

Marian Cox

Cambridge IGCSE®

First Language English

Coursebook

Fifth edition

Completely **Cambridge**
Cambridge resources
for
Cambridge qualifications

Marian Cox

Cambridge IGCSE®

First
Language
English

Coursebook

Fifth edition

SAMPLE



CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

Information on this title: education.cambridge.org

© Cambridge University Press 2002, 2010, 2014, 2018

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2002

Second edition 2006

Third edition 2010

Fourth edition 2014

Fifth edition 2018

20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5

Printed in Spain by GraphyCems

A catalogue record for this publication is available from the British Library

ISBN 978-1-108-43888-9 Paperback

ISBN 978-1-108-43889-6 Elevate Edition

ISBN 978-1-108-43890-2 Paperback + Cambridge Elevate

Additional resources for this publication at www.cambridge.org/9781108438889

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate. Information regarding prices, travel timetables, and other factual information given in this work is correct at the time of first printing but Cambridge University Press does not guarantee the accuracy of such information thereafter.

*IGCSE is a registered trademark

All exam-style questions and sample answers in this title were written by the authors. In examinations, the way marks are awarded may be different.

NOTICE TO TEACHERS IN THE UK

It is illegal to reproduce any part of this work in material form (including photocopying and electronic storage) except under the following circumstances:

- (i) where you are abiding by a licence granted to your school or institution by the Copyright Licensing Agency;
- (ii) where no such licence exists, or where you wish to exceed the terms of a licence, and you have gained the written permission of Cambridge University Press;
- (iii) where you are allowed to reproduce without permission under the provisions of Chapter 3 of the Copyright, Designs and Patents Act 1988, which covers, for example, the reproduction of short passages within certain types of educational anthology and reproduction for the purposes of setting examination questions.

Introduction

Cambridge IGCSE First Language English

*Cambridge IGCSE syllabuses are created especially for international students and are suitable for different countries, different types of schools and for learners with a wide range of abilities.

Cambridge IGCSE First Language English allows learners to:

- develop the ability to communicate clearly, accurately and effectively when speaking and writing
- learn how to use a wide range of vocabulary, and the correct grammar, spelling and punctuation
- develop a personal style and an awareness of the audience being addressed.

Learners are also encouraged to read widely, both for their own enjoyment and to further their awareness of the ways in which English can be used. Cambridge IGCSE First Language English also develops more general analysis and communication skills such as inference and the ability to order facts and present opinions effectively.

This coursebook

This coursebook covers the whole Cambridge IGCSE First Language English syllabus and contains enough material for a five-term programme of study. Each of the 14 units has a rich variety of activities and tasks sufficient to last for several weeks of classroom lessons plus homework. Teachers may wish to be selective in the setting of tasks in order to target the needs of particular classes of students, but all of the units are relevant to the key objectives of the syllabus, whichever component options have been selected. Each unit ends with three extension activities or further practice tasks for students to do at home. Answers to the coursebook activities are available to teachers in the Teacher Resource book.

The coursebook is divided into four broadly themed parts: Travel and sport, Work and education, People and society, and Ideas and technology. The themes were chosen for their international relevance, variety and intrinsic interest to students. Each part is sub-divided into units corresponding to the three key areas of skills development: Reading, Directed Writing and Composition. There are three sections within each unit, the divisions indicating transitions in texts, topics or skills. The majority of texts are authentic and are an enriching mixture of those found in everyday life, and those typical of the types of passage students are likely to encounter in exam. The coursebook draws upon a wide variety of sources, genres, registers and topics, and has been designed to be user-friendly as well as academically stimulating.

Using the coursebook

Students are expected to work through the coursebook units in sequence; as the learning support and skills development are progressive, and there is specific teaching of sentence building, vocabulary extension, punctuation and spelling. The emphasis is on the acquisition and application of transferable skills, with a mixture of tasks in every unit. There is revisiting and

reinforcement of skills across the units, and the basic and generic skills of selecting, planning, editing, paraphrasing and note-taking occur throughout. A skills grid indicates the main focus of the activities in each unit.

The Reading units (1, 4, 7, 10) provide a full range of text types, both fiction and non-fiction, from a range of countries and three centuries. They vary in length; some are linked to allow for comparison tasks. The Reading units focus on comprehension, vocabulary and close reading.

The Directed Writing units (2, 5, 8, 11) build the necessary skills and provide practice in selecting content, structure and style for developing longer written responses to passages, as well as evaluative responses to passages. These skills include selecting, developing, collating, comparing, and analysing ideas contained in a text. They are important for both the Reading and Writing papers of the Cambridge examination.

Units 3, 6, 9 and 12 focus on the narrative and descriptive skills required for Composition. They provide fiction and non-fiction texts that contain material for exploring the techniques of writers, as well as providing models of good writing in the various genres and a variety of stimulus resources for composition and essay writing.

Speaking and Listening skills are fully covered in the book, with numerous opportunities for the skills acquisition and classroom practice of aural and oral activities, in a variety of groupings and situations, to help students develop the communication skills needed for later life. In addition, there are two units at the end of the book (in Part 5) that focus specifically on Speaking and Listening, which also give further opportunity for reading and writing skills development.

The rest of the suite

There are three companion books in the IGCSE First Language suite. The Language and Skills Practice Book for students to write in provides additional support for students working alone or in need of language rules and practice. This has removable answers in the back of the book. The Teacher Resource provides teachers with a source of linked photocopiable passages, handouts and worksheets for students, and detailed lesson plans for teachers, as well as the answers to the coursebook exercises.

By the end of the coursebook, students should have become more confident in thinking about and using language, engaging with and responding to texts, and approaching and fulfilling tasks. They should also have expanded their vocabulary, increased their accuracy and improved in all the relevant skills areas. This will help to prepare them for examinations and to transfer their language competency to further education and to the workplace.

The future *Cambridge IGCSE First Language English Exam Preparation and Practise* contains the full range of exam-type texts and tasks, with model answers and student specimen responses and advice on exam technique. It provides two complete practice tests for both Paper 1 and Paper 2, with mark schemes and examiner reports.

Contents

Skills grid	vi
Overview of Cambridge IGCSE First Language English	viii
How to use this book	x

	Key skills	Reading skills	Writing skills	Reading text types	Writing text types
Part 1: Travel and sport Identifying relevant information (Reading skills)	Unit 1 Reading Identifying paragraph topics Selecting summary points Summary technique Summary writing	Skimming and scanning Comparing text styles Inference	Paragraphing Paraphrasing Describing	Guide book Travel writing Journal	Summary Description Informative leaflet
Understanding the effect of style choices (Writing skills)	Unit 2 Directed Writing Writing styles Comparing texts Targeting the audience	Comparing text styles Comparing information	Writing persuasively Considering audience	Book review Journal Magazine article Blog Leaflet Autobiography Advertisement Formal letter	Blurb Journal Informal letter Formal letter Blog 3 script for a presentation
	Unit 3 Composition The language of description Using imagery Planning and structuring		Using adjectives Planning compositions	Novel Haiku Autobiography Poem	Imaginative description
Part 2: Work and education	Unit 4 Reading Reading for information Inferring writers' attitudes Sequencing ideas	Explicit and implicit understanding Selecting key points Explaining writers' effects	Sequencing	Blog biography Informative article Poem Magazine article Letter	Interview Summary Instructions synopsis
Adopting appropriate style and structure (Writing skills)	Unit 5 Directed Writing Using a range of genres Analysing genre Transforming genre	Comparing text styles Selecting relevant data	Transforming information	Novel Web article News report	Magazine article Interview Formal report News report Dialogue Letter of appeal
	Unit 6 Composition Describing a process Chronological framework Adding details	Comparing text styles Style analysis	Descriptive language Structuring	Memoir Novel Informative account <i>A day in the life...</i> Magazine article	Informative account Imaginative account Commentary Formal report News report Description

