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Cambridge IGCSE®



First Language English

Teacher's Resource

Starter Pack

Fifth edition

Completely **Cambridge**
Cambridge resources
for
Cambridge qualifications

Dear Cambridge Teacher,

Resources to support Cambridge IGCSE® First Language English 5th edition will publish later this year.

We have produced this ‘Starter Pack’ to enable you to plan and teach the new course while we finalise and print the new resources.

We are working closely with Cambridge Assessment International Education to provide endorsed resources to support your students following the Cambridge Pathway to give you confidence that they reflect the new syllabus.

This pack contains the following content from the new Cambridge resources written to support the new syllabus for first examination in 2020.

It contains the following:

- Table of Contents
- Introduction to the Teacher’s Book
- Sample material from the Teacher’s Book
 - Lesson Plan, texts and worksheet
 - Handout
 - Unit 1 Progression test and mark scheme
- Answers to Unit 1 of the Coursebook

Please note that the material included in this Starter Pack is at an advanced draft stage but may still change between now and publication.

Visit our website to pre-order the course resources or speak to your local sales representative. You can find their contact details here:

[cambridge.org/education/find-your-sales-consultant](https://www.cambridge.org/education/find-your-sales-consultant)

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Introduction

About the Teacher's Resource

This Teacher's Resource has been produced to support teachers with the delivery of the Cambridge IGCSE and IGCSE (9–1) First Language English syllabuses 0500 and 0990. It covers everything which is relevant – skills, materials, approaches, tasks, answers, advice – to the teaching of an English Language curriculum at this level. The pages are all photocopiable for classroom use and they can also be downloaded from your Cambridge Elevate Teacher's Resource.

This Teacher's Resource is part of the Cambridge IGCSE First Language English suite by the same author, consisting of a Coursebook and a Language and Skills Practice Book (both fifth edition 2018), and is most effectively used in conjunction with the other products in the suite. Specifically designed for the busy, inexperienced or resource-challenged teacher, this publication is unique in that it provides all of the following:

- 24 detailed lesson plans with suggested tasks, timings and groupings
- a range of topic-linked reading passages and writing models
- worksheets and handouts for students
- suggested answers (where appropriate)
- task tips and response guidance in lesson plans and answers
- answers to the Coursebook questions
- progress check tasks and mark schemes for Units 1–12 in the coursebook.

Success in the Cambridge IGCSE First Language English course depends on skills development, adequate preparation for the different types of question, familiarity with the way responses are assessed, coverage of the syllabus, and careful lesson planning by teachers to ensure maximum focus, motivation and production by students. All of these criteria are satisfied by the Teacher's Resource, and because it provides teaching ideas as well as the necessary resources, the teacher has only to concentrate on effective delivery of the lesson. The various genres of reading passages or writing tasks that may be set in an examination are all included (letter, formal report, news report, magazine article, journal, speech script, interview), as are the types of writing likely to be encountered during assessment or for a Coursework portfolio: argumentative, discursive, descriptive, narrative, analytical and evaluative. Informative texts provide practice for summary questions, and literary texts for stylistic analysis and writers' effects responses, as well as for modelling good narrative and descriptive writing.

The resource reinforces the skills of skim-reading for gist, scan-reading for data identification, selecting, modifying, developing, paraphrasing, structuring, sequencing, and supporting. It also stresses throughout the importance of the Reading skills of understanding implicit as well as explicit meaning, tested by a range of short answer questions, and of the Writing skills of considering voice, audience, register and purpose, the adoption of an appropriate style, and accuracy of expression.

Each unit gives practice in all or most of the five Assessment Objectives for Reading, Writing, and Speaking and Listening, so that there is continual practice and reinforcement of these objectives across a range of tasks and topics. Every unit contains integrated speaking and listening tasks, some of which are relevant to the optional test. It is at the teacher's discretion which tasks could be considered suitable for formative feedback and which for summative assessment, depending on the stage of the course, the level of the students and the components being prepared for. At least two written responses designed to reflect the style and length of responses that students would be asked to produce in examination – and more if the additional tasks are also set – are produced in each unit.

Using the resource

The Teacher's Resource is divided into six parts to support each main type of examination question for the three assessment components: Reading paper, Writing paper and Coursework. In addition to the general skill of comprehension, the specific assessment reading skills practised are summary, writers' effects and response to reading; the writing genres covered are argument, descriptive and narrative.

The book contains **24 units**, each providing enough classwork for one double lesson of 90 minutes, plus homework and optional additional tasks. The units are not progressive and can be completed in any order according to the syllabus options selected (Paper 2 Writing or Component 3 Coursework Portfolio) and/or the centre's departmental scheme of work. Used in conjunction with the Coursebook and Practice Book, this resource provides more than enough material for a two-year (five-term) course.

