

Responding to reading

Unit 1 Taking a break

Topic outline

- **Syllabus component:** Paper 1; Paper 2 questions 1 and 2
- **Main skills:** responding to reading; reading for inference; reading for effects
- **Secondary skills:** summary; persuasive writing; descriptive writing
- **Outcome:** informal letter; persuasive speech; *advertisement
- **Materials:** holiday advertisements
- **Texts:** Text 1A: Cruising the Caribbean; Text 1B: Europe express

Lesson plan

- 1 Ask students to skim-read Text 1A. (5)
- 2 What do people appear to want on holiday? Students work in pairs and make a list of inferences from Text 1A. (5)
- 3 Collect feedback. (5)
- 4 Ask students to scan Text 1A for persuasive advertising devices and to underline them. (5)
- 5 Collect feedback and list on the board. Discuss as a class why the devices are effective. (10)
- 6 Ask students to list the points from Text 1A which could be used to summarise the attractions of a) a cruise and b) *Sea Cloud II*. (5)
- 7 Collect points on the board so students can add to their lists if necessary. (5)
- 8 Set a writing task: Imagine you are on a *Sea Cloud II* Caribbean cruise with your family and you are writing a letter to a friend from the ship. Students use their list of points to write about a page, adding details and inferences to develop the ideas in Text 1A. (15)
- 9 Ask students, in pairs, to check each other's letters for appropriateness and accuracy. Collect letters to assess for a) use of material (15 marks), and b) style and structure (5 marks). (5)
- 10 Choose three students to each read out an option in Text 1B. Students then scan the text and underline all the adjectives to do with sight. (5)
- 11 Which adjectives are the most evocative? Ask students to evaluate and order the adjectives from the least to the most evocative. Invite students to justify their order, and discuss as a class. (5)
- 12 What kind of person does each of the three holidays appeal to? Ask students to write a few sentences as a profile for the sort of holidaymaker they infer would be attracted to the three destinations in Text 1B. (10)
- 13 Ask students to read out their profiles and justify their inferences. (10)

Homework task

Your parents are trying to decide between a cruise and a railway trip for the next family holiday. Using ideas from Texts 1A and 1B, write what you would say to persuade them to choose whichever holiday you would prefer.

Additional task

Ask students to work in small groups to produce a one-page holiday advertisement for a national magazine. Encourage them to use a word processor to incorporate a variety of attractive fonts, boxes, shapes and colours, and allow them to use imported graphics. The advertisement should employ some of the structural and stylistic features of Texts 1A and 1B, and should include information about transport, trips itinerary and accommodation.

Text 1A

Cruising the Caribbean

There is something quite magical about exploring the islands of the Caribbean Sea aboard a tall ship. But what makes this trip uniquely fascinating is the opportunity to sail aboard the most luxurious tall ship in the world. Join us aboard *Sea Cloud II* at the most perfect time of year to escape our northern climes for two weeks of warm weather sailing through the West Indies.



Join us for a voyage of discovery aboard this most elegant of ships and experience the elation of travelling under sail as we island hop across the Caribbean. Every island is different, each with its own character. Some mountainous and lush, some low lying and arid, but all with their own distinct charm. In the main we will avoid the larger and better known islands in favour of the smaller and less developed. After all, the major delight of a trip aboard the *Sea Cloud II* is to drop anchor off a remote island and enjoy the beauty and peace of the surroundings as far away from the crowds as possible.

Launched in 2001, *Sea Cloud II* is a stunning vessel, built along traditional lines, but offering deluxe accommodation. Built to accommodate 96 passengers in five star luxury, she offers a range of beautifully appointed suites and cabins which are furnished with great style. All accommodations have outside views and the bathrooms, in light marble, are unusually spacious and extremely comfortable. The finest, carefully chosen fabrics, combined with leather, rattan and other materials, brass and gold, precious woods and marble together create an impressive ensemble. No expense has been spared to create a sympathetic ambience in both the accommodations and public areas, and this is reflected throughout the vessel. Public areas include an elegant lounge, library, fitness centre, boutique, pool, bar and hospital. The single sitting dining room is airy and modern and the quality of the cuisine and service will be to the highest of standards, as one would expect on a *Sea Cloud* cruise. Relax on the lido deck and experience the natural grandeur of travelling under sail, as 30,000 square feet of sail rekindles memories of a bygone age.