	Key skills	Reading skills	Writing skills	Reading text types	Writing text types	
Part 3: People and society	Unit 7 Reading	Expanding notes Summary style Comparing style and purpose Writer's effects	Comparing text styles Style analysis Writers' effect analysis	Sentence structure Complex sentences Vocabulary building	Biography Obituary Newspaper article Memoir Letter	Summary
	Unit 8 Directed Writing	Emotive vocabulary choices Persuasive devices Evoking sympathy	Style analysis	Targeting audiences Sequencing Writing in role	Brochure Menu Article Short story ending Interview Charity letter	Complaint letter Appeal letter Advertisement Dialogues Flyer Journal Appeal script
	Unit 9 Composition	Engaging the reader Planning narratives Adapting a text	Writers' effect analysis Comparing text styles	Plot, setting and atmosphere Structuring	Autobiography Novel Short story Poem	Autobiography Mini-saga Summary Narrative composition
Part 4: Ideas and technology Writers' effect analysis (Reading skills) Vocabulary extension (Writing skills) Evaluating claims (Reading skills) Discursive style (Writing skills) Argumentative devices (Writing skills)	Unit 10 Reading	Looking at style Summary practice Vocabulary range	Comparing text styles Style analysis Collating		Magazine article Web article Advertisement Guide book Travel writing	Magazine article Text analysis Summary Editorial Broadcast script
	Unit 11 Directed Writing	Writing convincing non-fiction Adopting a position Spelling, punctuation, rhetoric and discourse markers Analysing and refuting an argument	Collating	Expressing and supporting a view Structuring Spelling techniques Synthesise information	News report Blog post Informative articles Newspaper article Radio discussion Editorial	Blog article Argumentative Composition Editorial Letter
	Unit 12 Composition	Narrative dialogue Viewpoint and character		Speech punctuation Creating character Adopting a voice Using dialogue	Short story Fairy tale Novella	Fairy tale Short story Narrative composition
Part 5: Speaking and listening	Key skills		Speaking/Listening skills		Speaking text types	Receptive text types
	Unit 13 Giving a talk and engaging in dialogue	Clear explanation Appropriacy in dialogue	Preparing a talk	Playing a part Evaluating speech	Role play Dialogue	Article Interview
	Unit 14 Group discussion and making a speech	Distinguishing facts and opinions Expressing and supporting opinions Public speaking	Planning a speech Switching registers Speeches	Scripting dialogue Evaluating	Group discussion Speech Presentation Debate	Article Blog Political speech

Glossary of rubric terms	166
Glossary	167
Acknowledgements	170

Skills grid

	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
READING						
inference	◆	◆		◆	◆	◆
comparing	◆	◆			◆	◆
evaluating	◆	◆	◆	◆		◆
explaining effects	◆	◆	◆	◆	◆	◆
style analysis		◆	◆	◆		◆
summarising	◆	◆		◆	◆	◆
collating		◆		◆	◆	◆
paraphrasing	◆		◆	◆		◆
WRITING FUNCTIONS						
explaining		◆		◆	◆	
informing	◆	◆		◆		◆
instructing		◆		◆		◆
persuading		◆			◆	◆
discussing		◆		◆	◆	◆
LANGUAGE						
vocabulary	◆	◆		◆	◆	
arguing		◆		◆	◆	
rhetorical devices		◆			◆	
register/style		◆	◆	◆		
sentence structuring	◆					◆
spelling	◆			◆		
punctuation	◆			◆		
LANGUAGE: STRUCTURE						
openings/endings		◆	◆	◆	◆	
structuring	◆	◆	◆	◆		◆
sequencing	◆	◆		◆	◆	
DESCRIPTION						
descriptive structure			◆	◆		◆
figurative language			◆	◆	◆	◆
NARRATIVE						
plot/pace	◆			◆		
character				◆		◆
setting/atmosphere						◆
voice/viewpoint						◆
narrative dialogue						◆
SPEAKING/LISTENING						
giving a talk/monologue	◆			◆		
answering questions						
giving instructions						
dialogue				◆		
interview				◆		
delivering a speech						
assessing a speech						
scripting a speech						
role play				◆		
group discussion				◆		
class discussion				◆		

Overview of the Cambridge IGCSE First Language English assessments

The information in this section is taken from the Cambridge International syllabus. You should refer to the appropriate syllabus document for the year you are entering for examination to confirm the details and for more detailed information. The syllabus documents is available online at www.cambridgeinternational.org.

Reading and Writing

All students will take two papers: Paper 1, and either Paper 2 or Component 3.

Paper 1 (Reading) – 2 hours – 80 marks in total

Students will take either:

Paper 2 (Directed Writing and Composition) – 2 hours – 80 marks

or **Component 3 (Coursework Portfolio)** – 80 marks

Paper 1 – Reading

Question number	Type of exercise	Brief description	Total marks
1 Comprehension and summary task	Short answer questions	Students read Text A and complete a set of sub-questions on the content of the text.	15
1 Comprehension and summary task	Summary task	Students read Text B and write a summary of up to 120 words of an informative or other non-fiction text.	15
2 Short answer questions and language task	Short answer questions	Students read Text C and complete a set of sub-questions on the writer's use of language.	10
2 Short answer questions and language task	Writer's effects task	Students re-read Text C and write about 200–300 words on the meaning and effects of four selected phrases..	15
3 Extended response to reading	Genre transformation task	Students re-read Text C and write about 250–350 words in one of the following text types: letter, report, journal, speech, interview and article.	25

Paper 2 – Directed Writing and Composition

Section number	Type of exercise	Brief description	Total marks
Section A	Directed Writing	Students write about 250–350 words on one or two texts, using, developing and evaluating the information in the text(s) to create a discursive/argumentative/persuasive speech, letter or article.	40
Section B	Composition	Students answer one question from a choice of four: two descriptive and two narrative. Students write a composition of about 350–450 words.	40

Or Component 3 – Coursework Portfolio

Students submit a portfolio of three assignments, which may be completed in any order.

Each assignment should be about 500–800 words and clearly demonstrate the different writing intentions and styles.

Assignment number	Type of exercise	Brief description	Total marks
Assignment 1	Discuss, argue, and/or persuade in response to text(s)	Students write a piece of directed writing in response to a text or texts. Students give an overview of the argument and evaluate the ideas and opinions presented in the text.	80
Assignment 2	Writing to describe	Students write a piece of descriptive writing, developing ideas and using images to create a convincing, well-defined picture with a variety of focuses.	
Assignment 3	Writing to narrate	Students write a piece of narrative writing, ensuring the plot is developed and includes well-defined features of fiction writing – such as characterisation, setting and atmosphere, along with convincing details.	

Speaking and Listening

Students can also take the optional Component 4. Marks for the Speaking and Listening component do not contribute to the overall grade. Instead, students will be marked from 1 (high) to 5 (low).

Component 4 – Speaking and Listening Test – Approximately 10–12 minutes – 40 marks in total

Part number	Type of exercise	Brief description	Total marks
Part 1	Individual Talk	Students talk for 3–4 minutes on a topic chosen prior to the test. Students are encouraged to make presentations that are lively and may also include a few illustrative materials.	20
Part 2	Conversation	Students will take part in a discussion lasting 7–8 minutes with the teacher, following on from the Individual Talk. Students are encouraged to consider how a conversation might develop around the topic and be prepared to supply additional information.	20

Weighting for qualification

Assessment objective

AO1: Reading	50%
AO2: Writing	50%
AO3: Speaking and Listening	Separately endorsed

Skill	Assessment objectives
A01 Reading	R1 demonstrate understanding of explicit meanings R2 demonstrate understanding of implicit meanings and attitudes R3 analyse, evaluate and develop facts, ideas and opinions, using appropriate support from the text R4 demonstrate understanding of how writers achieve effects and influence readers R5 select and use information for specific purposes
A02 Writing	W1 articulate experience and express what is thought, felt and imagined W2 organise and structure ideas and opinions for deliberate effect W3 use a range of vocabulary and sentence structures appropriate to context W4 use register appropriate to context W5 make accurate use of spelling, punctuation and grammar
A03 Speaking and Listening	SL1 articulate experience and express what is thought, felt and imagined SL2 present facts, ideas and opinions in a cohesive order which sustains the audience's interest SL3 communicate clearly and purposefully using fluent language SL4 use register appropriate to context SL5 listen and respond appropriately in conversation

How to use this book

Learning objectives

In this unit, you will have the opportunity to:

- read biographies, obituaries, a memoir and a letter
- write summaries
- practise sentence structures, style analysis, text comparison, and writers' effects analysis.

By the end of this unit, you should be able to:

- ✓ understand how to expand notes to form continuous prose
- ✓ demonstrate summary style; write concisely and collate material
- ✓ compare styles and purposes, and use a variety of complex sentences.

Learning objectives –

each unit begins with a set of learning objectives to explain what you will learn in the unit. Each unit of the coursebook focuses on a different key area of the syllabus: Reading, Directed Writing and Composition. The checklist allows you to follow your progress throughout the book.

x



UNKNOWN WORDS

You can often guess a word's meaning from its **context**, or by recognising the meaning of the **stem** of the word or the meaning of its **prefix**. It helps to have at least a vague idea of the meaning, or to know whether it is a positive or negative word, although you may not need to understand every word in a passage to be able to write a summary of the parts of it that are relevant to the question.