At the start of each unit is a content and skills list indicating the focus and resources for that unit. Asterisks denote responses to tasks set in the **additional tasks** section of the lesson plan. There are also opportunities throughout to practise, revisit and reinforce the specific language elements of style, sentence structure, vocabulary extension and mechanical accuracy.

Every unit has a complete **lesson plan** for the teacher with detailed and sequenced **tasks** for the students. There is an average of 12 tasks per unit, ensuring a variety of resources, groupings, feedback methods and outcomes. The plan includes advice on how the tasks should be completed (as an individual, pair, small group or whole class), the form of the feedback (spoken or written, volunteered or requested), and how it should be assessed (self, peer, class or teacher).

The lesson plan is followed by the **texts** (for teacher and students), typically either two or three per unit, some of which may be visual or in verse. Some units also include **worksheets** or **handouts** for the students (and there is a Success Criteria check list for use by students before and after producing extended responses.) At the end of each unit are **answers** (for the teacher), indicating the kind of response to be expected for those tasks for which it is possible to give specific or predicted answers.

The texts in each unit are linked by topic and aim to reflect the style and length of passages in examinations. These passages cover a range of genres to provide breadth of reading experience, to reflect the types of text likely to be used during assessment, and to supply models for the different types of writing response required. The texts have a variety of international settings and are on subjects relevant and of interest to young people.

The **timings** in the lesson plans (in brackets in multiples of five minutes) are necessarily approximate, since they will be affected by the number of students in the class, the pace of work, and the amount of discussion. A 90-minute lesson can easily be divided into two or three singles rather than one double if shorter lessons are required, or extended to two hours by setting the **additional task**, or by starting the **homework task** within the lesson. It is often possible to borrow time from one task to give to another, or to leave out some tasks completely if time is short. The longer writing tasks, providing the main exam-type practice, are set for homework as they require up to an hour to complete, depending on type, and should be done independently by the student. The additional tasks can be used as extension activities for individual students who finish the other tasks early or who need to be stretched. Thus the lesson plans are flexible and adaptable, enabling the teacher to tailor them to the size, ability and working speed of the class, and to give them the focus required for a particular task, discussion or feedback session.

It is hoped that the Teacher's Resource will be inspirational to both teachers and students in the range and abundance of its topics and tasks. Its focus on the fundamental skills that students need to become competent users of English, as well as its attention to the assessment criteria, should make it an invaluable aid to good teaching and learning.

Notes

- Where texts are of American origin, the original spelling has been retained. Students may use either British or American spelling in their writing, provided that they are consistent.
- It is assumed that teachers will provide students with the generic mark scheme grids, as advised by most examination boards, so that assessment comments can include phrases from the descriptors and enable students to become familiar with what is required for each part of their examination, and how the Assessment Objectives relate to the tasks and their marking criteria. Generic mark schemes for Cambridge IGCSE First Language English are available at www.cambridgeinternational.org.
- Students are advised in the lesson plans to use highlighters – sometimes in two different colours – to annotate passages for text-based questions, as an aid to close focus on reading and easy selection of material for planning. It is good practice to annotate and to be encouraged throughout the course as well as in the examination.
- Lesson tasks are addressed to the teacher using the self-instructional style commonly used in lesson plans, whereas the homework tasks are in a form which enables them to be set for students without modification, either orally or in writing on the board.

Part 1: Comprehension and Summary

Unit 1: A matter of time

Topic outline

- **Main skills:** comprehension; summary; writers' effects
- **Secondary skills:** persuasive language; selecting material; complex sentences
- **Outcome:** summary; *magazine article; *comparison of texts
- **Materials:** argumentative article; novel extract; poem; Worksheet and answers for Text 1C; Summary writing process handout
- **Texts:** Text 1A: Time management; Text 1B: Time travel; Text 1C: Time

Lesson plan

- 1 Ask students to contribute to the creation of a class mindmap on the board for the topic of 'Time'. (5)
- 2 Ask students to read Text 1A and give definitions for the five verbs in bold. (10)
- 3 Ask students to work in pairs to identify and list the characteristics of argumentative language in Text 1A, and feed back to class. (10)
- 4 Give students the Summary writing process handout for them to refer to. Ask them to identify and list the points in Text 1A to use in a summary of 'recommended strategies for improving time management'. (There are 15.) (10)
- 5 Ask students to read Text 1B. Ask them to identify / highlight relevant points for a two-paragraph summary of a) what the time-traveller observed on the journey in the machine and b) what the time-traveller observed after the machine landed. Ask students to list the points in their own words. Check that the right points have been selected. (15)
- 6 Ask students to work in pairs a) to identify effective language in the description of the crabs in Text 1B, paragraph 5, and b) to provide explanations for their choices and how they contribute to an overall atmosphere. (10)
- 7 Go through the responses as a class, discussing why each choice is effective (or not). (10)
- 8 Ask students to read Text 1C aloud around the class. Ask them to complete the worksheet for Text 1C. (15)
9. Go through the worksheet and discuss answers. (5)

Homework task

Write the two summaries, using your points from Task 4 and Task 5, in not more than 120 words each, in complex sentences. Check your work for accuracy, clarity and concision of expression before submitting it. You will be marked out of 10 for content and out of 5 for style.