Source: www.noble-caledonia.co.uk

Text 1B

Europe express

The enchanting shores of Lake Garda

Relax and unwind on our 8-day escorted holiday on the shores of enchanting Lake Garda with a few carefully chosen excursions, based on the beautiful peninsula close to historic Sirmione. Highlights of the holiday include:

- ★ A comfortable lakeside hotel with pool
- ★ Delightful views of Lake Garda from the hotel's pretty gardens
- ★ The attractions of Sirmione, with its *gelaterias*, boutiques, 13th-century castle and Roman villa
- ★ Our included cruise on Lake Garda with visit to a traditional market
- ★ Our optional trip to classical Verona, setting for Shakespeare's *Romeo and Juliet*
- ★ The charms of romantic Venice, with guided tour and dinner, on our optional excursion

8 days from 600 euros

12 departures: 12 April to 18 October

Historic Vienna, Prague & Berlin

Here is the perfect chance to savour the majesty of Eastern Europe's captivating capital cities. Highlights of the holiday include:

- ★ A 10-day escorted grand tour staying in three fascinating European cities
- ★ Well-located and comfortable 4-star hotels
- ★ A night on the Cologne to Vienna CityNightLine sleeper train
- ★ Our included walking tours of charming Prague and beautiful Dresden
- ★ Included city tours of imperial Vienna and fascinating Berlin
- ★ An optional trip to the famous Schönbrunn Palace and its elegant, formal gardens
- ★ Optional visit to Potsdam with its Prussian and German palaces set in stunning gardens

10 days from 850 euros

6 departures: 8 May to 9 October

Little trains of the Rhine Valley

Discover the attractions of the romantic Rhine Valley as we take relaxing trips amidst the winding rivers, vineyards and fairytale castles on our 5-day escorted holiday. Highlights of the holiday include:

- ★ Friendly, family-run hotel in riverside Remagen
- ★ Our included tour through the beautiful Ahr Valley with the opportunity to sample the region's wonderful wines and enjoy a horse-drawn carriage ride
- ★ An optional excursion to the historic riverside town of Königswinter and a trip by funicular railway high up to the Drachenfels rocky outcrop above
- ★ Our included scenic excursion through the dramatic Rhine Gorge to the charming wine town of Rüdesheim

5 days from 400 euros

8 departures: 18 May to 5 October

Source: www.treynholidays.co.uk

Answers – Unit 1

2 Text 1A: what people want on holiday:

- magic
- unique experience
- warm weather
- discovery
- variety
- unspoilt places
- unknown places
- tranquillity
- luxury accommodation
- good views
- spacious bathrooms
- attractive furniture / ambience
- range of facilities
- to dine in one sitting
- good food
- relaxation
- feeling of returning to the past

5 Text 1A: persuasive devices:

adjectives – nouns qualified by at least one adjective to stress attractions, e.g. *precious woods, natural grandeur*

adverbs – adjectives modified by adverbs to intensify them, e.g. *unusually spacious and extremely comfortable, uniquely fascinating*

euphemisms – make things sound more luxurious and spacious, e.g. *accommodations for cabins, vessel for boat, boutique for shop*

clichés – evoke stock responses and don't require thought, e.g. *No expense has been spared, five star luxury*

French words – sound more grand and exotic, e.g. *deluxe, ensemble, ambience, grandeur*

repetition – has an insistent effect, and is especially used for key names like *Sea Cloud*

archaisms – give the impression of an 'olde worlde' charm, e.g. *in the main for mainly, appointed for decorated, bygone for past, elation for joy, aboard, rekindles, accommodations in the plural*

superlatives, e.g. *the most perfect, this most elegant of ships*

lists – give impression of abundance of sensory pleasures

prolixity – more words sound more impressive, e.g. *to the highest of standards* instead of *good quality*

use of first person plural – *we* includes reader and seems friendly

use of future tense – implies that reader will have this experience soon

imperatives – commands aim to coerce the reader, as in hypnotism, to imagine being there and thus fall under the spell of the advert, e.g. *Join us, Relax on the lido deck*