Key point – offers guidance on essential skills and techniques.



TASK TIP A20

Rather than using one short simple sentence for each point, try to combine material into longer and more complex sentences to save words. Avoid beginning each sentence the same way or repeating the same structure (e.g. don't start every sentence with 'He') and avoid the overuse of 'and'. Before you write each sentence, plan its structure in your head. Check your summary for omissions, repetitions and inaccuracies of fact.

Task tip – offers explanations and support for responding to specific tasks set in the book.

VOCABULARY

Taoists: believe the Universe originated from and is guided by Tao (the way, or the path)

Vocabulary – clear and straightforward explanations are provided for some unfamiliar words in each unit. A full list of terms, including unknown or foreign words, can be found in the Glossary at the back of the book. The words appear in bold within the main text

WRITING FOCUS

- 6** Use your answers to Task A5, Identifying topics and Task B4, to summarise the characteristics of
- Tenerife and
 - Luxor
- in about 150 words *in total*. Use one paragraph for each place.

Writing / Speaking


focus – structured tasks that offer you an extended opportunity to focus on your writing or speaking skills.

Text passages – extracts from a wide variety of sources, genres, registers and topics, and typical of the types of passages you might encounter in an exam.

TWENTY YEARS LATER: Tom Ballard and K2

It sounds like something out of a good script writer's imagination: it's a story dedicated to those who love mountains, climbing and impossible challenges. A story for those who believe that destiny somehow does exist, a story that began twenty years ago with Alison Hargreaves' 1995 mission, which ended up in tragedy. A legendary woman climber from Derbyshire and one of the greatest ascents ever, an incredibly powerful lady, who managed to solo climb Mount Everest and then disappeared while attempting to conquer K2's summit. Twenty years have passed and Alison's son Tom Ballard has now become a great climber himself, ready to attempt to accomplish what his mother failed to achieve: reaching the top of K2, the second highest mountain in the world, considered by many even more challenging than Mount Everest.

Discussion point – highlights opportunities to discuss topics with your class.

-  **9** In groups of three, discuss and make comments for class discussion on:
- the underlined phrases
 - the italicised phrases
 - the words in bold
 - how the description changes during the course of the passage
 - how an atmosphere of fear is created.

Further practice – further practice or extension activities for you to complete at home and test your knowledge and understanding at the end of each unit.

+ FURTHER PRACTICE

- Write the composition for which you made the best plan in Task A6. Do not take more than one hour. Remember to check your writing when you have finished.
- Draw labelled sketches of the exterior and interior of the perfect house. Use these sketches as the basis for a coursework draft with the title *My ideal home*. This should be descriptive rather than factual. Your draft should be 500–800 words.
- As a coursework draft or for exam practice, write a descriptive composition entitled either *My nightmare landscape* or *My idea of heaven*. Plan and order the paragraph topics first, and check your writing afterwards.

PART 1: Travel and sport

2

Unit 1

Reading

Learning objectives

In this unit, you will have the opportunity to:

- read guide book extracts, travel writing and a journal entry
- write a summary, a description and an informative leaflet
- practise skimming and scanning, sequencing, genre analysis, paraphrasing, making inferences and appreciating writers' effects.

By the end of this unit, you should be able to:

- ✓ identify paragraph topics
- ✓ select summary points
- ✓ write a summary.

A Identifying paragraph topics

Guide book extracts

- 1 You are going to read a passage about an island. To get you in the mood, with your partner, jot down words associated with islands. Create a **mind map** to connect all the ideas that you can think of.
- 2 Looking at your mind map, think about possible answers to the following questions and contribute to a group discussion:
 - a Which islands or types of island are you imagining?
 - b Why are islands generally considered attractive?
 - c What are the disadvantages of living on or being on an island?
- 3 Skim-read the passage below, which is an **informative** piece about the island of Tenerife.

VOCABULARY

archipelago: group of islands



READING PASSAGES

You should always read unseen passages twice. First, **skim** the text to get the **gist** (the **genre** and main ideas and style features); then **scan** the text for specific information.



Taking a trip round Tenerife

The **Spanish island of Tenerife** lies about 300 km off the West African coast, and is the largest, most populous and most productive of the seven Canary Islands, believed to be named after the ferocious dogs (*canaria*) found there by early explorers. Santa Cruz is the capital of Tenerife, and the shared capital (with Las Palmas) of the whole **archipelago**.

This rugged, rocky and steep island looks up to El Teide, the third largest volcano in the world and the highest point in Spain at 3718 m. Its often snow-covered peak gave the island its name, which means 'white mountain'. Ravines and valleys are another striking feature of Tenerife's terrain, some of them formed by volcanic eruptions, four of which were recorded between 1704 and 1909. The island has 342 km of coastline and boasts nearly 70 km of beach, the ones on the northern coast consisting of black sand rather than the lighter, finer sand of the south. The island has two distinct landscapes and atmospheres: the lush, green north and the barren, developed south.

Tenerife is known as the 'Island of Eternal Spring'; since it is on the same latitude as the Sahara Desert, it enjoys a warm climate and plenty of sunshine all year round. However, the trade winds create cloud and cold sea currents, keeping temperatures moderate, with an average of 13–18 °C in the winter and 24–28 °C in the summer.

The Canaries are one of the major tourist destinations in the world and tourism is Tenerife's main industry, with about 5 million visitors each year using one of its two airports. There are two main highways crossing the island, as well as dizzying narrow mountain roads in the north. Tourists mainly visit the south of the island, which is hotter and drier and has many resorts, such as Playa de las Americas and Los Cristianos. The only new hotels permitted to be built must be of 5-star quality to promote environmentally conscious development.

The area known as Costa Adeje has many world-class facilities and leisure activities to offer besides sea and sand, such as quality shopping centres, golf courses, restaurants, waterparks, animal parks and a theatre. In February, visitors can enjoy one

of the world's largest carnivals. The distinctive local craft is Tenerife lace – the embroidery of stretched cloth for table linen – which visitors can see being made. Wildlife attractions are the UNESCO Biosphere Reserve, opened in 2013, the botanical gardens in Puerto de la Cruz and a butterfly park in Icod de los Vinos.

Agriculture contributes only 10% to the island's economy but it supports the landscape and the cultural values of the island. In the coastal areas, tomatoes and bananas are cultivated, and these are exported to mainland Spain and the rest of Europe. At lower and drier altitudes, potatoes, tobacco and maize are the most common crops. Grapes are grown on steep north-facing slopes and onions in the south. Flowers are also produced for the export market. The islands are important to Spain as fishing grounds.

Tenerife has several archaeological sites, consisting mainly of the cave paintings prevalent in the south. Also noteworthy are the buildings called Güímar Pyramids, whose origin is uncertain, and the defensive castles located in the village of San Andrés and elsewhere on the island. There are many other interesting historical buildings, such as the Convent of San Augustin and the Church of San Marcos. Other impressive but more modern structures are the Auditorio de Tenerife, at the entry port to the capital, and the Torres de Santa Cruz, a skyscraper 120 metres high.

There are pretty hill towns to look around, and from one of them, Masca, visitors can set off on the famous hike down the gorge. The gorge is full of rich vegetation, large and colourful plants, and a range of animal species. Garachico is a small, unspoilt fishing town whose quiet streets are dotted with bars, cafés and gift shops, and there are some superb fish restaurants down by the harbour. Sight-seeing in the nearby smaller town of Icod de los Vinos must include the island's most prized possession, the Dragon Tree, which stands in a preserved garden and is said to be approximately 1000 years old.

- 4 Without looking at the passage, answer the following general questions about Tenerife. Compare your answers with those of a partner, then check the passage to see who is right.
 - a What are the most noticeable features of the scenery?
 - b What can tourists spend their time doing?
 - c What is the temperature like?
 - d What contributes to the economy?
 - e What is there to see?
- 5 Scan the passage and find the single word in each paragraph which could be used as a topic heading for that paragraph. Are your choices the same as your partner's?
- 6 Skim the passage about Cape Town, and decide where it should be divided into paragraphs.
- 7 How many paragraphs did you make? Compare and discuss with your partner why you would put breaks in the places you chose.
- 8 Scan the passage and for each of the paragraphs think of a heading to indicate its topic, as if for a tourist **brochure**. This time, instead of using words from the passage, think of **synonyms** (words or phrases with the same meaning) where possible.

PARAGRAPHS

Paragraphing is a logical way of dividing text. Paragraphs usually consist of several sentences which group similar information together. A break between paragraphs shows a change of topic, time or place. As well as being necessary for structuring text, paragraphs are a courtesy to the reader to aid their understanding.