Additional tasks

- a Ask students to plan and write a magazine article called 'Passing time' which includes and develops ideas from the three texts in this unit, and the mindmap created in Task 1.
- b Ask students to write a comparison of Texts 1A and 1B, with attention to the differences of voice, structure and style.

Text 1A

Time management

How well do you manage your time? Do you feel overloaded, pressured by deadlines, as though you should be in two places at once? Do you rush things, half-finish things, leave things to the last minute?

The most successful and productive people are those who control time rather than let it control them. Many of us would like to be better time managers but have fallen into bad habits or lack effective strategies. If we could only avoid common pitfalls and adopt common-sense practices, we could change our lives overnight.

One of the main failures is to not keep a to-do list, so that, by the end of each day there will be things we should have done but didn't, because we forgot about them or didn't organise our time well enough to fit them in. Of course, having a list does no good if you don't look at it, or if it has an impossible number of items on it (so that they have to be moved on to the next day, and the next ...), or if you actually have no intention of doing those things.

It's tempting to **procrastinate** and repeatedly put off a job we don't want to do, but this just creates guilt, which spoils pleasure in doing other things, and panic, later, when we realise we haven't left enough time to make a decent job of it. Just making a start on a dreaded task makes you feel so much better than trying to avoid doing it, and then it's easy to come back to and continue with it or complete it the next time. Often it turns out not to be as bad as you thought it would be!

Knowing how to **optimise** scheduling is another time management strategy: some of us work better early in the morning, some in the afternoon, and others in the evenings, or even late at night. Make sure your daily to-do list takes account of this. You also need to accept what is possible; some people take on too much, out of fear or a desire to please, or because they don't know how to say 'No'. It would be much better to **negotiate** a less demanding task or a longer time frame in which to do it than to let people down when you fail to deliver, or damage yourself with stress and overwork. Sometimes it's appropriate to **delegate** rather than micro-manage or believe that you are the only person capable of doing a job properly. This doesn't mean getting your elder sibling to do your homework for you; it does mean letting your project partner do their fair share of the research. People often say that they like to be busy and that they are afraid of being bored, but being frantic over a long period, especially if eating and

sleeping are neglected, can lead to burnout or poor performance. Think quality not quantity!

It's essential that the items on your list are precise: 'learn Italian' is not going to be helpful, but 'read Chapter 5 of the Italian coursebook' is. And you have to

prioritise according to what needs to be done sooner, not what is more important: that way you won't feel the pressure of urgency and time running out. Of course, you must be flexible enough to put aside the list if an unforeseeable emergency arises, and you shouldn't spend so long writing your to-do list each day that you are taking up time that could be spent actually doing the things on it!

The lists and short-term tasks need to be part of long-term goals: what do you want to have achieved by the end of the week, the month, the year? Without goals you won't be able to decide what's worth spending your time on or have the motivation to work towards the destination without distractions. It is so easy to wander off-track and spend time doing something trivial and unproductive but pleasant, such as reading personal emails instead of writing an essay, and then realise with a shock that several hours have passed with nothing to show for them. Successful work happens when we are totally absorbed, firing on all cylinders, and this cannot happen if we allow interruptions or flit from one task to another. Many people call this multi-tasking and believe it to be a useful skill, but it normally means making mistakes and doing jobs 20–40% less efficiently than doing them in sequence with full concentration.

Which is not to say that you can't take a break! Taking breaks is a crucial aspect of time management. No-one can keep working indefinitely at maximum output and efficiency. Students studying for exams, for instance, are advised to take a short break every two hours, preferably one involving physical movement from the work station, and thus return refreshed with a better focus. A break is especially necessary if you feel you've got a blockage or have reached a dead end and can't think of a solution to a problem. A rested brain will often produce the elusive answer and prove the value of a little down-time.



Text 1B

Time travel

'I HAVE already told you of the sickness and confusion that comes with time travelling. And this time I was not seated properly in the saddle, but sideways and in an unstable fashion. For an indefinite time I clung to the machine as it swayed and vibrated, quite unheeding how I went, and when I brought myself to look at the dials again I was amazed to find where I had arrived. One dial records days, and another thousands of days, another millions of days, and another thousands of millions. Now, instead of reversing the levers, I had pulled them over so as to go forward with them, and when I came to look at these indicators I found that the thousands hand was sweeping round as fast as the seconds hand of a watch—into futurity.

