpool

to doze [line 2]  
to clatter [3]  
plume [12]  
gleam [15]  
spout [18]  
to bear down [21]  
to scribble [27]  
perch [30]  
involuntary [36]  
dominion [40]  
devour [104]

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

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

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

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

45 One day, one of the oarsmen sprained his hand and could not row. 'Pip shall go in his place,' decreed Bildad who, as a part-owner, did not want a penny's profit lost because of a boat short-handed.

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

## GLOSSARY

**ivory leg** One of Captain Ahab's legs is missing from the knee down and has been replaced by a section from a sperm whale's jawbone.

A **geyser** is another word for fountain.

A **cockade** is a knot of ribbons and feathers worn on a hat.

**Excalibur** is the name of King Arthur's sword.

The first outing, Pip did nothing wrong, and the smile crept back to his lips. But the second time we gave chase to a whale, things did not go so smoothly. We were after a Right whale – so called because it swims slowly and floats when it’s dead, which makes it the ‘right whale to hunt’. Tashtego threw his harpoon, and it struck, good and sound, behind the eye. The whale – as whales will – gave a twitch, and thrashed its tail against the bottom of the boat; it happened to hit the boards directly under Pip’s seat. Thinking the boat would be smashed to pieces, he leapt up in terror – clean over the side, taking with him the length of the harpoon rope as it began to pay out. The whale bolted, the line went taut. It coiled tight round Pip’s chest and neck, and his lips turned instantly blue as he was towed along, sometimes above water sometimes below, caught in a knot somewhere between the running whale and the boat it was towing.

‘Wretched boy!’ yelled Tashtego, drawing his knife. He glanced at Stubb, who hesitated for a moment. He liked Pip. But there again, the whale was big. The profits from it would be good. Boys are two-a-penny.

‘Cut!’ ordered Starbuck, from the middle of the boat, and Tashtego cut through the harpoon rope. The whale escaped. Pip was saved. But by God, we cursed him for losing us the whale! Starbuck pulled the boy out of the water by his shirtfront and bellowed in his face. ‘Do that again, boy, and I shall leave thee to drown, I promise thee! We’ve had precious few whales this voyage, without having to give one up for the likes of thee! We’ll cut no more ropes for thee, dost comprehend me?’

I liked Starbuck the better for giving the order to cut. We were all fond of Pip. Yes, I liked Starbuck the better for pitying him.

The next time it happened, Starbuck was not in the boat. A whale’s tail slapped the bottom of the boat and Pip jumped. This time, he did not foul the rope. But the whale bolted, the rope grew taut, and the whale-boat started its headlong



A nineteenth-century woodcut of a Right whale spouting.

### Word origins

*to bellow* is from the Old English word *bylgian*, which means to sound or roar. Originally used to describe the sounds animals make.

*comprehend* comes from the Latin *comprehendere*, which means to grasp or to seize with the mind.

*myriad* comes from the ancient Greek *myrias* that means ten thousand and *myrios* that means countless, or innumerable, to indicate a very large amount.

## Comprehension

- 1 Describe the first sighting of the whale
- 2 What job is given to Pip and why is he terrified?
- 3 Describe in your own words the reaction of two of the crew members when Pip falls into the water.
- 4 Why does Pip not recognize Captain Ahab when he is helped out of the water?

ride in the wake of the running whale. Stubbs had seen Pip  
 95 jump. He remembered Starbuck's words. He saw Pip in the  
 water, saw that he was not entangled in the rope, and he  
 gave no order to cut the rope. So the whale-boat sped away,  
 leaving Pip in the sea, screaming after it, 'Don't leave me!  
 Please don't leave me!'

100 It took three miles for the harpooned whale to tire. Meanwhile,  
 Pip bobbed in the ocean, adrift and forgotten, beneath a  
 viciously hot sun, sobbing salt tears into the saltier sea. Now  
 Pip was not a stupid boy. He had imagination in plenty. He  
 had seen the devouring sharks, the myriad breeds of fish  
 105 emptying from the stomach of a dead whale. He had heard  
 talk of Moby Dick. And all these creatures were living in  
 the sea below him – millions of mouths, tendrils, tentacles,  
 and teeth; drowned sailors, wrecked ships, the souls of little  
 cook-boys and a million other undiscovered things, washing,  
 110 washing, washing to and for.

It so happened that, eventually, the Pequod herself spotted  
 Pip. Ahab saw the small black head bobbing, and ordered  
 ropes to be dropped down from the ship's rail, to haul him  
 aboard. So Pip was saved from the ocean a second time. But  
 115 by then, his wits had all washed out of him, as salt washes  
 out of soaked meat. His body was rescued, but a part of his  
 spirits had sunk down and down, into a depth of ocean from  
 which no grapples or hooks could ever fetch it back. As he  
 was pulled up, the captain bent and offered him a hand.  
 120 Little Pip, imagining himself dead, and ecstatic at the touch  
 of a human hand, the sight of a human face, believed he was  
 meeting God in person.

HERMAN MELVILLE (re-told by GERALDINE MCCAUGHREAN)

*Whalers off Twofold Bay, New South  
 Wales, painted by Oswald Walter  
 Brierly in 1867*



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# English 2

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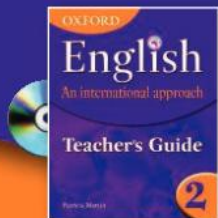


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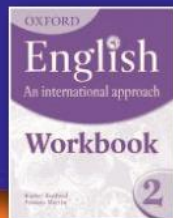
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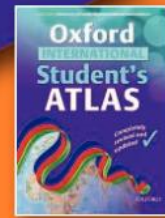
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