6 Text 1A: summary points:

a The cruise

- is romantic
- is comfortable
- is an elegant way to travel
- is able to visit islands
- can go to remote inaccessible places
- can avoid crowds of tourists

b *Sea Cloud II*

- is new
- is built in a traditional style
- has deluxe accommodation
- is decorated with many kinds of expensive substances and fabrics
- has lots of things to do on board
- has medical facilities
- has excellent cuisine
- has large sails like old-fashioned sailing ships

11 Text 1B: adjectival rank order:

These adjectives are all vague clichés, and all mean more or less the same thing, but they are always used in the context of visual pleasure and so are beloved of advertisers. Their power decreases in proportion to the frequency of their usage in everyday expression, and increases in proportion to their associations with putting someone under a spell, so the ascending order of evocativeness for these words is probably: *beautiful, delightful, romantic, charming, fascinating, enchanting, captivating, stunning*.

12 Text 1B: customer profiles:

Lake Garda: this holiday suits people who work in cities who need to go somewhere in the countryside to relax. They like to have everything arranged for them so that no decisions need to be taken about visits. They are quite interested in historic sites and cultural events, but they also like to spend days doing nothing but sitting by the hotel pool, getting a tan and enjoying the peaceful natural landscape. Shopping opportunities are something they also take advantage of. This holiday attracts younger people who are on a limited budget and don't want to spend more than they have to on their travel and accommodation. Because this trip's season starts earlier than the others and goes on longer, it appeals to those seeking somewhere warmer in spring and autumn or those who like off-peak breaks.

Capital cities: people who choose this holiday are energetic and like the idea of seeing a lot of different places in a short time. The climate is not a concern for them. They are particularly interested in architecture and history, and want a guide with them to tell them about the buildings they are looking at to make the trip informative. They are walkers and enjoyers of gardens. They like unusual experiences and being busy, but they also like to be comfortable at the end of the day. The clients on this trip tend to be middle-aged and quite well off. They know what they want and are prepared to pay a bit more to get their perfect holiday.

Rhine valley: this holiday is for railway enthusiasts and those who enjoy river scenery. It also attracts those who like German wines. The accommodation is modest and personal, and does not appeal to those who prefer to stay in luxury hotels. The old-fashioned modes of transport and leisurely pace of the travel cater for the elderly and less athletic client. The trip visits only small towns and would not suit those looking for bustling city life and grand architecture, or those who just want to stay at the hotel enjoying its facilities. This is a medium-priced holiday for those who cannot afford to be extravagant but who are not bargain hunting.

Responding to reading

Unit 2 The falling wall

Topic outline

- **Syllabus component:** Paper 1; Paper 2 questions 1 and 2
- **Main skills:** comprehension; developing a response to reading
- **Secondary skills:** identifying writers' effects; complex sentences; genre transformation; interviewing
- **Outcome:** news report; *descriptive writing
- **Materials:** short story; news report structure handout
- **Text:** Text 2: Framed

Lesson plan

- 1 Choose students to each read out part of Text 2. (5)
- 2 Ask students, in pairs, to underline words and phrases which convey:
 - a the power of the water in paragraphs 1, 2 and 3.
 - b the power of the fire in paragraphs 4 and 5.
 - c the power of the wall in paragraphs 1, 3 and 5. (5)
- 3 Invite answers and comments on why the choices are effective. (10)
- 4 Ask students to join into complex sentences:
 - a the four simple sentences at the beginning of paragraph 4
 - b the four simple sentences in the final paragraph.
 Ask what difference this makes to the story. (It alters the emphasis, stresses cause and effect, and speeds up the narrative pace.) (10)
- 5 Choose students to read out their answers. Discuss and evaluate as a class. (5)
- 6 Allocate roles to the students: one of the three surviving firemen to the most articulate students, reporter to the others. Ask them to use Text 2 to prepare for a press conference, the reporters each thinking of a different question, the firemen of their answers. Go around the class, prompting where necessary. (10)
- 7 Hold a press conference at which the firemen take turns to answer questions and reporters take notes of their answers. (10)
- 8 Ask students to plan a news report of the event (see CD-ROM for news report structure handout), including statements by an eye witness and an official. They should use information from their press conference notes as well as Text 2. Encourage them to create additional 'factual' details such as names and ages of people and places. (15)
- 9 Elicit the features of news report style and list on the board (include short paragraphs, short sentences, short words, sensational vocabulary, statistical facts, adjective strings before the noun). Ask students to write the first two paragraphs for their report, including these features. (5)
- 10 Choose students to read out their paragraphs for the class to evaluate. (5)
- 11 What makes a good headline? Write examples of headlines on the board and ask students to define the characteristics of headlines. (Elicit 'telegram' language i.e. 1–6 words, short words, no articles, present tense; alliteration, assonance or puns are optional.) (5)
- 12 Ask students to suggest headlines for their own news report and, in pairs, decide on the best one. (5)

Homework task

Write the news report of the fire and collapse of the wall. Give the report a headline and a sub-heading within the report.

