

› Learner's Book answers

8 In the city

8.1 The drama of Delhi

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

8.2 The delights of Doha

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

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

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

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

8.3 Mysterious London

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

8.4 Bringing the city to life

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

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

Plenty of examples are available to choose from. In terms of effect, the first poem uses personification to suggest actions which are connected with division, mockery, isolation and aggression. In the second poem, the effect is one of community, happiness, but also some sadness.

- 8 Responses should include some original ideas, which should be convincing.

8.5 City problems

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

2

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

- 3 Examples might include *promissory*, *promising*, *population*, *peoples*, *impoverish* and *poorly*.
- 4 The summary should include information about the number of travellers in cities, traffic jams, population increase, taxis, smog.
- 5
 - a The metaphor of a sea suggests the vastness of the people commuting
 - b *Clogs* suggests thick and wet material—that is, the traffic is blocked/blocking the city.
 - c *Crowd* personifies the taxis as a mob
 - d The metaphor of *bed* suggests the visual appearance of the smog.
- 6 The article gives a negative view of the city, using phrases and metaphors such as the ones identified in Questions 1 and 5. Opinions on bias might differ – some learners may feel it's an accurate portrayal of modern city life; others may disagree.
- 7 Learners' answers will vary.
- 8 Learners' answers will vary.
- 9 Learners' answers will vary.
- 10 Check that learners are aware of how context might affect their delivery.

8.6 City solutions

- 1 The dangerous roads and the need/inability of busy parents to supervise children.
- 2 Second person, which has the effect of putting the reader in the child's shoes.

3

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

- 4 Check that something is noted under every heading.
 - traffic and transport – see Rotterdam, Bogotà
 - nature and gardening – see Rotterdam
 - art and decoration – see Bogotà

- play spaces – see Rotterdam, Bogotá and Vancouver
- housing and development – see Vancouver

5 Effective posters will be informative and carefully structured to present detail alongside larger, more eye-catching material.

6 Students are likely to identify the visual appeal of posters, balance between writing and white space, quality and clarity of key information.

Check your progress

1 Visual image: an image that appeals to the sense of sight
Aural image: an image that appeals to the sense of hearing
Olfactory image: an image that appeals to the sense of smell

2 In addition to well-written content, focus on delivery – length, pace, tone, gestures, media, movement, smiling

3 Learners' answers will vary (for example, enclosed settings might symbolise a character's lack of choice).

4 Learners' answers will vary (for example, the pen danced across the book).

5 The study of word origins.

6 First person: written from a single point of view using pronouns such as 'I' and 'we'.
Second person: written as if addressing the reader using the pronoun 'you' (for example, 'You leap out of bed and get dressed.')
Third person: written from an observer's point of view using pronouns such as 'he', 'she' and 'they'.

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9 Dangers of the sea

9.1 Jaws

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

2 Words/phrases to describe movement:

Rising at him

It rose with no apparent effort, an angel of death gliding . . .

The fish came closer

the fish turned and began to pass

The fish continued to move away

The fish began to turn,

The fish rammed through the space between the bars

Words/phrases to suggest power:

casually, as if in proud display of its [...] mass and power

he saw three straight spirals of angry bubbles speed from the surface

The fish rammed through the space between the bars

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

The head was only a few feet from the cage

The snout passed first

the jaw, slack and smiling, armed with row upon row of serrate[d] triangles

the black eye, seemingly riveted upon him

The gills rippled – bloodless wounds

3 Example answers:

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

4 a-c Learners' answers will vary.

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

9.2 Victims and villains

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

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

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

2 Suggested answers:

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

3 a Paragraph 5: *For the first time, the woman felt fear, though she did not know why.*

b Paragraph 3: when it *hurtled past*, or even paragraph 1, when it senses prey in the water – *nerve endings detected vibrations and signalled the brain*; *The fish turned towards shore.*

c To heighten the reader's sense of her lack of awareness

d Sudden and brutal – its predatory nature is implied in paragraph 1 with its *nerve endings* that detect *vibrations* which send signals to *the brain*; its size is implied in paragraph 3 – *pressure that seemed to lift her up in the water and ease her down again. The fish was about forty feet away from the woman and then with two quick thrusts of its tail, was upon her* implies the speed of the fish, its ferocity and that there is no escape. The build up of descriptions is gradual, in keeping with the predatory nature of the fish as if it is an engine built for attack.

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

9.3 Fear!

1 Learners are likely to notice that the question offers up a common fear and uses 'we' to imply a general human attitude. The answers offer a reassurance and suggest that such fears are misplaced. The heading suggests the article will be a defence of sharks – an attempt to correct misplaced fears.

2 Discussions should identify how paragraph 1 sets up the common image of sharks as dangerous, and develops this with a reference from popular culture. Paragraph 2 sets up the next part of the article and asks: *where did our fear of sharks come from, and how far back does it go?*

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

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

4 Learners are likely to note that:

- a** Blake Chapman acknowledges the scary nature of sharks – its teeth and ability to prey – which makes fears rational
- b** human fears are more to do with our emotional response rather than the reality/likelihood of a shark attack.

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

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

9.4 A tale of a whale

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

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

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

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

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

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

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

6 Learners’ answers will vary.

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

9.5 *The Rime of the Ancient Mariner* 1

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

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

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

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

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

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

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

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

c No.

6 The soundscape may include:

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

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

7 Encourage/check inventiveness and range sounds.

9.6 *The Rime of the Ancient Mariner* 2

1 a The ship enters a *silent sea*; the ship stops; the boards shrink (the ship creaks)

b horror, despair, loneliness, isolation, a feeling that God has deserted him

2 Alliteration: 'd' and 's' sounds in stanza 1
 Eye rhyme: stanza 1 (*speak/break*)
 Assonance: stanza 2 (*hot/copper*)
 Simile: *As idle as a painted ship / Upon a painted ocean* (Stanza 3)
 Repetition: *Down dropt / dropt down* (stanza 1), *Day after day* (stanza 3), *painted, water, slimy, alone, wide* (stanzas 4–6)

3 Strong answers will explore the detail of the text and are likely to show how the repetition of words/images echoes the stasis of the ship.

4 a He notes the water snakes' beauty and movement, and spontaneously declares them *happy*.
 b The albatross drops from his neck.
 c It is implied that the Mariner's spontaneous admiration for nature causes his release.

5 Check that views are based on textual detail and valid/convincingly argued.

Check your progress

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