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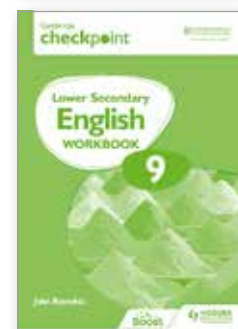
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We want information!

Reading

- ★ *The history of Bollywood*
- ★ *As I Walked Out One Midsummer Morning*

Speaking and listening

- ★ Describe a book, film, television programme or sporting event that you enjoyed, and give a factual account of what happened

WE WANT
INFORMATION!

Writing

- ★ Write about a time when you couldn't take part in everyday activities
- ★ Write about a time when you tried to help someone

Key skills

- ★ Verbs: Participles

LET'S TALK

You have looked at ways in which writers give information and have learned about the distinction between facts and opinions.

An important feature of more-advanced examples of non-fiction writing is how they can not only give information but also influence the way readers think.

Autobiographies, for example, give information about the writer but also convey information about a particular topic to readers in a direct and subjective way.

- In a group, discuss how someone writing an autobiography can inform their reader about a life event in a matter-of-fact way, but can also influence what the reader will think about them.

Reading

Read this extract about the history of Bollywood. As you read, think about how it conveys information about the topic to readers in a direct and objective way.

WORD ATTACK SKILLS

Use your word attack skills to work out the meaning of the following words by using the surrounding words:

- ✓ advent
- ✓ blockbuster
- ✓ indigenous
- ✓ lucrative
- ✓ exponentially
- ✓ irrevocably

The history of Bollywood

Cinema arrived in India on 7 July 1896, when the short films of the Lumière brothers were shown at the Watkins Hotel in downtown Bombay. In 1913, D.G. Phalke, a successful printer, was inspired by seeing *The Life of Christ* on a trip to London. On returning to India,

he made the nation's first feature film, *Raja Harishchandra*, based on one of the stories in the religious epic *The Mahabharata*. The film was a huge success. India's film industry has never looked back.

Silent cinema was seized by artists as an opportunity to create a truly international art, one which had none of the language barriers that emerged with the **advent** of sound. Whereas for the rest of the world it meant cinema could extend beyond national boundaries, for India, with hundreds of languages, silent cinema created an art that reached beyond the nation's many differences.

The flow of the Indian upper classes back and forth between England and India also contributed to a boom in the medium. Producer Himansu Rai and actress Devika Rani returned to India to run one of the first studios together, Bombay Talkies. Rani starred in Rai's first talkie, *Karma* (1933), and went on to become India's first major female star.

In 1931 sound came to Indian cinema with the **blockbuster** *Alam Ara* (director, Ardeshir Irani), establishing song and dance as part of the story-telling. It also split the film industry along language lines: these broadly being the Hindi belt in the north and the two major language blocks in the south, Tamil and Telugu. But almost each language has its own cinema for those who only understand other dialects such as Kannda or Gujarati etc. Crucially, sound also put a barrier up to the exhibition of Western films. With sound came isolation, and India was able to build up a thriving, distinct **indigenous** industry to serve its cinema-crazy audience.

Throughout the 1930s the industry operated through a studio system similar to that of Hollywood, with each studio employing its own directors, stars and music directors. The economic boom which followed the coming of sound eventually led to the downfall of this system, as the **lucrative** business attracted a host of independent producers who quickly set about coaxing the most popular actors and actresses away from the studios that they were contracted to. They did this in the time-honoured fashion of offering them vast sums of cash, the origin of which wasn't always legitimate.

The 1950s were the golden age of Indian cinema. The stars ruled supreme with Dilip Kumar, Dev Anand and Raj Kapoor and their beautiful leading ladies, Nargis, Madhubala, Vyjanthimala and Meena Kumari, becoming gods and goddesses. The great directors who emerged from the studio system, including Raj Kapoor, Mehbood Khan, Guru Dutt and Bimal Roy, produced some stunningly

Spelling

Find three examples of a **polysyllabic** word in each extract which was previously unfamiliar to you.

beautiful and powerful films, for example *Devdas* (1955, dir. Bimil Roy), *Pyassa* ('The Thirsty One', 1957, dir. Guru Dutt), *Sri 420* ('Mr 420', 1955, dir. Raj Kapoor), *Kaagaz Ke Phool* ('Paper Flowers', 1959, dir. Guru Dutt), *Awaara* ('The Rogue', 1951, dir. Raj Kapoor), *CID* (1956, dir. Raj Khosla), all of which only get better with time. The 1940s and 1950s also saw the emergence of the 'playback singer', the off camera voice that performs the songs that the actors and actresses subsequently mime to. The woman who would dominate the music industry for the next half a century, Lata Mangeshkar, soon to be known as 'the nightingale of India', shot to fame at this time. She was the first playback singer to demand that she should be billed as the singer. She and her younger sister Asha Bhosle sang pretty much every female part for many years.