YOUR OWN WORDS

If you are asked to respond to a question 'in your own words', be careful to avoid 'lifting' from the text, i.e. copying whole phrases or sentences. This gives the impression that you have not understood them, or that you have a limited vocabulary and are unable to think of synonyms. It is not necessary to change every single word, however.

These are the parts of a passage **not** to use in your response to Task A10: repetitions, minor details, quotations or **direct speech, imagery, examples, lists**.

VOCABULARY

brochure: booklet containing illustrations and information about a product or service



SUMMARIES

A summary is a reduced version of a text and its aim is informative. When you **summarise** a passage, you need to identify the key words in the text (single words or **phrases** which tell you what each part of the text is about). You can use a highlighter or two for selecting key material in a passage so that you can select key material. Highlight only the essential points rather than whole sentences or paragraphs.



TASK TIP A10

It is good style, saves time and words, and avoids repetition to use **complex sentences** when writing. A complex sentence has at least two **clauses** (groups of words containing **finite verbs**): one **main clause**, which could stand as a sentence on its own, and one or more **subordinate clauses**, which are not grammatically complete as sentences and should usually be separated from the main clause by commas. Subordinate clauses are often introduced by **connectives**, and these can go before or after the main clause. There is an example of a complex sentence at the end of the passage taken from *Pole to Pole*.

CAPE TOWN

DISCOVER SOUTH AFRICA

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 ambience 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 (1086 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 Bay, 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 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.

Adapted from www.sa-venues.com

- 9 Summarise in one sentence the attractions Cape Town has for visitors, according to the passage.
- 10 With a partner, in pencil or on a copy of the passage put brackets around the material you would not use in a summary about the city.

TEXTS – GENRE ANALYSIS

- 11 a Discuss as a class, collecting notes on the board, the typical features of guide books, based on your reading of the texts about Tenerife and Cape Town.

B Selecting summary points

Travel writing

- 1 Read the passage below, which is about a stop in Egypt during a journey from the North Pole to the South Pole without using air transport.

Day 56 – Luxor



At 5.35 in the morning the train pulls into Luxor, known by the Greeks as Thebes, 420 miles south of Cairo, in Upper Egypt. I cannot conceal my excitement at being here for the first time in my life.

Luxor Station is tastefully monumental in decoration, with tall columns, gilded details on the doors, eagle heads and a hieroglyphic design somehow incorporating power stations, railways and ancient history. Figures materialise from the pre-dawn gloom to offer us taxi rides. You will never stand on your own for long in Egypt.

We shall be joining a Nile cruise for the next leg of our journey, and as we drive along the river to find our boat – the *Isis* – I can see ranks of chunky four-storeyed vessels, maybe 100 in all, lined up along the riverbank, awaiting the day the tourists come back.

My guide to Luxor is a tall, straight, matchstick-thin aristocrat of the business whose name is Tadorus but who asks me to call him Peter ... 'It's easier.' I would rather call him Tadorus, but he doesn't look the sort you argue with. He is 83 years old, and as a boy of 14 was present when the archaeologist Howard Carter first pushed open the door of Tutankhamun's tomb.

Peter takes me across on the Nile ferry to a cluster of mud buildings on the West Bank opposite the city. We are driven past fields of sugar cane and alongside an irrigation canal financed by the Russians in 1960.

The greenery ends abruptly as we climb a winding road up into barren, rubble-strewn desert. Then we are into the Valley of the Kings, which resembles a gigantic quarry, littered with rock debris, bleached white by the sun. We leave the bus and walk up towards the tombs in dry and scorching heat. Peter estimates the temperature at 40° Celsius, 104° Fahrenheit.

This vast necropolis contains the remains of 62 Pharaohs of the New Kingdom, established in Thebes between 3000 and 3500 years ago. It was discovered – 'rediscovered', as Peter corrects me – in 1892. Only 40 of the tombs have been found, and all, bar one, had been emptied by robbers.

UNKNOWN WORDS

You can often guess a word's meaning from its **context**, or by recognising the meaning of the **stem** of the word or the meaning of its **prefix**. It helps to have at least a vague idea of the meaning, or to know whether it is a positive or negative word, although you may not need to understand every word in a passage to be able to write a summary of the parts of it that are relevant to the question. It will enable you to expand your vocabulary if you keep a personal list of new words, with examples of their usage, during the course. Writing down words helps you to remember them and to use them in your own writing.



We walk down into the tomb of Rameses III. The walls are covered in rich paintings and complex inscriptions illustrating the progress of the Pharaoh on his journey through the underworld, filled with wicked serpents, crocodiles and other creatures waiting to devour him. Because of the dry desert air, they are well preserved, an extraordinary historical document.

The Sun is setting behind the Valley of the Kings when we return on the ferry. At this indescribably beautiful time of day, when the rich golden brown of the lower sky spills onto the surface of the Nile, turning it an intense amber, and the palm trees along the bank glow for a few precious minutes in the reflection, it is not difficult to imagine the power and spectacle of a funeral procession bearing the God-King's body across this same river, three and a half thousand years ago, at the beginning of his last and most important journey.

Adapted from *Pole to Pole*, by Michael Palin, BBC Publishing, London, 1995.



SEQUENCING

When working under timed conditions, you probably won't have time to write a draft for your summary, so group and order your material before you begin to write. The best way to structure your response is by bracketing and numbering your list of points. (Do not confuse a summary with a **commentary**: you are not required to present information in the same order as in the passage, or to give your own views on the material.)

- 2 **Five** words in the passage are underlined. Can you guess their meaning by looking at their context (the other words around them)? Use a dictionary to check your guesses, then write synonyms for the five words in your personal vocabulary list.
- 3 Which words and phrases in the passage best illustrate the appearance of:
 - a the West Bank and the Valley of the Kings (paragraph 5 and 6)?
 - b the tomb of Rameses III (paragraph 8)?
 - c the Nile at sunset (paragraph 9)?

For each of your choices, explain why they are effective.
- 4 Scan the passage for the information given about Luxor and identify the key phrases.
- 5 Make a grid as shown below. List the key phrases and **paraphrase** them.

Key phrase	Point
<i>barren, rubble-strewn desert</i>	<i>wasteland</i>

TEXTS – GENRE ANALYSIS

- 11 b Discuss how the content, style and **structure** of the Luxor passage differs from the other two, and why.

WRITING FOCUS

- 6 Use your answers to Task A5, Identifying topics and Task B4, to summarise the characteristics of
 - a Tenerife and
 - b Luxor

in about 150 words *in total*. Use one paragraph for each place.



PARAPHRASING

Try to paraphrase the information in texts when gathering points together, and to make your phrases shorter than those in the text (see the example in Task B5). If you are not sure what a word means, it is safer not to change it, although you can still change other words in the phrase. Technical terms often do not have synonyms, or it would take too many words to paraphrase them (e.g. solar heating, irrigation canal) so you may use them.

C Summary technique

Fictional journal entry

- 1 As a class, discuss what you already know or think about the following topics:
 - a Robinson Crusoe
 - b desert islands
 - c books, films or television series set on desert islands
 - d survival techniques.
- 2 Read the text below about Robinson Crusoe, which is an extract from a **novel** written in 1719 that includes journal entries.

Robinson Crusoe

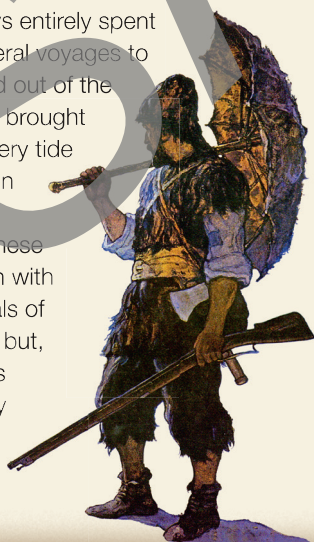
September 30, 1659.

I, poor miserable Robinson Crusoe, being shipwrecked, during a dreadful storm, came on shore on this dismal unfortunate island, which I called the **Island of Despair**, all the rest of the ship's company being drowned, and myself almost dead.

All the rest of that day I spent in afflicting myself at the dismal circumstances I was brought to, viz. I had neither food, house, clothes, weapon, or place to fly to; and in despair of any relief, saw nothing but death before me; either that I should be devoured by wild beasts, murdered by savages, or starved to death for want of food. At the approach of night, I slept in a tree for fear of wild creatures, but slept soundly, though it rained all night.

From the 1st of October to the 24th.