Additional task

Ask students to write a description of a building on fire, using similes, metaphors and multiple adjectives in their writing.

Text 2

Framed

The writer and his fire-fighting colleagues are putting out a fire in a warehouse in London, caused by an air-raid bomb, when there is an accident.

I remember it was our third job that night, and it was 3 a.m. And there we were – Len, Lofty, Verno and myself, playing a fifty-foot jet up the face of a tall city warehouse and thinking nothing at all. You don't think of anything after the first few hours. You just watch the white pole of water lose itself in the fire and you think of nothing. Sometimes you move the jet over to another window. Sometimes the orange dims to black, but you only ease your grip on the ice-cold nozzle and continue pouring careless gallons through the window. You know the fire will fester for hours yet. However, that night the blank, indefinite hours of waiting were sharply interrupted by an unusual sound. Very suddenly a long rattling crack of bursting brick and mortar perforated the moment. And then the upper half of that five-storey building heaved over towards us. It hung there, poised for a timeless second before rumbling down at us. I was thinking of nothing at all and then I was thinking of everything in the world.

In that simple second my brain digested every detail of the scene. New eyes opened at the sides of my head so that, from within, I photographed a hemispherical panorama bounded by the huge length of the building in front of me and the narrow lane on either side. Blocking us on the left was the squat pump, roaring and quivering with effort. Water throbbled from its overflow valves and from leakages in the hose. A ceaseless stream spewed down its grey sides into the gutter. To the other side of me was a free run up the alley. A couple of lengths of dead, deflated hose wound over the darkly glistening pavement. A needle of water fountained from a hole in a live hose.

Behind me, Len and Verno shared the weight of the hose. They heaved up against the strong backward drag of water pressure. All I had to do was yell 'Drop it!' and then run. We could risk the live hose snaking up at us. We could run to the right down the free alley – Len, Verno and me. But I never moved. That long second held me hypnotized, rubber boots cemented to the pavement. Ton upon ton of red-hot brick hovering in the air above us numbed all initiative.

The building was five storeys high. The top four storeys were fiercely alight. The rooms inside were alive with red fire. The black outside walls remained untouched. And thus, like the lighted carriages of a night express train, there appeared alternating rectangles of black and red that emphasized vividly the extreme symmetry of the window spacing. Orange-red colour seemed to bulge from the black framework like boiling jelly that expanded inside a thick black squared grill.

Three of the storeys, thirty blazing windows and their huge frame of black brick, a hundred solid tons of hard, deep Victorian wall, pivoted over towards us and hung flatly over the alley. The night grew darker as the great mass hung over us and the moonlight was shut out. The picture appeared static to the limited surface sense, but beyond that there was hidden movement. A wall will fall in many ways. It may sway over to the one side or the other. It may crumble at the very beginning of its fall. It may remain intact and fall flat. This wall fell as flat as a pancake. It clung to its shape through ninety degrees to the horizontal. Then it detached itself from the pivot and slammed down on top of us, cracking like automatic gunfire. The violent sound both deafened us and brought us to our senses. We dropped the hose and crouched. Afterwards Verno said that I knelt slowly on one knee with bowed head, like a man about to be knighted. Well, I got my knighting. There was an incredible noise – a thunderclap condensed into the space of an eardrum – and then the bricks and mortar came tearing and burning into the flesh of my face.

Lofty, by the pump, was killed. Len, Verno and myself they dug out. There was very little brick on top of us. We had been lucky. We had been framed by one of those symmetrical, rectangular window spaces.

Adapted from 'The Wall' by William Samsom, in *Fireman Flower*, The Vanguard Press, 1945.

