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First Language English

Third edition

John Reynolds

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Introduction

Welcome to the *Cambridge IGCSE™ First Language English Workbook*. This book is designed to complement the fifth edition of the student book and to provide additional exercises to help you develop and practise the skills and concepts you are learning during your course.

Links to the relevant units in the student book can be found in the contents list as well as at the start of each section. Each section contains a range of practice exercises with questions that follow the style of those from Papers 1 and 2 of the Cambridge IGCSE First Language English examination. These will help you develop your skills and practise applying them to a range of questions, and also help you in your preparation for examination by becoming familiar with the types of questions. Support for coursework and the speaking and listening test can be found in the student book.

Answers are available FREE to download from: hachettelearning.com/answers-and-extras

Exercise 2

In the following blog post, Aditi Chawla gives an account of a memorable encounter while researching the animal population of the Great Himalayan National Park. Read the extract and then answer the questions that follow.

An unexpected encounter

By Aditi Chawla

It was spring when we visited the Great Himalayan National Park in Himachal Pradesh, a UNESCO World Heritage Site in the far Western Himalayas. It had been a cold, snowy winter and feeling the gentle warmth in the air, seeing the blossoms, filled us with excitement and optimism about the trip ahead. We paused before the entrance to extend our greetings to GB's Hippo. Sadly, the hippo is really no more than a large sedentary bolder but, sat as he was at the bottom of a small waterfall, it was easy to convince ourselves that he had just dunked his head under the water momentarily and would soon raise it to look at us. As we set off, the sound of the Tirthan River echoed around us, its waters swollen with the receding snow of early spring. Only as we ventured deeper into the forest was it drowned out by the howling of the wind. The beauty of the place distracted me, and I lagged behind my companions and our guide, Kabir, only catching up when we arrived at a diversion point.

We were visiting the park as part of our research and had been given permission by the National Mission on Himalayan Studies (NMHS) and the Wildlife Institute of India to enter some parts not normally accessible to visitors. Crossing an old wooden bridge, we found ourselves at the beginning of a natural path which seemed to have been formed by the movement of animals heading down to a point on the river which was easy to cross. It was here that we set our first camera trap, a movement-sensitive device which allowed us to capture images of the wildlife with little human interference. With this work done, we headed uphill, aware of the weight of our packs on our backs, as we reminded ourselves that it was the park's wide range of elevation which was in part responsible for its beautiful and diverse plant life.

The ascent took us into thick oak forest. Sometimes we could hear the Tirthan but at other times the sound seemed unable to penetrate the thick vegetation around us. For some of the way we had chatted in quiet voices, talking about our work or pointing out interesting vegetation, but soon the trek became too difficult and we fell silent. Perhaps taking this as his cue, Kabir suggested that we catch our breaths and have the meals that we had packed, and we looked around us, waiting for him to advise whether it was a good place to stop. All around were patches of freshly dug-up earth. 'Bhalu,' Kabir said, the Hindi word for bear. It was evidence of bears searching for insects and mites, he said, adding that this part of the forest was a good place for sighting the endangered Himalayan Brown Bear.

And then, as if his voice had called it into existence, there before us was an adult Himalayan Brown Bear, at work on the ground, using its long claws to dig through the earth. We all froze, with the animal no less than 20m away. We'd stopped to catch our breath but now we stood holding our breaths as the animal sensed our presence and stood to face us. Its nostrils flared and it seemed to look me directly in the eye. Had the bear been with a cub, it might have charged us and our story would have had a different ending, but instead it turned and sprinted off, surprisingly agile given its large size. We watched its beautiful golden-brown body disappear into the trees.

For a moment we remained frozen until Kabir, pointing to the equipment that we carried on our backs, said, 'So many cameras, no picture.' We all laughed although it was only then, after the moment of absolute fear was gone that I wondered why I hadn't grabbed at the phone that was hanging on a strap around my neck, and taken a picture. I have on occasion taken a picture to ➜

1 READING

share, of a delicious meal I've been served at a restaurant or something funny that I've seen in a shop. But the day I came face to face with the endangered Himalayan Brown Bear I didn't think to take a picture!

Once we'd all recovered from our fright, we felt an unexpected sense of elation. There are between 500 and 750 Himalayan Brown Bears left in India and we'd just seen one of them close up. It's not often that you experience something that you know will probably never happen to you again in your life; or something that you know you are one of a very few people to have experienced. We set up a camera trap nearby, so perhaps we will have a picture of our friend in time, but energised by the experience we decided to press on.