All these days entirely spent in many several voyages to get all I could out of the ship, which I brought on shore, every tide of flood, upon rafts. Much rain also in these days, though with some intervals of fair weather; but, it seems, this was the rainy season.



October 26.

I walked about the shore almost all day to find out a place to fix my habitation, greatly concerned to secure myself from an attack in the night, either from wild beasts or men. Towards night I fixed upon a proper place under a rock, and marked out a semicircle for my encampment, which I resolved to strengthen with a work, wall, or fortification ...

The 31st.

In the morning, I went out into the island with my gun to see for some food, and discover the country; when I killed a she-goat, and her kid followed me home, which I afterwards killed also, because it would not feed.

November 1.

I set up my tent under a rock, and lay there for the first night, making it as large as I could, with stakes driven in to swing my hammock upon.

November 17.

This day I began to dig behind my tent into the rock. Note, three things I wanted exceedingly for this work, viz. a pick-axe, a shovel, and a wheelbarrow or basket; so I ceased my work, and began to consider how to supply that want and make me some tools. A spade was so absolutely necessary, that indeed I could do nothing effectually without it; but what kind of one to make, I knew not.



INFERENCE

The skill of understanding **implicit** as well as **explicit** meanings and attitudes is an important one to be able to demonstrate when responding to a text. Implicit meanings are those which you can infer from the text – which are implied rather than actually stated (which are explicit). One of the ways you can demonstrate an ability to infer ideas from a passage, and so show a deeper level of understanding of it, is by predicting what may happen in the future. Your predictions must be based on material actually contained in the passage.



WRITERS' EFFECTS

You may be asked to select and comment on words from a passage which give a particular impression to the reader. It tests the skills of close reading and sensitivity to language. Select and quote a range of short phrases (usually not more than two or three words each), and make clear that you understand both their meaning and their effect (which means how it makes you think or feel). In Further Practice Task c, your reasons for preferring a destination should be linked to the descriptive phrases which make it seem attractive, and the response each one evokes in you as a reader.

**TASK TIP C3**

Rather than using one short **simple sentence** for each point, try to combine material into longer and more complex sentences to save words. Avoid beginning each sentence the same way or repeating the same structure (e.g. don't start every sentence with *He*) and avoid the overuse of *and*. Before you write each sentence, plan its structure in your head. Check your summary for omissions, repetitions and inaccuracies of fact.

**FACTUAL ACCURACY**

When changing information into your own words and trying to reduce their number, there is a danger that you may express something in a way that is no longer strictly true; for example 'the majority of the island' is not the same as 'most of the island'. You need to be careful that you have not changed the meaning of the passage or the information it gives.

January 1.

Very hot still, but I went abroad early and late with my gun, and lay still in the middle of the day. This evening, going farther into the valleys which lay towards the centre of the island, I found there was plenty of goats, though exceeding shy, and hard to come at. However, I resolved to try if I could not bring my dog to hunt them down.

January 2.

Accordingly, the next day, I went out with my dog, and set him upon the goats; but I was mistaken, for they all faced about upon the dog; and he knew his danger too well, for he would not come near them.

January 3.

I began my fence or wall; which being still

fearful of my being attacked by somebody, I resolved to make very thick and strong.

All this time I worked very hard, the rains hindering me many days, nay, sometimes weeks together; but I thought I should never be perfectly secure till this wall was finished. And it is scarce credible what inexpressible labour everything was done with, especially the bringing piles out of the woods, and driving them into the ground; for I made them much bigger than I need to have done.

In the next place, I was at a great loss for candle; so that as soon as ever it was dark, which was generally by seven o'clock, I was obliged to go to bed.

Adapted from *Robinson Crusoe*, by Daniel Defoe.

- 3 In one sentence, describe the situation of Robinson Crusoe on the Island of Despair by answering these questions in any order:
- Who is he?
 - What happened to him?
 - When did it happen?
 - Where is he?
 - How did he get there?
- 4 You are going to write a summary of Robinson Crusoe's situation which includes his:
- needs
 - difficulties
 - fears
 - disappointments.
- First, make brief notes under each heading. Then, write a one-paragraph summary, in modern English, using all your notes.
- 5 With your partner, list future incidents or problems which Robinson Crusoe may face later in the novel, based on evidence in the extract. Share and support your predictions with your group.

**FURTHER PRACTICE**

- a You have become stranded on a desert island! Write a description of the imaginary island. Think about its landscape, climate, vegetation, wildlife, food and water sources. You can use information from the island passages in Sections A and C to give you ideas.
- b List the main features of your home town or rural area. Use the list to write an information leaflet for tourists, using bullet points. Group the points, divide them into sections, and give a topic heading to each section (e.g. *Things to see*). The passage in Selecting Summary Points, Task B6 will help you with ideas.
- c From what you have read in this unit, would you rather visit Tenerife, Cape Town or Luxor? Write the reasons for your preference, using details from the texts.

Unit 2

Directed Writing

Learning objectives

In this unit, you will have the opportunity to:

- read a book review, a journal entry, a magazine article, a blog post, a leaflet, an advertisement and a formal letter
- write a blurb, a journal entry, a script for a presentation, an informal letter, a formal letter and a blog post
- practise changing genres, giving a talk, maintaining focus and writing persuasively.

By the end of this unit, you should be able to:

- ✓ understand the effect of writing style choices
- ✓ make comparisons between different types of text
- ✓ demonstrate audience awareness.



CHANGING GENRES

In an Extended Response to Reading task, you will need to use material in a text in a specific way. You need to be familiar with the following response genres and aware of their purpose: formal letter, news report, formal report, journal, magazine article, speech, interview. When approaching a task, pay attention to instructions about the audience and specific content. Your response will require modification of the structure and style of the original passage, so you need to change vocabulary, sentence structures and text structure, rather than simply reuse points from the passage in the same order or in the same words. The question will also ask you to change voice and viewpoint, and to write as if you were a character referred to in the passage.

A Writing style choices

Book review



- 1 Discuss the following questions in class:
 - a How would you define 'extreme sports'?
 - b What examples can you think of?
 - c What kind of people participate in them?
 - d What makes these sports attractive?
 - e Which ones would you consider doing or refuse to do?
- 2 Read the following passage, which is a newspaper review of a **non-fiction** book about a historical Arctic tragedy.

The big chill

Arctic explorers are a breed apart, inevitably drawn, it would seem, by tragedy and the poetry of a 'good end'. Consider Shackleton. Having narrowly survived the loss of his ship, the *Endurance*, when it was crushed by ice in the Weddell Sea, he later died aboard the *Quest*, another Antarctic no-hoper, in 1922. Scott, of course, perished ten years earlier just a few miles from his base camp, having failed by a whisker to be the first to reach the South Pole. Amundsen, who beat his rival by just a couple of days, went on to die in an Arctic air crash.

Good chaps, each and every one of them. But what was it all about? In *The Ice Master*, an appropriately chilling account of the voyage of the *Karluk*, lead-ship of a doomed Arctic expedition in 1913–14, the motivation of those taking part seems to have been foolhardy at best. Vilhjalmur Stefansson, a Canadian of Nordic extraction, was an anthropologist and ethnologist who, for reasons best known to himself, believed that under the Arctic ice there lay a Lost Continent, a kind of wintry Atlantis, the discovery of which would make him famous. In reality, of course, there is no missing landmass; the Arctic Ocean is just what its name implies. But to the impatient Stefansson, the fact that there was, literally, no solid ground for his belief was defeatist talk.

Hiring a steely skipper, Captain Bob Bartlett, Stefansson ordered the *Karluk* to sea from Victoria in British Columbia on June 17th 1913. Few of his men had real Arctic experience. The 'scientists' on board knew very little of the trials ahead. The ship itself was a retired whaler, made of wood, staggeringly unsuited to its new purpose.

The crew, it transpires, had an eerie premonition of their fate. Stuck fast in the Alaskan floes, they were 'transfixed' by the diaries of George Washington De Long, another of their breed, who had died, along with all his men, in 1881. De Long's ship, the *Jeanette*, had been crushed by ice in almost exactly the same reach of the Arctic Ocean as the *Karluk*. One hundred and forty days passed before cold and starvation claimed the last of the expedition's victims.

Jennifer Niven, formerly a screenwriter, assembles her characters with all the skill of an experienced novelist.



Both of the principals are carefully drawn. There is Bartlett, an energetic, skillful mariner, big in every way, with a booming voice and a love for literature and women. Stefansson, by contrast, comes across as an egotist of monstrous proportions. Charming, silver-tongued and handsome, he cared little for those under his command.