During the 1950s, Mangeshkar recorded four songs a day, and has recorded over 25 000 songs in her long career.



Shammi Kapoor exploded onto the screen in the 1961 hit *Junglee* ('The Wild One', dir. Subodh Mukherjee) and the brightly coloured romances really got going. The industry was ruled in the 1960s by 'big banner' production houses which all made highly romantic films. The logical conclusion to this devotion to love, love, love came when Indian girls went nuts over the ultimate chocolate-box hero, the great Rajesh Khanna.

Khanna was subsequently eclipsed by the man who would rule the screen for the next 20 years: Amitabh Bachchan. Although the beginning of his career did not promise superstardom, by 1975 he had

become 'the angry young man' and nothing could stop his rise. His fame grew **exponentially**. When he was seriously injured in 1982, the country came to a standstill. Upon his recovery banners lined the roads declaring, 'God is Great! Amit Lives!'

The 1980s are generally agreed to be the lowest point in the industry's history. Sub-disco music polluted the airwaves and pale imitations of Amitabh Bachchan's angry young man strutted their steroid-enhanced stuff across the screen. The roles for women, which had taken a back seat during the 1970s, became almost non-existent.

A new breed of fresh-faced, happy young men – Aamir Khan, Shah Rukh Khan and Salman Khan (all unrelated) – arrived in the early 1990s. Once again, heroes cared only for getting the girl. These romantic types were the spiritual heirs to their 1960s counterparts. It took just one look and the hero and heroine were transported, usually to Switzerland, to profess their love amongst the mountains. The women made a comeback, with strong actresses such as Manisha Koirala, Madhuri Dixit and now Aishwarya Rai taking bigger roles. Spectacle and 'glamorous realism' continued to be the order of the day. These new stars competed in a radically changed entertainment landscape. The mid-1990s saw cable and satellite arrive in India, opening up more channels for film.

EXTENSION ACTIVITY

Although this extract intends to provide factual information, the writer's own views become apparent at times through the language used.

Select at least three phrases which convey the writers' own opinions. Then explain what the opinions are and how the choice of words reveals any suggestion of bias.

The music channels – MTV and Channel V – quickly dropped their Western music and programmed predominantly 'filmi' music videos. As a result a film's music, always important as an advertising hook, took on an even greater importance.

The new millennium has seen the markets and the expectations of Bollywood's traditional audiences change **irrevocably**; what once worked no longer does. Bollywood's future success depends on whether it can change and adapt to the demands of this new market without losing its core identity; and whether the rest of the world will accept it when it has.

EXERCISE 1: THE HISTORY OF BOLLYWOOD

- 1 The writer of this article uses some colloquial terms. Explain the meaning of the following and then analyse the purpose and effect of the writer's choice of both formal and informal language in the passage:
 - a went nuts over
 - b ultimate chocolate-box hero
 - c strutted their steroid-enhanced stuff
- 2 Explain, using your own words, why silent films were originally better suited to the Indian market than talking ones.
- 3 According to the passage, what has been the main subject of Bollywood films from the 1960s onwards?
- 4 Write a summary of the development of the Bollywood film industry from 1896 to the present day, using facts taken from the passage. You should write about 250 words and use your own words as far as possible.

KEY WORD

Autobiography the life story of the person who is writing the book

Reading for pleasure and understanding

In this extract from an **autobiography**, the poet Laurie Lee describes setting out to walk from his home in an English country village, through France to Spain in the late 1930s. In the extract he describes parting from his home and family. Note how effectively he conveys his mixed feelings about this experience.

Author: Laurie Lee

Laurie Lee is a British author who is most well-known for his book *Cider With Rosie*, which described his childhood living in Gloucestershire and evoked a sense of innocence and of a nostalgic rural world now long gone. He was born in a village called Slad in England in 1914 and lived in London and Spain in the mid-1930s. His time in Spain was the inspiration for his book *As I Walked Out One Midsummer Morning* (1969).