Walking through the forest we emerged into a lush meadow full of spring blossoms. From there, across a brook, our campsite came into view. In the hut, Kabir lit a fire and made us cups of tea. Perhaps it was only then that we were able to truly relax, letting go of the suppressed hysteria that had powered us through the walk to the camp. As the sun began to set, we sat on the ground outside of the hut and looked at the warm glow of the butter-coloured sky. I might have felt grateful to be alive and uninjured (and believe me, I was!) but in the twilight I was even more aware of the beauty of the place and most of all felt gratitude for the encounter itself. It's a rare thing to be so close to such a beautiful animal in its natural habitat, and it may be impossible to describe the magic of connecting with a species so different from our own. But it's a reminder of why we must work so hard to protect endangered animals and to preserve habitat, not just for their sake but for our own.

1 From paragraph 1 what two details tell us that winter was ending in the Himalayas? *[2]*

.....

.....

2 What is meant by the word 'sedentary' and how does it help you to visualise the rock in the waterfall (paragraph 1)? *[2]*

.....

.....

3 What sounds could the writer hear as they 'ventured deeper into the forest' (paragraph 1)? *[2]*

.....

.....

4 Explain as fully as you can what the writer and her colleagues were doing in the National Park and their reason for being there. *[3]*

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.....

.....

Some linguistic devices

The intention of the previous paragraphs was to help you to understand what you should do when you are asked to comment on a writer's use of language in the phrases you have chosen. Although it is important to show a clear understanding of the writer's overall intention, you must also do your best to show how your interpretation of the vocabulary, and the imagery that it creates, helps to develop and communicate the full implications of the writer's intention.

Writers create imagery through the use of linguistic devices. There is not space here to provide an exhaustive list of the different linguistic devices that can be found, nor is it appropriate to do so. However, below is a brief list of the main linguistic devices that are likely to occur in the passages that you will read, together with definitions and examples of their use.

Key point

When commenting on a writer's use of language, it is important to keep in mind that you should comment on how writers achieve their effects and not what linguistic devices they use in order to do so. It is not enough simply to identify similes, metaphors, etc. in a piece of writing – it is necessary to explain what the effects of their use are on a reader.

Simile

A simile is a direct comparison between two things, introduced by the word *like* or *as*, in order to make a description more vivid or emphatic. For example, in John Steinbeck's novel *Of Mice and Men*, the following phrase is used to describe the relationship between the character Lennie (who has learning disabilities) and his friend and protector George.

Lennie is like a terrier who doesn't want to bring its ball to its master.

The comparison between Lennie and a dog helps to convey to the reader that Lennie's intelligence is little more than that of an animal. It also presents a more sympathetic picture of him by showing that he is both dependent on his friend as well as being a little afraid that he may have done something to upset him for which he may be scolded.

Metaphor

A metaphor is an indirect comparison in which one thing is expressed in terms of another – there is no need to use *like* or *as*. For example, a character in one of Shakespeare's plays says that:

All the world's a stage and all the men and women merely players.

He is not suggesting that literally everyone in the world lives and performs inside a theatre, but is using the comparison between the world and a stage in a symbolic way to suggest that we all behave ('act') in different ways in different circumstances.

Onomatopoeia

Onomatopoeia is a term used to describe the effect created by a writer when the sound of a word or words echoes the sense of what is being described, and helps to bring the description alive in the mind of the reader. In its simplest form, words like 'bang' and 'crash' are examples of onomatopoeia. A more complex example is the following description from W.B. Yeats's poem 'The Lake Isle of Innisfree':

Nine bean-rows will I have there, a hive for the honey-bee;

And live alone in the bee-loud glade.

The description of the peace of the island is enhanced for the reader as the long, open vowel sounds of 'bee-loud glade' convey the buzzing sound of the bees which is emphasised by the surrounding quiet.

Alliteration

Alliteration is the term given to the repetition of the same sound(s) at the beginning of words. At its simplest level, this is the main device used in tongue-twisters such as 'Peter Piper picked a peck of

pickled pepper'. However, in D.H. Lawrence's poem 'Snake', the repetition of the 's' sound at the start of the words in the following lines very effectively suggests the hissing sound of a snake:

He sipped with his straight mouth,

Softly drank through his straight gums, into his slack long body,

Silently.

Key point

The use of one linguistic device can easily blend in with that of another. In the example of alliteration from the poem 'Snake', the lines also have an onomatopoeic effect, and the example of personification is also a type of metaphor. As mentioned earlier, you should not worry too much about identifying examples of linguistic devices – what is important is that you recognise their effect on a reader and then explain how this effect is achieved.