Locked together on the diminutive ship, the crew of the *Karluk* watched and listened in horror as the frozen sea closed in around them. The staff and officers gathered nightly in the saloon for Victrola concerts, choosing from among more than 200 records. As the gloom grew ever deeper, the lure of the library, with its terrible account of the fate of the *Jeanette*, increased by the day.

Stefansson cracked first. Loading up a dog-sledge, he and several others headed off into the night, ostensibly to hunt for food. Others would go to pieces later. Matters came to a head on January 10th when, with a thunderous roar, the ice broke through the ship's hull, forcing the captain to give the order to abandon ship.

In all, 16 men were to die, but Bartlett emerged as the true hero of the hour. Niven's account – always alive to the nuances of human strength as well as weakness – is at its strongest as she recounts his ghastly journey through the Arctic winter in search of help, and his equally determined quest for his lost crewmen when he at last found sanctuary in Siberia. Those who survived long enough for him to find them numbered a lucky 13, including two Eskimo girls and one of the scientists, McKinlay, who ever after regarded his captain as 'honest, fearless, reliable, loyal, everything a man should be'.

Stefansson, needless to say, survived as well. Having spectacularly betrayed his comrades, he went on to map and discover several Arctic islands. Collecting a medal for his achievements, he made no mention of the *Karluk*, its crew or the men who were lost.

Adapted from an article by Walter Ellis, *The Sunday Times*, 19th November 2000.



WRITING STYLE

The style of a piece of writing is determined by its:

- aim – what is the purpose of the writing?
- voice – what kind of character is the speaker/persona?
- audience – what do we know about their age, interests and expectations?
- vocabulary – how formal is the situation, relationship or subject?
- tone – is the emotion and mood appropriate?
- sentence structure – should sentences be simple, **compound** or complex, or a mixture?

These are all aspects to consider when you are asked to write or to comment on a piece of writing.

- 3 Discuss the following questions as a class:
- a Why do you think book reviews are published in newspapers?
 - b Who do you think writes book reviews, and why?
 - c Who do you think reads them, and why?
 - d Who do you think benefits from the reviews, and how?
 - e Who do you think would be interested in reading *The Ice Master*?
- 4 Publishers promote their new books by printing **blurbs** (brief descriptions of the type and content of the book) on their back covers. It is a rule that a blurb must not reveal what happens in the end, as this would deter readers. Write a blurb for *The Ice Master*, using three short paragraphs. Your aim is to appeal to your audience and persuade them to buy the book:
- Refer to the background of the expedition and its participants.
 - Describe the crisis situation the book deals with.
 - Refer to specific incidents which make the book sound exciting.
- 5 Find all the dates and time references in the article. Then list the events in **chronological** order (the order in which they occurred), together with their date or duration, in a grid like the one shown below. This will give you a sense of the overall time scheme, which will help you later. An example has been given.

Event	Time
<i>The Jeanette</i> crushed	1881

**DIARY V. JOURNAL**

Although the terms diary and journal are often used interchangeably, they are not the same genre. A diary is often a purely personal and private record, written in a **colloquial** style or even in note form, and often consisting of very short entries. A journal is likely to be a formal record of a journey or significant experience, sometimes intended for a wider audience and possibly for publication. It is therefore written in full sentences and with some consideration given to style.

Journal entry

- 6 Read the following extracts from the journal of the Antarctic explorer Robert Falcon Scott (who is mentioned in *The big chill* in Task A2). On 16 January 1912, he discovered that the Norwegian explorer Roald Amundsen had beaten him to the South Pole.



17th Jan: Great God! This is an awful place and terrible enough for us to have laboured to it without the reward of priority. Well, it is something to have got here, and the wind may be our friend tomorrow.

18th Jan: Well, we have turned our back now on the goal of our ambition with sore feelings and must face 800 miles of solid dragging – and goodbye to the daydreams!

23rd Jan: I don't like the look of it. Is the weather breaking up? If so God help us, with the tremendous summit journey and scant food.

18th Feb: Pray God we get better travelling as we are not so fit as we were and the season advances apace.

5th Mar: God help us, we can't keep up this pulling, that is certain. Among ourselves we are unendingly cheerful, but what each man feels in his heart I can only guess.

29th Mar: It seems a pity, but I do not think I can write more.

R. Scott



- 7 With your partner, list the common characteristics of the style of writing used in journals (also remember the journal extracts in Unit 1, Summary Technique, Sections B and C). They are obviously written in the first person – using I or we – but what can you say about the following:
- tense?
 - register?
 - vocabulary level?
 - sentence length?
 - sentence type?
 - content?

WRITING FOCUS

- 8 Imagine you are Captain Bob Bartlett in the passage in Section A. Write three journal entries, with dates, for the winter period of 1913–14, from the freezing of the sea to when you abandon ship.
- Use the time grid from Task A5 to help you. Do not simply retell the story – adapt the material. Write about 300 words, in an appropriate style, and refer to the following:
- previous events and original goal of the expedition
 - Stefansson's character and behaviour
 - the mood of the crew and their fears
 - how the crew passed the time
 - what happened to the *Karluk*
 - the journey you are about to face
 - your thoughts and feelings about the future.

B Comparing texts

Magazine article and blog post

- The next passage concerns mountaineering. Discuss these questions with your partner:
 - How do you feel about mountains?
 - What makes some people determined to get to the top of them?
 - What can go wrong during a climbing expedition?
 - What do you think the title 'A rock and a hard place' means?
- Read the article below, from a Sunday newspaper magazine, which concerns the death of a mountain climber on the Himalayan mountain of Kanchenjunga (K2).

A ROCK AND A HARD PLACE

Alison Hargreaves faced the toughest decision of her career. It was August 6: she had spent six weeks on K2 and had already failed in two summit bids. Now, should she stay and give it one more try? Or call it a day and go home?

The situation was as bleak as could be. Alison was back at base camp, its cluster of red and yellow tents pitched unevenly among the ice and boulders of the Godwin-Austen Glacier. Towering 12,000 ft (3657.6 metres) above was K2 itself, shrouded in grey, wind-tossed clouds. It was bitterly cold and raining and, says the American climber Richard Celsi, Alison was in tears.

By Celsi's account, Alison had changed her mind a dozen times. Now she was utterly torn. She wanted to fulfil her dream of climbing K2, adding it to Everest to become the only British woman to have reached the world's two highest summits. And she desperately wanted to be back with her children, Tom, six, and Kate, four.

The previous night she seemed to have made up her mind to leave. She had packed her equipment and said

goodbye to the climbers who were staying. Her porters were due to leave at 7 a.m. and Alison had a flight booked from Islamabad in a week's time. 'It was done,' says Celsi. 'She was going home.'

But early that morning, Alison reopened the question once again, drinking endless cups of coffee with Celsi as she turned it over and over in her mind. 'It was a very emotional thing for her,' says Celsi. 'She really went through a lot of things.' Finally, just 15 minutes before the porters were due to depart, she told Celsi she had decided to stay, reasoning that, since she had been away for so long, one more week wouldn't matter. 'She said it was logical to give the weather a chance to clear.'

Alison hugged Celsi and thanked him profusely for his help. In some haste, her equipment was retrieved. Celsi himself was leaving, and Alison gave him some letters and a fax saying she had decided to give K2 'one more try'. As he set off down the glacier, Celsi turned to look back at Alison, and saw her waving to him through the drifting rain.



'She seemed in good spirits,' he recalls. 'She had made her decision.'

Four days later Alison and a group of climbers left base camp for their summit bid. By August 12, they had reached Camp Four on a sloping snowfield known as the Shoulder, 2,000 ft (609.6 metres) below the summit. They set off before dawn the next morning, climbing a steep gully called the Bottleneck, passing beneath an unstable wall of ice pinnacles and finally emerging on the summit ridge.

At 6.30 p.m. the climbers in base camp received a radio call from the summit. Alison and three others had reached the top, and another two were about to arrive. The caller, a Spanish climber, added that there was no wind but it was bitterly cold, and they were about to start their descent. There was no further word.

An hour later the upper reaches of K2 were hit by hurricane-force winds. As they edged their way back down the summit ridge, Alison and her companions stood no chance. She was plucked from the ridge by the wind and hurled down K2's monumental South Face.

The next morning two Spanish climbers, Pepe Garces and Lorenzo Ortas, who had survived the storm at Camp Four, were descending the mountain suffering from frostbite and exhaustion. Some 3,000 ft (914.4 metres) below the summit they found a bloodstained anorak lying in the snow. They also saw three slide-marks leading towards the edge of an ice cliff. But above the cliff, some 600 ft (182.88 metres) away, they

saw a body resting in a hollow. 'I recognised the red clothing,' Ortas says. 'I knew it was Alison.'

