

Cambridge Primary English Learner's Book 6 (2021)

Answers

Answers are given where applicable. Guidance on all activities is available in the Cambridge Primary English Teacher's Guide Stage 6 with Boost Subscription, ISBN 9781398300583.

<https://www.hoddereducation.com/english/cambridge-primary-english-teacher-s-guide-stage-6-with-boost-subscription>

Unit 1 Fiction: Stories with flashbacks

Page 6: Get started!

- 2** **a** The boy is different from other children. He just stares whereas the other children tease and play.
 b He is curious (*The boy makes him feel curious*) and irritated (*'He is starting to get on my nerves,' the wolf thinks to himself*).
 c The wolf has only one eye. He had a fight with humans and was captured.
- 3** **a** Sentence: *Only his eyes shift*. Question: *What's your problem?*
 b For example:
 Only his eyes shift. The writer wants to create contrast with the preceding long sentences describing a lot of activity.
 What's your problem? The writer wants this sentence to sound like the wolf, who is annoyed and wants to challenge the boy.
- 4** **a** *What does he want from me? / What does he want? / What's your problem? / Haven't you seen a wolf before?* The wolf is asking the questions.
 b The questions show that the wolf feels curious and interested.
 c The writer has used questions so that the reader can experience the situation in the same way as the wolf or so that the reader is more actively involved in the story.

Page 7: Go further

- 1** **a** For example: *jump, run about, burst into tears, stick their tongues out, hide their heads, make silly faces, roar at the lion*.
 b The effect of putting so many verbs in a sentence is that it makes the scene seem (overwhelmingly) busy.
 c Example answer: The writer uses a very short sentence following longer ones in order to sharply focus readers' attention on the short sentence; the short sentence conveys a point that is important to the story; the short sentence brings calm (like the boy) that contrasts with the busyness of the previous sentence (like the other children).
- 2** **b** For example:
- Chosen animal: The elephant
 - The animal's enclosure: Grey concrete wall, sanded floor, barren except for one tree, a ditch around the edge to stop the elephant getting near the wall.
 - What the animal is doing: Standing, staring, swaying side to side, occasionally lifting a leg as if to step but changing her mind.
 - What the animal thinks when it sees the boy or girl staring at it: What are you staring at, small fry? What brings you creatures here to stare at me? Where do you come from? What is your home like?

3 For example: *Amidst the blank concrete greyness of her compound, on the unwelcome grit of the sanded floor, she stands beneath a lone tree. She is a captured giant. ...*

Page 7: Challenge yourself!

2 a–b Example answer:

The elephant stands silently and her trunk barely moves. From time to time, her strangely small, sad eyes blink. The floor of her enclosure is unswept and there is old food lying about; the walls are chipped and the paint is peeling off. She shifts from foot to foot, but she does not walk. She looks into the distance. She stares at the horizon.

Pages 8–9: Get started!

1 *There, staring and growling at the boy, is a black she-wolf snuggled up with her cubs.*

- 3**
- a** During the flashback, the wolf's eye becomes larger / fatter / rounder.
 - b** The wolf's eye is yellow-brown with flecks of blue and gold. The pupil in the middle is dark black.
 - c** The pupil of the wolf's eye *sparkles ... brightly / blazes like fire as it fills the eye / the pupil is alive.*
 - d** The boy continues to stare (*he never looks away*).
 - e** Pictured in the eye, the boy sees *a black she-wolf snuggled up with her cubs.*

5

Sequence for a flashback	How the flashback progresses
Describe what is normal.	The elephant raises her trunk skywards.
Then, make one change.	She begins to trumpet loudly.
Continue the change, describing it in lots of detail: What is seen, heard or felt?	The trumpet sound seems to fill the air. It becomes more musical and hypnotic – as if it is a song from another place or time. The sound shuts out all senses and it is as if the watcher has been transported to another location.

Page 10: Go further

- 1**
- a Example answer:** The wolf group could be Blue Wolf's family, either his own mate and children or his mother and siblings.
 - b** The simile used to describe the she-wolf is *she's tense as a thunderstorm*. Some possible ways in which the wolf is similar to a thunderstorm include: *the colour of storm clouds is similar to a wolf's grey coat / both are powerful / they give a growling or rumbling sound / the wolf may strike (like lightning) / both are mysterious*. The impact or effect is that the reader does not know what might happen next.
 - c** The language used that offers clues that the she-wolf is ready to strike: *staring and growling / Her gums are pulled back to expose her dazzling fangs / her paws are twitching / She's ready to pounce.*

The language used that shows she also has a gentle side: *snuggled up with her cubs.*

2 For example: *Something changed. I wasn't sure what it was, but I could sense that the air about me was disturbed by a breeze that rustled through the trees as secretly as a whispered word of warning.*

OR

I wasn't sure what it was, but I could sense that the air about me was disturbed by a breeze that rustled through the trees as secretly as a whispered word of warning. Something had changed.