Personification

Personification is the term given to the literary technique of attributing human characteristics to inanimate objects or non-human life forms, as in the following famous lines from William Wordsworth's description of a wood full of daffodils:

Ten thousand saw I at a glance,

Tossing their heads in sprightly dance.

The description of the flowers, which suggests that they were like exuberant and carefree human dancers, gives a vivid impression of the scene and also helps the readers to identify with the poet's response to the flowers.

Although the use of literary devices such as those mentioned above is the main way in which writers create imagery, you might also need to consider how things such as sentence structure and the length of sentences contribute to the overall effect that a writer achieves.

Types of questions

The different types of questions in the following exercises test both your understanding of the vocabulary used in the accompanying passages and of how the writer of the passage has used language to create particular responses in a reader's mind.

- Question 1a requires you to write down words or phrases from the text with the same meaning as those underlined in four sentences given in the question. Note that when answering this question it is important that you write down only the word or group of words that relate directly to those that you are defining.
- Question 1b requires you to explain in your own words the meanings of three words used in the passage. Note that it is important when answering this question that you explain only the words underlined in the question, that you explain the word in the context of the passage in which it occurs and that you do not use the same word as a different part of speech in your answer. For example, it would be wrong to define the word 'scream' in the following sentence 'The child gave a scream of excitement on opening his present' by saying 'screamed excitedly'. If you cannot think of a single word to replace that underlined in the question, you can use a short phrase to define it.
- Question 1c requires you to explain in your own words how specific words or phrases used by the writer in a short section of the passage suggest a particular atmosphere, experience or feeling. Note that when responding to this question it is important that you give evidence that you have some appreciation of the associations and suggestions in the writer's choice of words.
- Question 1d refers you to two sections of the passage and then requires you to select four words or phrases from each section (that is, eight words or phrases in total) that produce a particular effect or response in the mind of the reader. You should explain how each of your selections is used effectively in the context of the passage. Note that in answering this question, it is important that you show understanding and appreciation of the imagery used by the writer and that you focus on explaining how the language creates a particular effect and not on simply identifying and naming any linguistic devices that you recognise.

Exercise 9

This is a further extract from the article about the North-west Passage by Sarah Barrell that you came across earlier in this workbook. In the following paragraphs, the writer describes her experience of swimming in the cold Arctic waters and the wildlife that is found there. Answer the questions that follow.

During the day, when landings allow, those of us holding out for the big mammal show – polar bears, caribou and humorously hirsute musk ox – take hopeful walks along unmapped beaches, guarded by armed crew strategically stationed on higher ground. But on rocky hillsides we mostly unearth the smaller of the Arctic species: miniature meadows of shimmering cotton grass, tiny forests of Arctic willow. 'You're walking in the tree tops!' beams the ship's botanist, Liz Bradfield, as we trot unseeing past the heroic fauna that stands no more than 3 centimetres above the harsh tundra. It's easy to work up a heat walking in five layers of thermal clothing. Bit by bit, layers are peeled off until, one sunny day, a much-vaunted 'polar bear' swim is initiated. Those of the crew who don't go in stand by with essential Arctic beach kit: thick towels and a defibrillator.

The water is thick with chunks of ice that dwarf our sizeable Zodiac inflatable boats, and it's just a notch above freezing. I wade in and am out again in agonising seconds, although my feet take 10 minutes to stop throbbing. Daniel Scott, a more hardy soul, goes in with mask and snorkel. As does the ship's tireless marine biologist, Marie-Josee Desbarats, motivated not by the kudos of taking an Arctic plunge but to get a closer look at the near-microscopic creatures submerged in the ice floe.

Bearded seals flop on and off the steaming ice floe, a musk ox is seen grazing on the mossy hillside and, within minutes, finally, polar bears have been spotted. A mother and baby bear, agile as mountain goats, come down a steep rock face, settling on the beach to watch us bob around on the Zodiacs just offshore. For at least 15 minutes we observe one another, our group more open-mouthed than theirs, before they trot casually back up the cliff.

During the next few days we would all be staggered by such close encounters with wildlife. One afternoon we get within near-petting distance of two snoozy Arctic hares that sit at our feet like plump white pillows while we take endless photos. We move off before they do. Another morning before digesting our own breakfast, the Zodiacs get within 10 metres of a narwhal on the shores of Devon Island. He seems as unfazed by us as is the vast musk ox that crosses our path with the nonchalant swagger of a cowboy as we are trekking later that day. 'You can pretty much guarantee that for these animals, this is their first encounter with humans,' says expedition leader Jason Annahatak as we continue on our way around yet another aptly unnamed bay.