'As I drove on, a peculiar change crept over the appearance of things. The palpitating greyness grew darker; then—though I was still travelling with prodigious velocity—the blinking succession of day and night, which was usually indicative of a slower pace, returned, and grew more and more marked. This puzzled me very much at first. The alternations of night and day grew slower and slower, and so did the passage of the sun across the sky, until they seemed to stretch through centuries. At last a steady twilight brooded over the Earth, a twilight only broken now and then when a comet glared across the darkling sky. The band of light that had indicated the sun had long since disappeared; for the sun had ceased to set—it simply rose and fell in the west, and grew ever broader and more red. All trace of the moon had vanished. The circling of the stars, growing slower and slower, had given place to creeping points of light. At last, some time before I stopped, the sun, red and very large, halted motionless upon the horizon, a vast dome glowing with a dull heat, and now and then suffering a momentary extinction. At one time it had for a little while glowed more brilliantly again, but it speedily reverted to its sullen red heat. I perceived by this slowing down of its rising and setting that the work of the tidal drag was done. The earth had come to rest with one face to the sun, even as in our own time the moon faces the earth. Very cautiously, for I remembered my former headlong fall, I began to reverse my motion. Slower and slower went the circling hands until the thousands one seemed motionless and the daily one was no longer a mere mist upon its scale. Still slower, until the dim outlines of a desolate beach grew visible.

'I stopped very gently and sat upon the Time Machine, looking round. The sky was no longer blue. North-eastward it was inky black, and out of the blackness shone brightly and steadily the pale white stars. Overhead it was a deep Indian red and starless, and

south-eastward it grew brighter to a glowing scarlet where, cut by the horizon, lay the huge hull of the sun, red and motionless. The rocks about me were of a harsh reddish colour, and all the trace of life that I could see at first was the intensely green vegetation that covered every projecting point on their south-eastern face. It was the same rich green that one sees on forest moss or on the lichen in caves: plants which like these grow in a perpetual twilight.

'The machine was standing on a sloping beach. The sea stretched away to the south-west, to rise into a sharp bright horizon against the wan sky. There were no breakers and no waves, for not a breath of wind was stirring. Only a slight oily swell rose and fell like a gentle breathing, and showed that the eternal sea was still moving and living. And along the margin where the water sometimes broke was a thick incrustation of salt—pink under the lurid sky. There was a sense of oppression in my head, and I noticed that I was breathing very fast. The sensation reminded me of my only experience of mountaineering, and from that I judged the air to be more rarefied than it is now.

'Far away up the desolate slope I heard a harsh scream, and saw a thing like a huge white butterfly go slanting and fluttering up into the sky and, circling, disappear over some low hillocks beyond. The sound of its voice was so dismal that I shivered and seated myself more firmly upon the machine. Looking round me again, I saw that, quite near, what I had taken to be a reddish mass of rock was moving slowly towards me. Then I saw the thing was really a monstrous crab-like creature. Can you imagine a crab as large as yonder table, with its many legs moving slowly and uncertainly, its big claws swaying, its long antennæ, like carters' whips, waving and feeling, and its stalked eyes gleaming at you on either side of its metallic front? Its back was corrugated and ornamented with ungainly *bosses*, and a greenish incrustation blotched it here and there. I could see the many palps of its complicated mouth flickering and feeling as it moved.

'As I stared at this sinister apparition crawling towards me, I felt a tickling on my cheek as though a fly had lighted there. I tried to brush it away with my hand, but in a moment it returned, and almost immediately came another by my ear. I struck at this, and caught something threadlike. It was drawn swiftly out of my hand. With a frightful qualm, I turned, and I saw that I had grasped the antenna of another monster crab that stood just behind me. Its evil eyes were wriggling on

their stalks, its mouth was all alive with appetite, and its vast ungainly claws, smeared with an algal slime, were descending upon me. In a moment my hand was on the lever, and I had placed a month between myself and these monsters. But I was still on the same beach, and I saw them distinctly now as soon as I stopped. Dozens of them seemed to be crawling here and there, in the sombre light, among the foliated sheets of intense green.

'I cannot convey the sense of abominable desolation that hung over the world. The red eastern sky, the northward blackness, the salt Dead Sea, the stony beach crawling with these foul, slow-stirring monsters, the uniform poisonous-looking green of the

lichenous plants, the thin air that hurts one's lungs: all contributed to an appalling effect. I moved on a hundred years, and there was the same red sun—a little larger, a little duller—the same dying sea, the same chill air, and the same crowd of earthy crustacea creeping in and out among the green weed and the red rocks. And in the westward sky, I saw a curved pale line like a vast new moon.'

From *The Time Machine*, by H.G. Wells.

VOCABULARY

bosses: protruding features

Text 1C

Time

I am the nor'west air nosing among the pines
 I am the water-race and the rust on railway lines
 I am the mileage recorded on the yellow signs.

I am dust, I am distance, I am lupins back of the beach
 I am the sums the sole-charge teachers teach
 I am cows called to milking and the magpie's screech.