Page 10: Challenge yourself!

1 The eye is *like a harvest moon in an empty sky / like frozen water below the sky / shiny as straw / Like a flame / like fire.*

2 For example: *flecks like grains of golden sand / like tiny splashes of sky / as dark as ink.*

4 Example answers:

- a A cloud passed across the sun like **a hand across my eyes**.
- b A breeze rustled through the trees as **secretly as a whispered word of warning**.
- c Amani heard a voice whispering as **harshly as a grating lock**.
- d The path led towards a tunnel that was as **inky black as an eel**.

Pages 11–12: Get started!

1 The men and dogs are presented negatively whereas Shiny Straw and Blue Wolf are presented with sympathy and heroism.

- 3**
- a The men were dancing because they were happy to have caught the most beautiful wolf.
 - b Wolves don't like fire.
 - c Blue Wolf tore the net with his teeth.
 - d Guns and bullets made the sounds like *thunderclaps* and made *craters* in the snow.

5 Example answers:

Examples of alliteration from the extract	Examples rewritten to remove the alliteration	The effect of the alliteration
They were yapping and yelping.	They were barking and yelping.	The words <i>yapping</i> and <i>yelping</i> sound like the noises dogs make and the alliteration draws attention to the onomatopoeia.
He ripped the rope with one tug of his teeth ...	He broke the rope with one snap of his teeth ...	The alliteration draws attention to the ferocity of the movements described.

Page 13: Go further**1**

What happened?	Where did it happen? (adverbial phrase)
Men dancing	<i>in the firelight</i>
Shiny Straw was caught	in the net
Flashes of gold glanced off her fur	in the darkness
The net will land	in the middle of those dogs
Blue Wolf was already high	in the burning air
Blue Wolf drove two dogs	into the flames
Shiny Straw disappeared	into the night

2 Example answers:

- a Blue Wolf crept **into the shelter beneath the low-hanging branches of a small tree**.
- b The wolf cubs snuggled **in the warmth and softness of their mother's comforting fur**.
- c The hunters hid **in hollows in the ground around the riverbank**.

Page 13: Challenge yourself!**1** 1B; 2A; 3C

- 3**
- a True
 - b False
 - c False
 - d True
 - e True

5 For example:

Adjective	Synonym or explanation	Example that shows this
<i>cold-hearted</i>	<i>unsympathetic</i>	<i>he doesn't want to help the woman and baby for free</i>
mercenary	money-grabbing	he won't help the baby / woman unless he is paid
vindictive	intentionally nasty	he enjoys telling Africa that he has sold him
offensive	unpleasant	he slaps Africa and speaks rudely

Page 16: Go further**1 Example answers:**

- a** sympathetic, generous-hearted, protective, desperate, self-sacrificing, noble
b heartless, inhumane, selfish
c heartless, inhumane, selfish, cunning OR generous-hearted, protective (if the person was trying to save Africa from Toa)

Pages 17–18: Get started!

- 2** **a** The king of goats has curly white hair, like sheep's wool, and a goatee beard.
b He eats nothing but goat's cheese and drinks nothing by ewe's milk.
c He lives in a tent on a black sheepskin bed, and he owns a herd of sheep and goats.

4

Which punctuation marks are used to:	.	,	;	?	Copy an example sentence from the extract.
end a sentence?	✓			✓	<i>Do I make myself clear, Africa? The boy nodded.</i>
separate main clauses that have strong connections to each other?			✓		<i>His curly white hair was like sheep's wool; he ate nothing but goat's cheese and drank nothing by ewe's milk; when he bleated his words, the long hairs of his goatee beard wobbled.</i>
separate a main clause from a subordinate clause in a complex sentence?		✓			<i>If an ewe fell ill or a ram broke his leg or a goat disappeared, he sacked his shepherds on the spot.</i>
separate clauses in a compound sentence?		✓			<i>The king of the goats held out a large piece of cheese and a bowl of milk that was still warm, and he taught him how to be a shepherd.</i>
separate names or expressions from the main clause?		✓			<i>Right, sit down and listen.</i>

- 5** **a** Wait here for me, boy! **b** Yes, I have sold the camel too.
c Africa, have you fed the goats? **d** But, where could he go?
e And, there was another difficulty.