Adapted from *The Independent*, 19 September 2010

1 a **Identify** a word or phrase from the text which conveys the same idea as the underlined words:

i The guards were <u>positioned judiciously</u> to protect us without their being seen.

.....

ii The snow-covered ground was <u>glistening brightly</u> in the sun.

.....

iii The experience of swimming with polar bears was highly recommended.

.....

iv The water temperature was only marginally more than I could stand.

.....

b **Explain**, in your own words, what the writer means by each of the underlined words:

'I wade in and am out again in agonising seconds, although my feet take 10 minutes to stop throbbing. Daniel Scott, a more hardy soul, goes in with mask and snorkel. As does the ship's tireless marine biologist, Marie-Josee Desbarats,'

- .....
- .....
- .....

c **Explain**, in your own words, how the underlined phrases are used by the writer to express the reactions of herself and her companions to the swim in Arctic waters:

'I wade in and am out again in agonising seconds, although my feet take 10 minutes to stop throbbing. Daniel Scott, a more hardy soul, goes in with mask and snorkel. As does the ship's tireless marine biologist, Marie-Josee Desbarats ...'

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d Choose three powerful words or groups of words from the extract below to analyse how the writer uses language to convey the writer's impressions and feelings about the living creatures that she came across during her time in the Arctic.

'Bearded seals flop on and off the steaming ice floe, a musk ox is seen grazing on the mossy hillside and, within minutes, finally, polar bears have been spotted. A mother and baby bear, agile as mountain goats, come down a steep rock face, settling on the beach to watch us bob around on the Zodiacs just offshore. For at least 15 minutes we observe one another, our group more open-mouthed than theirs, before they trot casually back up the cliff.

During the next few days we would all be staggered by such close encounters with wildlife. One afternoon we get within near-petting distance of two snoozy Arctic hares that sit at our feet like plump white pillows while we take endless photos. We move off before they do.'

.....

Exercise 3

The following passage is an extract from the short story 'The Country of the Blind' by H.G. Wells. Nunez, an explorer in the Andes mountain range in South America, has fallen down a mountainside onto a rocky ledge where he has spent the night. Read the passage carefully and then answer the questions that follow.

He was awakened by the singing of birds in the trees far below. He sat up and perceived he was at the foot of a vast precipice. Over against him another wall of rock reared itself against the sky. The gorge between these precipices ran east and west. It was full of the morning sunlight, which lit the mass of fallen mountain to the west. Below him it seemed there was a precipice equally steep, but behind the snow in the gully he found a sort of chimney-cleft dripping with snow-water, down which a desperate man might venture. He found it easier than it seemed and after a rock climb of no particular difficulty came to a steep slope of trees.

He turned his face up the gorge and saw it opened out above onto green meadows, among which he glimpsed a cluster of stone huts of unfamiliar fashion. At times his progress was like clambering along the face of a wall, and after a time the rising sun ceased to strike along the gorge, the voices of the singing birds died away, and the air grew cold and dark about him. But the distant valley with its houses was all the brighter for that. Among the rocks he noted an unfamiliar fern. He picked a frond or so and gnawed its stalk, and found it helpful.

About midday he came at last out of the gorge into the plain and the sunlight. He was stiff and weary; he sat down in the shadow of a rock, filled up his flask with water from a spring and drank it down. He remained for a time, resting before he went on to the houses.

They were very strange to his eyes, and indeed the whole appearance of that valley became, as he regarded it, stranger and more unfamiliar. The greater part of its surface was lush green meadow, starred with many beautiful flowers. It was irrigated with extraordinary care, and showed signs of systematic farming. High up and ringing the valley about was a wall, and what appeared to be a water channel, from which the little trickles of water that fed the meadow plants came. On the higher slopes flocks of llamas cropped the scanty grass. The irrigation streams ran together into a main channel down the centre of the valley, and this was enclosed on either side by a wall chest high. A number of paths paved with black and white stones, and each with a curious little kerb at the side, ran here and there in an orderly manner.

The houses of the central village were quite unlike those of the mountain villages he knew. They stood in a continuous row on either side of a central street of astonishing cleanness. Here and there their walls were pierced by a door, but not a solitary window broke their even frontage. They were parti-coloured with extraordinary irregularity, smeared with a sort of plaster that was sometimes grey, sometimes drab, sometimes slate-coloured or dark brown. It was the sight of this wild plastering that made the explorer say to himself, 'The good man who did that must have been as blind as a bat.'