As I Walked Out One Midsummer Morning

The stooping figure of my mother, waist-deep in the grass and caught there like a piece of sheep's wool, was the last I saw of my country home as I left it to discover the world. She stood old and bent at the top of the bank, silently watching me go, one gnarled red hand raised in farewell and blessing, not questioning why I went. At the bend of the road I looked back again and saw the gold light die behind her; then I turned the corner, passed the village school, and closed that part of my life for ever.

It was a bright Sunday morning in early June, the right time to be leaving home. My three sisters and a brother had already gone before me; two other brothers had yet to make up their minds. They were still sleeping that morning, but my mother had got up early and cooked me a heavy breakfast, had stood wordlessly while I ate it, her hand on my chair, and had then helped me pack up my few belongings. There had been no fuss, no appeals, no attempts at advice or persuasion, only a long and searching look. Then, with my bags on my back, I'd gone out into the early sunshine and climbed through the long wet grass to the road.



It was 1934. I was nineteen years old, still soft at the edges, but with a confident belief in good fortune. I carried a small rolled-up tent, a violin in a blanket, a change of clothes, a tin of treacle biscuits, and some cheese. I was excited, vain-glorious, knowing I had far to go; but not, as yet, how far. As I left home that morning and walked away from the sleeping village, it never occurred to me that others had done this before me.

I was propelled, of course, by the traditional forces that had sent many generations along this road – by the small tight valley closing in around one, stifling the breath with its mossy mouth, the cottage walls narrowing like the arms of an iron maiden, the local girls whispering, 'Marry, and settle down.' Months of restless unease, leading to this inevitable moment had been spent wandering about the hills, mournfully whistling, and watching the high open fields stepping away eastwards under gigantic clouds ...

And now I was on my journey, in a pair of thick boots and with a hazel stick in my hand. Naturally, I was going to London, which lay a hundred miles to the east; and it seemed equally obvious that I should go on foot. But first, as I'd never yet seen the sea, I thought I'd walk to the coast and find it. This would add another hundred miles to my journey, going by way of Southampton. But I had all the summer and all time to spend.

Spotlight on: autobiographical writing

An autobiography is an account of a person's life, written by that person, and usually based entirely on their memory.

People have written about themselves for several centuries, but this style of writing became more popular in the 20th century. Well-known autobiographies include *The Diary of a Young Girl* by Anne Frank (1947), *Long Walk To Freedom* by Nelson Mandela (1994) and *Becoming* by Michelle Obama (2018).

That first day alone – and now I was really alone at last – steadily declined in excitement and vigour, as I tramped through the dust towards the Wiltshire Downs a growing reluctance weighed me down. White elder-blossom and dog-roses hung in the hedges, blank as unwritten paper, and the hot empty road – there were few motor cars then – reflected Sunday's waste and indifference. High sulky summer sucked me towards it, and I offered no resistance at all. Through the solitary morning and afternoon I found myself longing for some opposition or rescue, for the sound of hurrying footsteps coming after me and family voices calling me back.

None came. I was free. I was affronted by freedom. The day's silence said, Go where you will. It's all yours. You asked for it. It's up to you now: You're on your own, and nobody's going to stop you. As I walked, I was taunted by echoes of home, by the tinkling sounds of the kitchen, shafts of sun from the windows falling across the familiar furniture, across the bedroom and the bed I had left.

When I judged it to be tea-time I sat on an old stone wall and opened my tin of treacle biscuits. As I ate them I could hear mother banging the kettle on the hob and my brothers rattling their tea-cups. The biscuits tasted sweetly of the honeyed squalor of home – still only a dozen miles away.

I might have turned back then if it hadn't been for my brothers, but I couldn't have borne the look on their faces. So I got off the wall and went on my way. The long evening shadows pointed to folded villages, homing cows, and after-church walkers. I tramped the edge of the road, watching my dusty feet, not stopping again for a couple of hours.

When darkness came, full of moths and beetles, I was too weary to put up the tent. So I lay myself down in the middle of a field and stared up at the brilliant stars. I was oppressed by the velvety emptiness of the world and the swathes of soft grass I lay on.

I was woken soon after midnight by drizzling rain on my face, the sky black and the stars all gone. Two cows stood over me, windily sighing, and the wretchedness of that moment haunts me still. I crawled into a ditch and lay awake till dawn, soaking alone in that nameless field. But when the sun rose in the morning the feeling of desolation was over.

Birds sang, and the grass steamed warmly. I got up and shook myself, ate a piece of cheese, and turned again to the south.