I am nine o'clock in the morning when the office is clean
 I am the slap of the belting and the smell of the machine
 I am the place in the park where the lovers were seen.

I am recurrent music the children hear
 I am level noises in the remembering ear
 I am the sawmill and the passionate second gear.

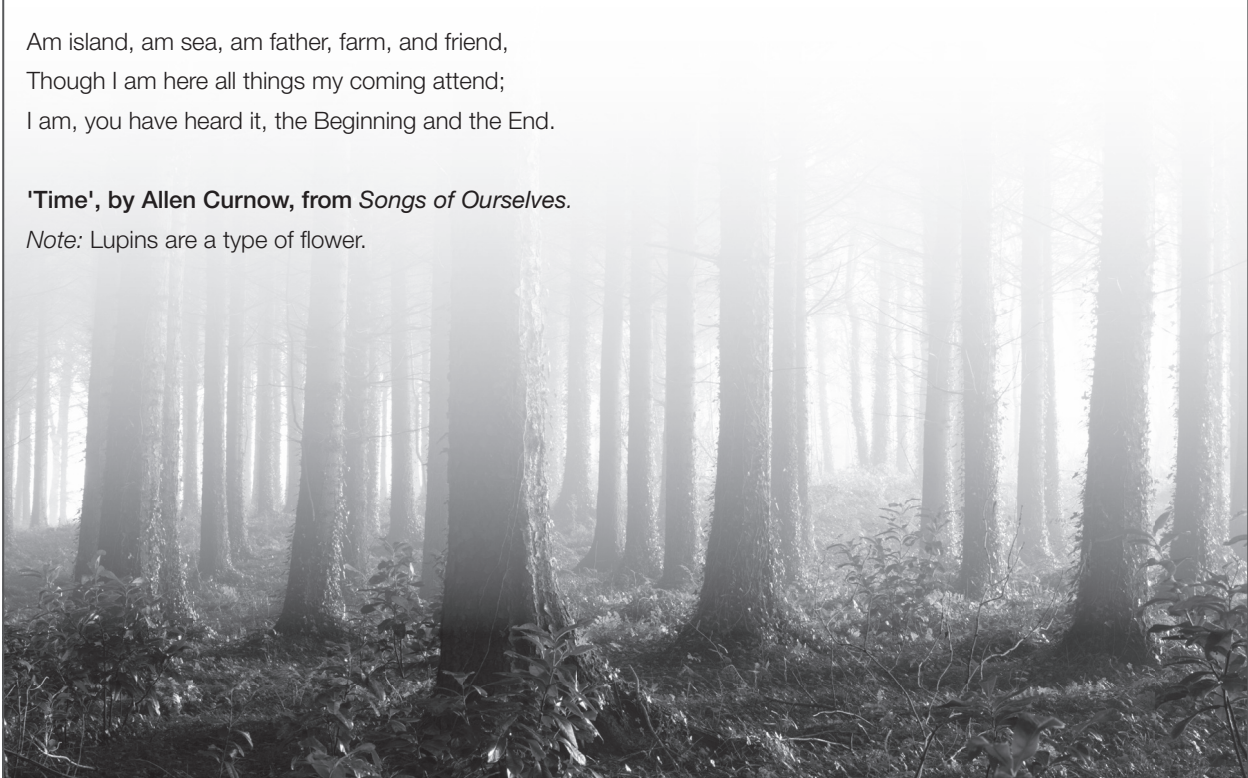
I, Time, am all these, yet these exist
 Among my mountainous fabrics like a mist,
 So do they the measurable world resist.

I, Time, call down, condense, confer
 On the willing memory the shapes these were:
 I, more than your conscious carrier,

Am island, am sea, am father, farm, and friend,
 Though I am here all things my coming attend;
 I am, you have heard it, the Beginning and the End.

'Time', by Allen Curnow, from *Songs of Ourselves*.

Note: Lupins are a type of flower.



Worksheet for Text 1C: Time

1 Explain in your own words how Time is represented in the following lines of the poem:

a *I am the mileage recorded on the yellow signs.*

b *I am the sums the sole-charge teachers teach.*

c *I am the slap of the belting and the smell of the machine.*

d *I am recurrent music the children hear.*

2 What do the following devices contribute to the effect of the poem:

a alliteration _____

b repetition _____

c rhyme _____

3 Choose the line from the poem which you think best illustrates the role of Time, and give your reasons.

4 Write another three-lined rhymed verse for the poem, each line beginning 'I am.'

5 Write a paraphrase and summary of the final three verses of the poem.

6 Explain the use of capitals in the final line.

Answers to Worksheet for Text 1C: Time

Note: This is a complex poem of ideas and the questions are designed to make students look at language and imagery, and to infer meanings, rather than to elicit 'correct' answers. Accept any reasonable attempts to convey understanding.