He descended a steep place, and so came to the wall and channel that ran about the valley. He could now see a number of men and women resting on piled heaps of grass, as if taking a siesta, in the remoter part of the meadow. Nearer the village a number of children were lying on their backs, and then coming closer to him he saw three men. These men wore garments of llama cloth and boots and belts of leather, and caps of cloth with back and ear flaps. They followed one another in single file, walking slowly and yawning as they walked, like men who have been up all night. There was something so reassuringly prosperous and respectable in their bearing that after a moment's hesitation Nunez stood forward as conspicuously as possible upon his rock, and gave vent to a mighty shout that echoed round the valley.

From 'The Country of the Blind' by H.G. Wells

2 DIRECTED WRITING

1 Imagine that you are Nunez. It is the day after the events described in the passage. You are now resting in the village and writing up the events of the previous days in your journal. In your journal entry you should include:

- an account of how you came to find the valley and the village
- what your first impressions of the village were
- what happened after you entered the village and met the inhabitants.

Continue writing on a separate sheet of paper if necessary.

Exercise 2

Read the following passage carefully and then answer the questions that follow.

The Peanut Man

George Washington Carver was born into slavery in Missouri around 1864. A sickly child, who often fell ill, Carver was unable to work in the fields, so he did household chores and gardening instead. He was left with many free hours to wander the woods – beginning a lifelong love affair with nature. He had a secret garden where he grew all kinds of things. People would ask him for advice about growing healthy plants. After slavery was abolished in Missouri in 1865, Carver left the state at the age of 12 to pursue an education. In 1890, he began to study music and art at Simpson College in Iowa.

Painting enabled him to combine his two loves – art and nature – but it was his interest in growing things that led him in 1891 to become the first African-American to enrol on a farming methods course at Iowa State University. He was an excellent student and soon started his academic career as the university's first African-American lecturer.

Later, he taught at Tuskegee Institute in Alabama and put his plant skills to good use. There were many cotton plantations in the southern states of the USA. As cotton plants use up most of the nutrients in the soil, it becomes 'worn out' after a few years. Eventually, cotton will no longer grow in this soil. African-American farmers who supported themselves and their families by selling cotton were therefore facing difficulties. Carver decided to help them and came up with a plan. He knew that certain plants, such as peanuts, put nutrients back into the soil. Peanuts are also an excellent source of protein. Carver realised that planting peanuts would help to restore the soil, provide food for farm animals, and protein for the farmers and their families.

For much of the 19th century, peanuts were not grown as a farm crop in the United States, but Carver changed that. He told farmers to rotate their crops by planting cotton one year, then peanuts and other soil-restoring plants, like peas and sweet potatoes the following year. This idea worked. Peanuts grew very well and added enough nutrients to the soil for cotton to grow the following year. Carver also had a plan as to how farmers could find a market for their surplus stocks of peanuts.

Through his knowledge of science, and by separating the fats, oils and sugars in the nuts, he went on to propose more than 300 uses for the humble peanut. He thought up recipes using peanuts including peanut sausage and coffee. He suggested making cosmetics such as face powder from them, and thought glue and axle grease could also be made from peanuts.

Although only a small number of these suggested peanut products were ever put into production, he certainly helped spread the word about peanuts. Carver suggested making peanut paste, but did not, however, invent peanut butter.

By 1920, the many peanut farmers in the USA formed the United Peanut Association of America. In 1921 Carver addressed the US Congress about the many uses for peanuts and the Peanut Man, as he was known, became famous throughout the nation. By 1940 peanuts were one of the top six crops in the USA.

In the last years of his life, Carver became a minor celebrity. In 1941, his achievements were mentioned in ***Time*** magazine**.** He was a close friend of Henry Ford, a fellow inventor. He was the first non-president to have a monument established at his birthplace by the National Park Service. Two decades after his death, the opera singer Marian Anderson christened a nuclear submarine that bore his name.

His focus, however, was always on helping people. He travelled the South to promote racial harmony, and to India to discuss nutrition in developing nations with Mahatma Gandhi. When he died on 5 January 1943, Carver's research had won him worldwide acclaim. He is buried on the university campus at Tuskegee where he donated his life savings to establish a research institute.

1 Notes and planning

What do you learn about the life, achievements and reputation of George Washington Carver? Use the space below to plan your answer.

2 Now write a summary of what the passage tells you about the life, achievements and reputation of George Washington Carver.

You should write no more than 250 words. Continue writing on a separate sheet of paper if necessary.

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