At 33, after a mercurial climbing career, Alison had become an icon – a symbol of what women could achieve. For some her death represented a betrayal of motherhood, for others a paradigm of the dilemmas faced by mothers seeking a career.

Alison had been bemused by the publicity her Everest climb attracted, saying: 'The whole thing is much bigger than I can handle.' But she was worthy of her acclaim. Her Everest ascent in May – alone and without using supplementary oxygen or porters – was a supreme moment of the sport. Just 5 ft 4 in (162cm) and with an easy smile, she impressed people with her friendliness, modesty and charm. Some, accustomed to the ruthless egos of some leading male mountaineers, were relieved to find her so *normal*.

Yet Alison was far more complex than her image revealed. The climber who exulted in her triumph on Everest could be racked with doubt. She could be talkative and outgoing – or reticent and closed. She was eager to show that she was self-sufficient, yet ardent for approval and acclaim.

The most profound contradiction lay in her replies when asked the perennial question of why she climbed. She said she did so because she had something to prove – then added that, after summit, she felt she had to prove herself again. So what was Alison trying to prove, and why was she never satisfied? And is it true that her ceaseless quest led inevitably to a reckless death?

Adapted from an article by Peter and Leni Gillman, *The Sunday Times*, 3rd December 1995.

- 3 With a partner, make a list of the similarities and differences between the experiences of those on board the *Karluk* and those of the K2 climbers.
- 4 With your partner, work on the following tasks:
 - a Think of and list adjectives of your own which you could use to describe the character of Alison Hargreaves.
 - b Agree on and list the characteristics of the style commonly used for informal letters to relatives and close friends.
- 5 Write Alison Hargreaves' last letter to her parents after deciding to stay. Use an appropriate style, and write about 300 words. Begin *Dear Mum and Dad*. Mention the following:
 - her difficult decision and how she made it
 - conditions on K2
 - her ambitions and expectations
 - her feelings about climbing
 - her feeling about her fellow climbers
 - her feelings about her family.



INFORMAL WRITTEN ENGLISH

Informal letters, emails and blogs tend to contain contractions (e.g. *can't, OK*), **abbreviations** (e.g. *uni, probs*), **phonetic spelling** (e.g. *hilites, kwik*) and **colloquial expressions** (e.g. *no way, bonkers*) as if the writer is speaking aloud to the recipient, with whom he or she has a relationship. It is not appropriate to be this casual in many situations, including exam responses. Even if you are asked to write a letter to a relative, it is better to avoid slang, jargon or **non-sentences**, and to write in paragraphs, as you need to demonstrate that you can write accurate and standard English.

18



TASK TIP B6

Bloggers write blogs to comment on the news and other topics of general interest as an alternative information source to the mass media, which are governed by the editorial principles of the official organisation they represent. Because they are giving their personal and unofficial views, the content is not objective or even necessarily true. The style is often informal to the extent of not using sentences or of containing grammatical errors, as in this case.

TWENTY YEARS LATER: Tom Ballard and K2

It sounds like something out of a good script writer's imagination: it's a story dedicated to those who love mountains, climbing and impossible challenges. A story for those who believe that destiny somehow does exist, a story that began twenty years ago with Alison Hargreaves' 1995 mission, which ended up in tragedy. A legendary woman climber from Derbyshire and one of the greatest ascents ever, an incredibly powerful lady, who managed to solo climb Mount Everest and then disappeared while attempting to conquer K2's summit. Twenty years have passed and Alison's son Tom Ballard has now become a great climber himself, ready to attempt to accomplish what his mother failed to achieve: reaching the top of K2, the second highest mountain in the world, considered by many even more challenging than Mount Everest.

Tom Ballard is young, he's now 26 years old and he was only six when his mother vanished on the 'Savage Mountain', aged 33. The past winter, he managed to complete a great undertaking: he was the first man in history to solo climb in just one season the Alps' six classic Northern ascents: Lavaredo's Cima Grande, Piz Badile, the Matterhorn, the Grandes Jorasses, the Petit Dru and the Eiger. His mother did the same, only it was in summer: it almost seems like he's chasing her. Tom never plugged his accomplishment, he only shared a couple of pictures on his Facebook page, choosing not to widely publicise this historic undertaking.

Discreet, silent, humble. During one of the few interviews granted at the end of the climb, Tom Ballard said what many have been waiting to ask him for ages, he explained the relationship he had with his mother: "I think a lot of people believe that by climbing I am trying to get closer to my mother. This is not the case. I climb solely for me. That may seem selfish but – yes, solo climbing is one of the most selfish things you can do. I feel a deep connection to mountains that can't be explained. Something spiritual perhaps. I want to climb them simply because they are there, and that's where I want to be. It's not for adrenaline, or kicks." Alison would certainly agree with that.

Adapted from Alessandro Benetton's Blog *Each Time a Man*, 9 July, 2015.



- 6 Read the blog about Alison Hargreaves's son, Tom Ballard. Then write a paragraph to answer each of the following questions:
 - a What is the main difference in style between the blog and the article? Give examples.
 - b How is the content and structure different between the two texts?
 - c Give reasons for these differences between the two texts.

C Audience awareness

Leaflet

- 1 Read the leaflet below, which gives information about a youth outdoor-pursuits programme called The International Award.

The International Award

What is it?

The Award is an exciting self-development programme for all young people worldwide. It equips them with life skills, builds their confidence and engages them with their communities. It gives all young people aged between 14 and 24, regardless of their background, abilities or circumstances, an opportunity to experience challenge and adventure, to acquire new skills and to make new friends.



What does the programme consist of?

It is a four-section programme, with three progressive levels: Bronze, Silver and Gold. Participants are in charge of their own programme, setting their own goals and measuring their progress against them.

The Sections

- ◆ Service develops a sense of community and social responsibility
- ◆ the Adventurous journey cultivates a spirit of adventure and an understanding of the environment
- ◆ the Skills section develops cultural, vocational and practical skills
- ◆ Physical Recreation encourages improved performance and fitness.

The Residential Project, an additional requirement at Gold level, broadens horizons through a worthwhile residential experience.

What are the benefits of involvement?

The Award is widely recognised by educationalists and employers. Some of the benefits to young people include developing or discovering:

- ◆ a sense of achievement
- ◆ new skills and interests
- ◆ self-confidence and self-reliance
- ◆ leadership skills and abilities
- ◆ exciting opportunities
- ◆ friendship
- ◆ experience of teamwork and decision making
- ◆ a network of local, national and international connections
- ◆ enjoyment.



Adapted from Fact Sheet, The Duke of Edinburgh's International Award, www.intaward.org.



FOCUS

You should try to use all the relevant material available in a passage in order to fully answer the question. Bullet points focus on different aspects of the question and give structure to your response, as well as indicating the essential material to be included in it. Some refer to explicit points made in the passage and others may test implicit understanding. Your ideas must all be linked to the passage and related to the question, and **inferences** need to be supported by evidence. Underline the key words in a question to ensure your planning is focused, and follow **rubrics** exactly.

- 2 Select the relevant material in the text, then use it to write the script for a talk to a group of fellow students in which you describe the Award programme and encourage them to take part. Write about 300 words.
 - Summarise the rules and structure of the programme.
 - Explain the aims and what is involved.
 - Comment on the benefits of taking part and give examples of your own.

- 3 Give your talk to the class, and be prepared to answer any questions your audience asks about the programme.

Advertisements

- 4 Read the internet advertisement below for courses in white water rafting.

WHITE WATER ACTION IN VICTORIA

The most exciting experience you'll ever have!

HOME OUR ACTIVITIES TRANSFERS RESTAURANTS PRICE LIST DISCOUNT SPECIALS CONTACT US

In 1985, Shearwater was the first Zimbabwean company to run commercial white water rafting trips in Victoria Falls, Zimbabwe. Since those first intrepid paddle strokes on the Zambezi River, Shearwater has become synonymous internationally with some of the best white water action on the planet in dramatic scenery otherwise hidden from visitors. Today, 28 successful seasons later, Shearwater continues to be at the forefront of white water rafting on the Zambezi, offering one-day rafting trips (in both high- and low-water seasons), overnight trips, and multi-day wilderness adventures. There's something to suit everyone. Dare you try it?



SPLASH AND DASH – approx. March and June

'Splash and Dash' describes a very high-water run operated at the beginning and end of the rafting season. Most of the really big, dramatic rapids, for which the Zambezi is famous, have either been washed out or are considered too dangerous for commercial rafting purposes. This stretch of the river from rapid 15 to rapid 24 is fast flowing but the rapids are quite gentle compared to other times of the year.