- 1
 - a Time is shown by how long it takes to travel a distance.
 - b Time is the subject of maths problems asking how long it would take to perform a task.
 - c Time is measured in the passing of a day at work.
 - d Time makes music possible because notes have duration / form a beat.

- 2
 - a Alliteration calls attention to phrases and connects their components memorably in logical collocations or surprising juxtapositions, e.g. *place in the park, father, farm and friend*.
 - b Repetition: the insistent use of *I am* at the start of lines has religious connotations and personifies Time as a domineering divine power which is everywhere and to which everything is subject; it stresses the concept of identity in its simplest and most inescapable form.
 - c The rhyming of each end-stopped line of the tercet (three-lined stanza) creates a regular and predictable pattern consistent with the fixed measure of Time.

- 5 Time is everything that has happened, however trivial and transitory; it is a constant and controlling force, both concretely and also in the form of memories, which are abstract products of the unconscious, tied to beloved people and places. Time is ever-present, yet always being waited for; it is the cause and symbol of beginnings and endings.

- 6 Time is capitalised and personified to signify its omnipotent and god-like status, and the capitals for *Beginning* and *End* emphasise the control Time has over the journey of a human life, from birth to death, and how nothing can exist outside of Time: past, present or future.

Answers – Unit 1

- 1 Example content for mindmap: dates, diaries, schedules and calendars, routine, seasons, ageing, change, decay, healing, regrets, hopes, prophecy, promises, horoscopes, memory, sport, examinations, travel
- 2 *procrastinate* – to delay or postpone deliberately the performance of an action
optimise – to make the most effective use of something
negotiate – to discuss in order to reach an agreement on something
delegate – to entrust a task to another person
prioritise – to rank items in order of importance
- 3 Argumentative language in Text 1A: rhetorical questions; triple structures; antithesis; use of inclusive ‘we’; exclamations for lively tone; concessive language (*Of course, Which is not to say ...*)
- 4 Fifteen ‘Recommended strategies for improving time management’:
 - Keep a to-do list and refer to it.
 - Don’t aim to do too much each day.
 - Don’t put things on the list you have no intention of doing.
 - Don’t put jobs off, but at least make a start.
 - Allocate jobs according to the time of day you work best.
 - Turn work down that you don’t really want or need to do.
 - Negotiate for an easier task or more time where possible.
 - Delegate when appropriate.
 - Retain good eating and sleep habits.
 - Be precise about the tasks.
 - Do the most urgent tasks first.
 - Don’t spend too much time on the list.
 - Have long-term goals and relate the tasks to them.
 - Resist distractions and avoid multi-tasking.
 - Take refreshment breaks every few hours.
- 5 a What he observed on the journey in the machine:
 - high speed
 - hands moving fast towards the future
 - alternation of dark and light became slower
 - a continuous half-light
 - passing comets visible
 - Sun became redder and ceased to set
 - Sun finally became stationary
 - no Moon

- stars circled slowly
- when levers reversed, the hand indicating thousands (of years) stopped moving

b What he observed after the machine landed:

- black sky with bright stars in N.E.
- starless red sky overhead
- Sun on the S.E. horizon
- bright red rocks
- green vegetation
- sloping beach
- sea to S.W. with bright horizon
- no waves, but slight swell
- thick layer of pink-hued salt
- huge crabs

6 a Effective language in paragraph 5:

antennae – they are receiving signals and very aware; makes them seem more machine than animal

like carters' whips – pain-association of whips, and makes crabs seem in control, as carters control horses

waving and feeling – their antennae seem inescapable

stalked eyes gleaming – unpleasant image associated with sci-fi aliens

metallic front – reinforces idea of machines, and invulnerability

corrugated and ornamented – shell of its back impenetrably hard, like armour

greenish incrustation blotched it – all words associated with ugliness

its complicated mouth flickering and feeling – like the antennae, the mouth has a life of its own

b Their alertness and constant movement make the crabs threatening and dominating, and their ugly and alien aspect is alarming. The combined effect of the descriptive language is to convey a 'sinister apparition'.

Answers to coursebook questions

Note: In some cases more than one correct answer is possible, or students have been asked to write their answers in their own words. Some examples are supplied but they are not prescriptive.

Unit 1

A Identifying paragraph topics

1 and 2 Students' own answers.

3 Reading task.

- 4**
- a** The most noticeable features of the scenery are the volcano, the ravines/valleys and the coastline/beaches.
 - b** Tourists can spend their time on the beach, walking/hiking, shopping or sight-seeing.
 - c** The temperature is mild, all year round.
 - d** The economy relies on tourism and there is some fruit and flower export.
 - e** There are archaeological sites, ancient and modern buildings, wildlife centres and scenic villages.