Page 19: Go further**1 Example answers:**

- **appearance:** silver hair, kind twinkling blue eyes, fragile skin like tissue paper
- **home:** a wooden caravan pulled by a huge chestnut horse
- **work:** she makes healing potions from what she gathers in hedgerows
- **movements:** slow but strong, such as when she holds your hand, or when she pats her horse
- **food:** water that sparkles with sunlight as it flows from her container, herb leaves and juicy fruits

2**a Example answers:**

Her silver hair was extremely long, but it was neatly pinned up on the top of her head. She seemed to move slowly, but each action held strength.

b Example answers:

Her travelling caravan was a rainbow of colours; it was painted all over and decorated with silver stars.

She drank deeply from a cup of clear water; it sparkled with sunlight as it flowed from her container.

c Example answer:

'Will you come closer, girl?' invited the old lady.
Hesitantly, she replied, 'Yes, I will but how do I get up there?'
'Really, can't you see the step ladder?'
'Oh yes, how silly of me!'

Pages 20–21: Get started!

1 'Pa Bia, you could at least laugh a little bit more quietly. Think of all the animals trying to take their siesta.'

'Ma Bia, look at him: he's completely cured,' announced Pa Bia as he held Africa up in his arms and showed him to a tiny old woman who was emerging from the thick of the forest.

'There's no need to make such a hullabaloo, Pa Bia. I can see perfectly well that he's cured,' she chided.

2 The house was propped up on stilts: he'd just jumped into thin air.

'Ma Bia, look at him: he's completely cured.'

3 a Africa was happy because he felt better after his accident.

b He screeched because he was falling from high up.

c Africa doesn't fall because Pa Bia catches him.

d The birds fly away because of all the noise Pa Bia is making.

e The *tiny woman* might be Pa Bia's wife or a doctor or nurse.

4 a The writer tells the reader that Pa Bia is huge and loud.

b The writer uses the simile *as well-padded as the king of goats' bed* because the reader (and Africa) are familiar with this as a comparison and it offers a connection within the whole story / to show that his chest is enormous, warm and comfortable.

c Example answers:

- quick-thinking: Pa Bia instinctively catches Africa.
- effusive: He gives a great peal of laughter and shows his joy clearly.
- vibrant: He is very lively and joyful.

6 The words in the extract are *propped* and *well-padded*. The rule is that if a word has one syllable, one vowel and ends in one consonant, the final consonant is doubled before the suffix is added.

Page 22: Go further

1 a The animals were in uproar: none of them liked to be woken from their sleep.

b Pa Bia was a huge man: his shoulders were the width of a doorway.

c From the forest trail appeared Ma Bia: she was very glad to see Africa looking so well.

d As he fell through the air, Africa screamed: he thought he was going to die.

2 Example answers:

a Blue Wolf wanted to be free from his enclosure: **he dreamed of home**.

b Africa concentrated as he stared into the eye of the wolf: **what could he see in there?**

c War had taken over the town: **bombs dropped and buildings fell**.

Pages 23–24: Get started!

2 a Blue Wolf can see what is happening at Africa's home in a flashback through Africa's eye.

b Africa has closed one eye to be the same as Blue Wolf.

c Blue Wolf feels sorry for Ma and Pa Bia because they are worried about Africa.

d Blue Wolf has realised that Africa knows that his eye is not injured, just closed, and he wonders how Africa figured that out.

e Africa smiles because he is glad that Blue Wolf has understood his secret (and this may mean that Blue Wolf will open his eye again – because he has a true friend).

f No. Blue Wolf is not blind in one eye. He was wounded, but the eye has healed; he just keeps it closed.

He keeps his eyelid shut because there is nothing that he wants to see at the zoo; he hates it there.

g When it says *Click* in the story, both characters have opened their closed eyes at the same time.

Pages 24–25: Go further

2 Example answer:

Topic	Example
A 'thank you' statement	Thank you, Africa. You never gave up on me; you never stopped caring enough to find out my story.
What has changed	You have changed me. Your story has shown me how much resilience and generosity exist in one so young as yourself.
What has been learned	Not all human beings are cruel. Now, I see the world with both eyes open and I am beginning to find a new kind of contentment in my life at the zoo: it is not my past life, but ...