Laurie Lee

EXERCISE 2: AS I WALKED OUT ONE MIDSUMMER MORNING

- 1 By referring closely to the passage, describe and explain what Laurie Lee's feelings were during the first day of his walk.
- 2 In what ways did his feelings change during the second day of his walk? How does this point help you to gain a deeper understanding of his character?
- 3 By referring to the opening of the fourth paragraph, explain, in your own words, what Laurie Lee felt was the main reason for his making the decision to leave home.

HINT

Always start by planning your writing. You can use a mind map to help you. Then write a draft, and revise and improve your draft. Remember at all times and for all writing tasks to check that:

- your spelling, punctuation and grammar are accurate
- you use standard English
- the tone and register of your writing are appropriate for purpose
- you take care to organise your writing by using carefully-structured paragraphs containing logically-developed and connected sentences of varying lengths and types suited to the content of your writing
- your handwriting is legible and that you read carefully through what you have written to check for omissions, slips of expression, etc. before you submit your work.

Writing

One of the key skills in informative writing is striking the correct balance between *what* you are saying and *how* you are saying it in order to engage your readers. Earlier in this chapter we considered how the writers of autobiographical accounts not only communicated important facts and information about their lives, but also expressed this information in such a way that their individual personalities were also conveyed to readers.

Activity

Now that you've read an example of informative autobiographical writing, here is a chance to give some information about something that you have personally experienced.

- 1 Write about a time when you were involved in an accident or had an illness which prevented you from taking part in everyday activities. (It does not need to be a serious accident or illness!) Describe how the accident or illness occurred, how you spent your time while you were recovering and what your thoughts and feelings were at the time.
- 2 Write about a time when you tried to help someone (either a member of your family or a friend) but your actions only made the situation worse. Describe what the original problem was, what you hoped to do, why things went wrong and what your thoughts and feelings were.

What should I write about?

You've been given autobiographical topics to write about and for both tasks you have been asked not only to give factual information about an event, but also to describe your feelings about it. The choice of the event you write about is entirely down to you and, remember, it could be something that was quite trivial – what is important is that you recount the details clearly and that you are as honest as you can be in saying how it affected you. One way of approaching this aspect of the task could be to describe what you felt at the time when the event happened and then go on to consider how your feelings about it have changed (or stayed the same) now that some time has passed. As always, you need to concentrate on choosing the best words to recreate the event in the minds of your readers so you don't want to waste time trying to make up something fictional.

Before you start your account, keep in mind that your readers are unlikely to have been present at the event you are describing, so you need to ensure that you provide sufficient circumstantial details for them to appreciate the context of the episode. As with any type of descriptive writing, there's nothing wrong with embellishing some details to make things more interesting for your readers, but these tasks should be firmly grounded in the truth.

KEY WORD

Participle part of a verb (present or past) functioning as an adjective, e.g. the *flying* bird, the *broken* plate

Key skills: Verbs

Previously, we have learned about infinitives. Here is a sentence that includes an infinitive:

I like *to eat*.

In this example, the infinitive form of the verb (*to eat*) functions as the object of the main form of the verb (*like*) and is therefore effectively a noun.

Participles

There are other parts of the verb that also function as different parts of speech. One group is the **participles**, which can function as adjectives.

There are both active and passive forms of participles and different participles corresponding to the present and past tenses. The table shows the four participles for the verb *to sing*.

	Present participle	Past participle
Active voice	singing	having sung
Passive voice	being sung	having been sung

As you can see, the present participle in the active voice ends in *-ing*. Here is a sentence that uses a present participle in the active voice:

The *singing* bird perched high on the tree.

In this example, the participle *singing* functions as an adjective to describe the bird. Here is similar example:

The audience listened to the choir, *singing* joyfully in the school hall.

This time the present participle introduces an adjectival phrase (or a participial phrase) which describes the choir.

Present participle

The present participle is also very widely used to form different tenses of a verb. In this case it is preceded by some part of the verb *to be* or *to have*. For example:

I *am* singing.

You *will have been* singing this for many years.

When some verbs (like *sing*) form their past or perfect participle they change a vowel (*sung*); others (like *laugh*) add *-ed* (*laughed*). In the past participle of the active voice this part is preceded by *having* (forming *having sung* or *having laughed*). Like present participles, past participles can function as adjectives or adjectival phrases. For example:

Having sung the song, the soloist received a huge round of applause.

The present and past participles in the passive voice function in exactly the same way as those in the active voice.

When you are writing, it is important to remember to use the present participle correctly when your participial phrase functions as an adjective. To avoid confusing readers, you should ensure that it is always clear exactly which noun a present-participial phrase refers to. Consider the following two sentences and decide which one correctly conveys the meaning the writer intended:

Falling into the water, the lifeguard rushed to save the young child.