5 *Tenerife; landscapes; climate; tourism; activities; agriculture; sites; sight-seeing*

6 and 10 Cape Town

(With its majestic Table Mountain backdrop), Cape Town is one of the most beautiful cities in the world. A harmonious blend of architectural styles reflects the tastes of the past as well as today's more functional requirements. (Between the high-rise office blocks, Edwardian and Victorian buildings have been meticulously preserved, and many outstanding examples of Cape Dutch architecture are found). Narrow, cobblestone streets and the strongly Islamic presence of the Bo-Kaap enhance the cosmopolitan ambiance of the city. //

(Cape Town's shopping options invite you to endlessly browse). Elegant malls, (such as the Victoria Wharf at the V & A Waterfront), antique shops, craft markets, flea markets and art galleries abound. Specialist boutiques offer an enticing array of unusual items (not readily obtainable elsewhere). One of Cape Town's biggest tourist attractions, the Waterfront, (evokes images of the early activities of the harbour. Much of its charm lies in the fact that this busy commercial harbour) is set in the midst of a huge entertainment venue with pubs, restaurants, shops, craft markets, theatres and movies. //

Table Mountain is undeniably the biggest tourist attraction in South Africa, (drawing local holidaymakers as well as tourists from the four corners of the globe. The summit can be reached by trails or cable-car, but mountaineers do it the hard way. On a clear day), the spectacular views from the summit (1,086 m above sea level) stretch across the mountainous spine of the Cape Peninsula and beyond Table Bay and Robben Island. //

(Robben Island, which lies about 11 kilometres north of Cape Town, has, over the years, become synonymous with the anti-apartheid struggle in South Africa). It was here that activists, such as Nelson Mandela and Walter Sisulu, among many others, were imprisoned because of their opposition to apartheid. (The historical importance of Robben Island (meaning 'Seal Island') can be gauged by its designation as a cultural heritage site). //

(Stretching away from Table Bay Harbour), the Atlantic seafront features virgin beaches along undeveloped frontages to the north, and the densely populated Sea Point to the south, (leading on to the Clifton, Camps Bay and Llandudno beauty spots, among others). The western coastline is characterised by rocky outcrops (and beautiful beaches). Major (national and international) windsurfing competitions are held at Bloubergstrand. Seal watching is an amusing diversion. Boat trips (around the harbour and along the coast) are always popular.

- 7 The five paragraphs each reflect a change of topic.
- 8 Atmospheric centre; Relaxing by the harbour; View from Table Mountain; Mandela's island; Coastal activities
- 9 Cape Town has beautiful natural features of rock and sea, and a range of leisure activities and pastimes to suit everyone.
- 10 The material you would not use in a summary about the city is underlined in the text for Task 6 above. The excluded material consists of repetition, examples and minor details.
- 11 The typical features of guide books are: dates and statistics; lists; place names; references to agriculture, architecture, landscape, industry, transport, and local crafts; use of the impersonal 'one' or 'you'; adjectives before nouns; passive voice; compound and complex sentences.

B Selecting summary points

- 1 Reading task.
- 2 *monumental*: imposing, impressive
hieroglyphic: symbols, signs
incorporating: encompassing, including
debris: rubble, litter
devour: consume, swallow
- 3 **a** *cluster of mud buildings* (the assonance creates an effective picture of the primitiveness of the dwellings); *gigantic quarry* (this suggests huge and deliberate excavation works over a long period of time)
- b** *rich paintings* (the description conveys the colourfulness and preciousness of the decorations); *complex inscriptions* (this reveals that there are words as well as pictures, of an unexpectedly intricate kind)
- c** *rich golden brown of the lower sky spills onto the surface of the Nile; intense amber; glow* (the sustained image conveys the spread of a golden orange colour from sky to water to land, encompassing the whole landscape)

4 and 5

| Key phrase | Point |
|--|-----------------------------------|
| <i>barren, rubble-strewn desert</i> | wasteland |
| <i>in upper Egypt</i> | south of capital |
| <i>Luxor station is tastefully monumental</i> | has elaborately decorated station |
| <i>we drive along the river to find our boat</i> | is on the Nile |
| <i>on the West Bank opposite the city</i> | is on the East Bank |

- 6 The Luxor passage has some of the features of guide books and is similar in content, but it is a personal account and belongs to the genre of travel writing, which aims to entertain as well as inform. Among the factual information, there are references to people, the use of direct speech, and feelings are described. The pronouns 'I'/'me' and 'we'/'us' are used. The structure of the piece is the chronological journey taken by the writer.
- 7 **a** Tenerife, the largest of the Canary Islands, has a rocky landscape and moderate climate. It is a tourist destination offering a range of leisure activities, interesting sites and opportunities for sight-seeing.
- b** The southern Egyptian city of Luxor, situated on the East Bank of the Nile, is surrounded by desert. It has an impressively grand station.