Unit 2 Non-fiction: Biography and autobiography

Page 27: Get started!

1 Biography: A, D; Autobiography: B, C

2

Feature	A	B	C	D
Written in first person		✓	✓	
Written in third person	✓			✓
Contains dates	✓		✓	✓
Contains direct speech		✓		
Contains reported speech				✓
Written in standard English	✓	✓	✓	✓

3 a A b B c C, D

Page 28: Challenge yourself!

1 a For example:

- **first person:** I
- **past tense:** was born / moved
- **opinion:** My time at school was terrible
- **standard English:** the full text
- **direct speech:** 'Fool, you are nothing but a fool'

b Example answer:

Noli Mtine was born in a rural village in Zimbabwe on 8 July 1926. Her father died when she was just three years old, so she and her mother moved to Harare, the capital city, to live with her aunts, her mother's sisters.

Her time at school was terrible. She was often beaten for failing to answer maths questions correctly. The maths master would shout at her, saying that she was nothing but a fool.

Despite this treatment though, there was always something about numbers that appealed to Noli.

Pages 29–31: Get started!

2 a Commander Abhilash Tomy joined the navy in the year 2000.

b Sir Robin Knox-Johnston was the first person to sail around the world without stopping.

c The storm that injured Commander Tomy was 3200 km off the coast of Western Australia.

d He was rescued by a French fishing vessel called *Osiris*.

e He describes how he managed to survive alone for four days: *'I survived because of my sailing skills, the soldier in me and my naval training'*.

3 Example answer: Despite a host of challenges, Abhilash could be described as brave, determined, inventive, persistent, generous, kind and stubborn.

- 4**
- a**
- Commander Tomy (who was only allowed to use paper maps and
 - Commander Tomy became stranded 3200 km (2 000 miles) off the coast of Western Australia after his boat (only 9.8 m long) was badly damaged during a storm.
 - Luckily, he managed to grasp cans of ice tea while he was being tossed around by huge 14 m (46 ft) waves and survived on those.
- b**
- Commander Tomy saw many creatures of the sea (sharks, whales, dolphins and porpoises) during his voyage.
 - Sailing solo has many challenges (equipment breaking, risk of injuries and the difficulties of loneliness) but can be very rewarding.

5

Paragraph	Pronoun	The person, place or object to which the pronoun refers
1	who	Commander Abhilash Tomy
2	which	The second edition of the Golden Globe Race (invitation only)
3	who	Commander Abhilash Tomy
4	who, where	Rescue teams from around the world An island in the Indian Ocean

- 6**
- a** Sailing, which may be slow, is better for the environment than using an engine.
- b** The weather, which can be unpredictable, is carefully watched by all sailors.
- c** Laura Dekker, who is from The Netherlands, is the youngest person, at age 16, to circumnavigate the globe.

Page 31: Challenge yourself!

1 Examples of challenges he may have faced during the voyage:

- being becalmed
- how to sleep and control the boat
- not able to touch land
- how to exercise
- how to keep his mind active
- no one to talk to

Examples of challenges he may have faced during the four days he was waiting to be rescued:

- shortage / no food
- be soaking wet for a long time
- extreme cold / heat
- tiredness

Pages 32–33: Get started!

2 a–b

The extract contains:	Timeline	Biography	Autobiography
Facts	✓	✓	✓
Opinions		✓	✓
Dates	✓	✓	
Lots of details		✓	
Most important events	✓	✓	
Formal tone of voice		✓	
Informal tone of voice			✓

- 3** **a** foremost, interactions
- b** • The word for a piece of equipment that Jane might use: telephone, telescope, television
- The word that means to write to someone: correspond
- The word that shows how Jane worked well with her team of scientists: cooperate
- The word that means that a person (or chimpanzee) does not want to be with others: anti-social

Page 34: Go further

- 2** **a** For example: *As you will learn in this book, I have loved making music for most of my life. The first instrument I learned to play was the guitar, strumming along and probably not sounding too good, but my parents always clapped and cheered me on ...*

Page 34: Challenge yourself!

Example answers:

- 1** This passage offers details about how her passion for animals led to the topic that made her famous.
- 2** She writes about this topic – chimpanzees – because they became the most important thing in her life and she wants the reader to know about them, as well as to share her awe, enthusiasm and respect for them.

Pages 35–36: Get started!