The lifeguard rushed to save the young child *falling into the water*.

Misplaced participles are sometimes referred to as dangling participles.

HINT

Before re-writing, decide exactly who or what is the subject of each sentence.

HINT

When you plan your talk, remember that your audience may not have any knowledge of the event or book etc. that you are describing. You should, therefore, ensure that you have a good knowledge of this yourself as you need to give a focused overview of the main details – too lengthy and rambling account of the plot of a TV programme, for example, is likely to confuse listeners who have no previous knowledge of it.

EXERCISE 3: PARTICIPLES

Here are some sentences in which the meaning is unclear as participles have been used incorrectly. Re-write them so that there is no confusion.

- 1 Slipping in the mud, the glasses fell from Lee's nose.
- 2 While driving home the radio aerial fell from the car.
- 3 Gazing up at the sky, the wind blew Crystal's hat off her head.
- 4 Wishing I had not eaten so much lunch, my walk left me tired out.
- 5 Growing stronger every day, the doctor checked over her recovering patients.
- 6 Speeding along the racetrack, the finish line came into view.
- 7 Having broken into tiny pieces, Amir swept up the glass.
- 8 Reading quickly, the book was too gripping to put down.
- 9 The thief ran from the policeman, still holding the money in his hand.
- 10 Warned about the coming storm, the visit was called off.

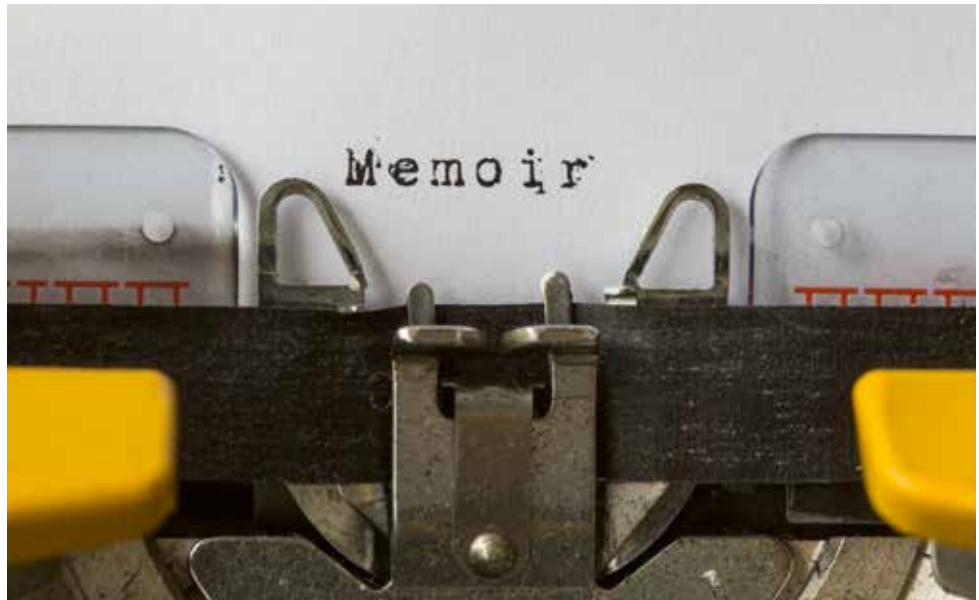
Speaking and listening

This activity requires you to give information in a talk to a class group about something that you have experienced. Allow questions from your listeners as they may wish you to clarify some of the factual details that you include in your talk.

Activity

- Choose either a sporting fixture that you found particularly exciting or a book, film or television programme that you enjoyed and give an account of what happened in it to your class or small group. You should only include factual details in your talk – do not describe your feelings or your opinions.

Reviewing



Reflect on the texts you've read

Talk about the texts you engaged with in this chapter.

- Which did you like?
- Which didn't you like?
- Which did you find the most objective?
- What techniques did the authors use in their writing?
- What other non-fiction writing have you read that is similar?

Ideas for further reading

If you want to read similar stories, here are some suggestions:

- *Cider With Rosie*, Laurie Lee
- *The Diary of a Young Girl*, Anne Frank
- *Long Walk To Freedom*, Nelson Mandela
- *Becoming*, Michelle Obama

Reflect on your learning in this chapter

Just as writers write to inform the reader, think of the strategies you have learned in this chapter to build yourself into a better reader – and a better writer!

Make a list of things that you still need to master – or concepts with which you need more practice. Compile a plan for tackling these. Discuss your lists and ideas with your classmates and your teacher.

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