Considered more of a scenic trip, as the gorge and the river are breathtakingly beautiful following the rainy season, the whirlpools and boils can pose a few unexpected surprises for the unwary! The hike out of the gorge remains – as always – arduous, so you need to be fit!

US \$132

A certificate is awarded at the end of every trip in confirmation of conquering the mighty Zambezi River.

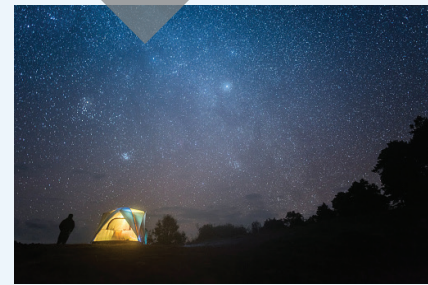
Adapted from www.shearwatervictoriafalls.com/rafting.



MULTI-DAY RAFTING ADVENTURES – low water only

Shearwater's Multi-Day Rafting Adventures (2½ days or 5 days). A chance for you to explore more of the Zambezi River down to the Lower Muwemba Falls, past the Batoka Dam and on to where the land flattens out towards the upper reaches of Lake Kariba. The days get lazier as the river widens through flat terrain, and there is plenty of opportunity for you to fish, watch the wildlife and camp in the wilderness on the pristine sandy beaches of the Zambezi. Tents are provided, although you may choose to sleep directly under the glittering velvet canopy of an African night.

Shearwater offers 2½ day (US \$550) and 5 day (US \$880) Multi-Day Rafting



OVERNIGHT TRIPS – low water only

Instead of facing an arduous climb at the end of an amazing day, take us up on our offer to camp overnight in the gorge on one of the pristine beaches used exclusively by Shearwater clients, and witness complete peace and privacy beside the river when everyone else has left. Accommodation is in tents although many people choose to sleep under the clear sky. Sit out under the African stars and relive the memories of your day's rafting around a campfire. Walk along the Batoka Gorge and transfer back to town after breakfast the next morning.

US \$220 – Minimum of 4 required.

- 5 What are the stylistic features of written advertisements? Give examples of each from the passage 'White water action in Victoria', and explain how they aim to persuade.

Formal letters

- 6 Write an informal letter or email of about 300 words to a friend to suggest that you both go on one of the trips. (Pretend it is in your own country.)
- Give a summary of the factual information.
 - Give your impression of the company.
 - Give reasons why it would be a good idea to go on such a trip.
 - Say which of the trips sounds most attractive and why.

The content of the material is entirely positive, and usually begins with an attention-catching device, followed by evidence and details to support the initial claim.

- 7 Formal letters, whose aim is usually to persuade, have the following format, which you would use when writing for official or business purposes, or to someone whom you have never met.

Dear Madam/Sir (or the official position)

or

Dear Mr/Ms (Surname) (if you know his/her name)

Section 1: Reason for writing/topic of letter

Section 2: Background to and details of request/complaint/issue

Section 3: Conclusion, thanks, prediction, advice, warning

Yours faithfully (if you have not addressed the recipient by name)

or

Yours sincerely (if you have addressed the recipient by name)

Discuss with a partner how the example of a letter text applies this structure.



TASK TIP C5

Advertising aims to persuade, using a mixture of the following devices:

- **imperative verbs**
- questions
- exclamations
- **clichés**
- short/non-sentences
- repetition
- superlatives and **intensifiers**
- personal pronouns *you, we* and *our*
- evocative/**emotive** adjectives
- **alliterative** phrases
- rhyme/**assonance**
- statistics.

These stylistic features make the text as easy as possible to read, understand and remember. They attract the reader to the offered product by making it sound an exciting and desirable thing to own or to do. These devices can be used in all types of persuasive writing.

**FORMAL LETTERS**

Formal letters differ from informal letters in **register** and in having a clear and conventional structure: usually one paragraph per section, although the middle section can extend over two or three paragraphs. The tone of a formal letter is impersonal and polite – even when complaining – and the expression is formal and mature (i.e. using complex sentences and without contractions, abbreviations or **colloquialisms**). It is not necessary to date or give addresses in an exam letter, though these would be essential for a real letter.

Example of letter text:

19 Aetos Street
Kifissia
Greece

Kyriakos Kyriakou
General Manager
Aegean Aviation
Kato Trimithia

16th Feb 2018

Dear Mr Kyriakou,

I am writing to you, as the owner of Aegean Aviation flying school, to report a dangerous situation which occurred yesterday. I am a member of the club and have been taking regular flying lessons, weather permitting, for the last four months, with your instructor, Lucas Antoniou. I have recently flown solo for the first time and I was practising circuits yesterday morning. On my fourth approach, I was shocked when another aircraft cut in front of me, dangerously close, when I was only 100 feet above the ground. I nearly collided with the other aircraft and had great difficulty in retaining control of plane, but did manage to perform a go-around and subsequently land safely.

I immediately went up to the control tower to report the near-miss but the on-duty controller admitted that he had been talking to someone at the time and had not witnessed the event. I then spoke to my instructor, who had been in his office and had also not seen what happened.

Despite my shock I was able to identify the aircraft involved as another machine belonging to the flying club, and I established that it was being flown by another of your instructors, Andreas Panayiotou, at the time.

Although it seems that no third party saw what happened, I am in no doubt that Mr Panayiotou was flying dangerously and with disregard for the safety of other pilots. I therefore urge you to speak to Mr Panayiotou, give him a warning about his dangerous conduct, and ask him to apologise to me. Otherwise, I shall have no option but to report the incident to the aviation authorities, which would formally investigate the failures of your club.

I look forward to hearing from you soon.

Yours sincerely,

Yiannis Georgiou

WRITING FOCUS

S Plan and write a letter of about 300 words to a local newspaper after an extreme sports incident has been reported in your area. Try to persuade readers to sign a petition calling for the sport to be banned for being too dangerous.

Begin 'Dear Editor'. Use the ideas you collected in Task A1. Use the text in Task C7 as a model of style and structure.

**FURTHER PRACTICE**

- a** Imagine that you and your friend went on a Shearwater rafting course and were not satisfied with the experience. Write a letter of complaint to the company and ask for your money back. Include references to the advertisement in Task C4.
- b** Imagine that you are on an International Award expedition which has met with unforeseen difficulties. Write a journal entry describing your situation, location, fellow expeditioners, thoughts, feelings, and giving a prediction of what will happen next.
- c** Write a blog post describing a sport you are keen on – either as a spectator or as a participant – with the aim of persuading others to become involved in it.

Cambridge IGCSE® First Language English Coursebook Fifth edition Marian Cox

With travel writing, magazine articles, blogs and extracts from writers such as Roald Dahl and D. H. Lawrence, this coursebook helps students develop their English Language skills through an active, communicative approach.

The first unit in each part covers text analysis and summary writing. The second deals with directed writing and the third looks at descriptive and narrative composition. The third unit also includes suggestions for coursework topics if your school follows this pathway. This book also contains two optional units dedicated to speaking and listening.

Features:

- Course structure follows a spiral curriculum – students consolidate and build on prior learning, in order to fulfil their full potential
- Clearer layout makes planning easier
- International texts across 6 continents – such as a panda conservation article from China and a travel guide from Machu Picchu – make reading interesting and relevant for everyone
- A focus on writer's effect and the way we use language helps students develop a personal style and an awareness of audience
- Written by Marian Cox – experienced international school teacher and examiner. Marian is also the author of Cambridge Checkpoint English Stages 7–9, resulting in a coherent 5-year English programme.

Other components in the series

Coursebook Cambridge Elevate edition	978-1-108-43890-2
Language and Skills Practice Book	978-1-108-43892-6
Teacher's Resource	978-1-108-43894-0



Completely Cambridge

Cambridge University Press works with Cambridge Assessment International Education and experienced authors to produce high-quality endorsed textbooks and digital resources that support Cambridge Teachers and encourage Cambridge Learners worldwide.

To find out more about Cambridge University Press visit cambridge.org/cambridge-international



This resource is endorsed by
Cambridge Assessment International Education

- ✓ Supports the full Cambridge IGCSE and IGCSE (9-1) First Language English syllabuses (0500/0990) for examination from 2020.
- ✓ Has passed Cambridge International's rigorous quality-assurance process
- ✓ Developed by subject experts
- ✓ For Cambridge schools worldwide



CAMBRIDGE
UNIVERSITY PRESS

Achievement
through
excellence

ISBN 978-1-108-43888-9



9 781108 438889 >