C Summary technique

- 1 Students' own answers.
- 2 Reading task.
- 3 Robinson Crusoe is stranded on what he calls the Island of Despair in autumn 1659, after his ship sinks in a storm and he manages to swim ashore as the only survivor.
- 4 **(Example answer)**
Robinson Crusoe *needs* shelter, tools and a means of light, and he faces the *difficulties* of protecting himself from wild animals and natives, and of finding enough food to survive. He is *afraid* of being attacked, and is *disappointed* by his efforts to hunt goats, and by how much work is involved in building a strong barricade around his shelter.
- 5 **(Example answer)**
He may: run out of food; be attacked by something or someone; lose his dog; become weak/ill and unable to work; become lonely/despairing.

Argument writing structure

1 Introduction

State the topic and explain its current relevance.

2 Alternative view

Give the main arguments for the opposite viewpoint from the one you intend to argue.

3 Criticism of alternative view

Expose the weaknesses and fallacies of the alternative viewpoint.

4 Your view

Present a series of arguments to support your viewpoint, and support each with evidence in the form of statistics, examples, analogies, details, quotations or references to personal experience.

5 Conclusion

Conclude with a prophecy or warning of what you think future developments might be if the issue is not addressed urgently.

Progression Test: Unit 1

Unit skills focus: Reading – identifying key ideas; demonstrating comprehension

Task description: Finding points for summary and changing them into your own words

Text type: Informative news article

Task:

- 1 Underline 12 facts in the passage concerning the Icelandic volcano.
- 2 List the facts in your own words.

IT IS DORMANT, RIGHT?

Tourists in Iceland can now descend 400 feet into a volcano's magma chamber.

In a world first the magma chamber of the Thrihnukagigur volcano, in Iceland, has been opened to the public for a six-week period. Four thousand years ago, this space was the very cauldron of hell, churning with 100,000 tons of molten rock bubbling up at 1,100C. It's now 6C inside and classed as dormant, which means they don't expect an eruption any time soon — although the company running the tour gives no guarantees.

From Reykjavik, it's a 30-minute drive and a 45-minute hike to Thrihnukagigur. The peak is low and unimposing, hunkered down over a stark black landscape of old lava fields raked by cold, howling winds, like Mordor with hail. At the top, a skinny metal gantry is wedged across a 12ft-wide hole. Dangling over the black void is a little platform, attached by steel cables — the sort used by window cleaners on sky-scrapers. Your conveyance awaits.

The 2001: A Space Odyssey music is pretty much the only soundtrack that could do justice to the drama of entering Thrihnukagigur. First, the narrow neck, dark and craggy; then, a minute or two in, the walls open out into an unimaginably vast cavern, like a diabolical St Paul's. Arc lights, temporarily installed on the cave floor for the public visits, show up a riot of colour on the distant walls — bright sulphur yellows, deep rust reds, burnt orange, tinges of green, splashes of crimson, ochres the shade of a Tuscan villa — all created when the searing heat of the magma chemically transformed the surrounding rock.

The impressiveness of it all, though, lies as much in tracing what happened four millenniums ago as in appreciating the way it looks now, so it makes sense to scramble around the boulder-strewn floor and explore the cave and its story — a story that has a riddle at its heart.

The thing is, this great big hole just shouldn't be here. Volcanoes are formed by magma blasting up under pressure from deep in the earth. When the eruption stops, the remaining magma cools inside the volcano, becoming a plug of rock. At Thrihnukagigur, however, a pressure drop caused the magma to drain away, leaving an enormous cavity. Why? How? The experts aren't sure.

Passage taken from article 'It is dormant, right?', by Stephen Bleach, *The Sunday Times*.

Progress checks: answers

Unit 1

There are 13 possible facts:

- 1 not expected to erupt imminently / classed as dormant
- 2 first one the public can visit
- 3 temperature inside 6° C
- 4 30 minutes by road from the capital
- 5 has low peak
- 6 in bleak black setting
- 7 top hole / descent shaft is 4 m wide
- 8 has narrow dark entrance
- 9 a huge cave inside
- 10 coloured walls / chemical changes in rock as a result of intense heat
- 11 erupted four millennia ago
- 12 ground covered in rocks
- 13 magma didn't cool but drained away, leaving a hole

Unit 2

Responses might include the following:

- 1
 - you had heard they changed people's lives / people become addicted to travelling to see them, wherever they are
 - thought it would be unique and memorable / a once-in-a-lifetime experience
 - knew that it is dangerous to look directly at an eclipse / they can permanently damage your eyesight
- 2
 - what you were using to look through
 - your surroundings / changes to the landscape
 - animals and birds became quiet / temperature and wind changes
 - people made noises – became awestruck and silent
 - the different stages of the event and what you could see
- 3
 - total darkness seemed shorter or longer than eight seconds
 - felt like the end of the world – a frightening or exhilarating experience
 - made you realise how much we depend on the Sun for light and warmth / why people in the past worshipped the Sun / how primitive human beings are
 - made you want or not want to see another one