Answers – Unit 2

2a Power of the water:

fifty-foot jet – height of water and the pressure implied by *jet*

pole of water – height of water and its rigidity

careless gallons – amount of water, as if it was inexhaustible

water throbbed – describes pulsing effect of the bursts of water and the action of the pump

ceaseless stream spewed – emphasises unending quantity and the way it was gushing out

fountained – shows height and pressure

strong backward drag of water pressure – force of water in the hose

the live hose snaking up – like a dangerous reptile capable of rising up and striking because of the power of water inside; it sustains the metaphor begun by *live*, *dead* and *wound*

2b Power of the fire:

fiercely alight – makes it clear that the fire is violent and threatening

alive with red fire – fire has animated the building, making it dangerous and unpredictable

a night express train – the building has been turned into an unstoppable force

bulge – unpleasant word depicting how the fire moves and distorts

like boiling jelly – refers to both its extreme heat and its capacity to melt things in its path

thirty blazing windows – the fire can light up a huge expanse of building at the same time

2c Power of the wall:

a long rattling crack of bursting brick and mortar perforated the moment – the noise of the wall breaking up is like gunfire; the verb is a destructive one of making holes

building heaved over towards us – as if alive it moved its gigantic weight to threaten the men

Ton upon ton of red-hot brick hovering in the air – an inordinate weight of fiery bricks were just hanging like a bird of prey, waiting to plunge and kill those below

pivoted over towards us – had the power to twist itself and pursue the target

a hundred solid tons – emphasises weight and density

the great mass hung over us and the moonlight was shut out – the sheer size of the falling wall created a fearful darkness overhead

slammed down on top of us – the verb is one of destructive force

cracking like automatic gunfire – noise is again mentioned; the simile again equates the wall with a deadly weapon

a thunderclap – compares the noise of the falling wall to the deafening noise of a storm overhead (sustaining the metaphor of *rumbling* in paragraph 1)

the bricks and mortar came tearing and burning – shows the wall's violent movement and speed, and the damage it is about to inflict

Responding to reading

Unit 3 The gentle touch

Topic outline

- **Syllabus component:** Paper 1; Paper 2 question 1
- **Main skills:** comprehension; response to reading
- **Secondary skills:** selecting material; developing material; recognising style
- **Outcome:** magazine article; summary; *film review
- **Materials:** newspaper article; Worksheet for Text 3: Monty's method; review writing structure handout
- **Text:** Text 3: Monty's method

Lesson plan

- 1 Read Text 3 aloud to the class. (5)
- 2 Give out Worksheet for Text 3 and ask students to complete it. (20)
- 3 Tell students to swap worksheets and give out answers while students mark each other's work. Collect marks (out of 30). (10)
- 4 Ask students, working individually and silently, to plan and write a response to the following task: You are interviewing Monty Roberts on a TV chat show. Write the replies he gives to the following questions:
 - a How would you describe the 'magic' that you perform at public events?
 - b What are your beliefs about horses and children?
 - c Why do you think you are so successful at what you do?

Students should write between a page and a page and a half of average-sized writing. (25)
- 5 Ask students, in pairs, to read and comment on each other's work, then to add, delete, improve and correct their own. Collect responses for assessment (Reading mark out of 15, Writing mark out of 5). (5)
- 6 What sort of text is Text 3? Ask students, in pairs, to identify the characteristics of the genre of Text 3, which is a mixture of news reporting and magazine article. (5)

- 7 Collect feedback and list on board, explaining the purpose of the characteristics. (5)
- 8 Ask students to plan an article for their school magazine, describing Monty's methods and how they can be applied in schools. Make sure they understand that they should scan the passage, select the material they will use and organise a structure for it in their plans. (Write the acronym VARP on the board – voice, audience, register, purpose – as a reminder for students.) (10)
- 9 Go around the class, advising on and approving plans. (5)

Homework task

Write your magazine article, beginning *The school trip to see Monty Roberts was not only highly entertaining but has caused us to reflect on the way students are treated in schools*. Remember to modify the language, voice, focus and style for the genre and audience of a school magazine article.

Additional tasks

- a Ask students to research on the Internet the life story of Monty Roberts and select key points in order to write his biography so far.
- b Ask students to watch the film *The Horse Whisperer*, based on the life and methods of Monty Roberts. They should take notes while viewing, and afterwards write a review of the film (see CD-ROM for review writing structure handout).