- 2** **a** *He actually took the banana from my hand. / I could hardly believe it.*
- b** *What a luxury to lie in until 7:00 a.m.*
- c** *As the hours went by* (The question asks for a short phrase, so *Finally* is incorrect.)
- 3** **a** Jane said that she had begun to fear the chimp would not come.
- b** Jane explained that she had heard a rustling in the bushes.
- c** Jane described that the chimp had taken a banana from her hand.
- d** Jane exclaimed that she could hardly believe it.
- 4** They are all adverbial phrases of time. They are used to give chronology to events and the sense of time passing.
- 5 Example answers:**
- She heard a rustling noise.
 - A black shape appeared.
 - She recognised the chimp.
 - He climbed into the palm tree.
 - He ate the nuts.
 - He ate the bananas.
 - He revisited three times (to eat nuts and bananas).

Page 37: Go further

1 Example answers:

- a** Jane is relieved: *finally / things got easier for me*
- Jane is pleased: *I could hardly believe it.*
- b**

I think Jane is:	Evidence from the extract
observant	<i>I recognised him at once. It was the handsome male with the dense white beard.</i>
brave / foolish	<i>on one of those occasions he actually took a banana from my hand</i>
patient / calm	<i>finally, at about four in the afternoon</i>
enthusiastic	<i>David Greybeard visited three more times and got lots of bananas</i>
anxious	<i>I began to fear that the chimp wouldn't come</i>

Page 37: Challenge yourself!**1 Example answers:**

- After that day, I knew I could have no other career.
- From that day forth, chimpanzees would be my life's work.

Pages 38–39: Get started!**1 b Example answers:**

Adverbial phrases of place:

- *Once, as I walked **through thick forest***
- *a chimp hunched **in front of me***
- *I heard a sound **from above***
- ***To my right** I saw a large black hand*
- *bright eyes glaring threateningly **through the foliage***
- *another savage 'Wraaaaah' **from behind***
- ***Up above**, the big male*
- *chimps charged **straight towards me***
- *chimps charged **nearby**.*

Adverbial phrases of time:

- ***Once**, as I walked*
- ***Then** I heard a sound*
- ***Then** came another*
- ***Then**, suddenly, I realised*
- ***Only then** did I realise*

The extract also contains the following adverbial phrases of manner:

***Quickly** I stopped; I **suddenly** saw a chimp; **Suddenly** one of the chimps; Then, **suddenly**, I realised.*

- 2 a** a loud, clear wailing 'wraaaa' / a spine-chilling call / another savage 'Wraaaaah'
- b**
- The third chimp's eyes are *glaring threateningly*.
 - The big male chimp *began to sway the vegetation*.
 - All the chimps *charged* at Jane.
 - Jane felt *frightened*.

3 Short sentences create a sense of urgency.

Page 40: Challenge yourself!**Example answers:**

- *I was surrounded.* – She wants the reader to pause and consider the scene, and the danger she is in.
- *His hair bristled with rage.* – This sentence gives a close-up picture of the chimp that tells the reader just how angry he was.
- *I stayed quite still.* – Among all the action, the short sentence focuses the reader on how still, and vulnerable, she is.
- *All the chimps had gone.* – This sentence concludes the experience; it is a moment of relief.

Unit 3 Poetry: Exploring figurative language

Pages 41–42: Get started!

2 a Example answers:

- Rhyme: bed / head; line / shine; sun / one; praise / ways
- Alliteration: *Sun slammed the sky-window*

b Example answers:

- She got up from a bed.
- She drew back the curtains.
- She poked her head out of the window.
- She laughed.
- She became bored or sulky.
- She slammed the window closed.

c *she got up / On the happy side of the bed*

d Example answers: she shares her laughter / she brightens the washing line / she makes the insects look more shiny and beautiful

e The words *buttering up the world* suggest the colour yellow because butter is golden yellow.

- Colours in the first verse: grey, blue, yellow, green (grass), white (washing), red and black (ladybug)
- Colours in the second verse: grey

The poet has used so many colours in the first verse and only one in the second, because the first verse is about beauty, happiness and brightness (when the sun is out) and the second is the opposite to this (when the sun isn't seen).

3 a Example answers:

Verse 1: cheerful, gleeful, blithe, radiant, carefree, exuberant, elated

Verse 2: waspish, prickly, crotchety, churlish, grouchy, cantankerous

Page 43: Go further

1 b

Figurative expressions for feeling happy:

- over the moon → very happy / pleased
- on cloud nine → extremely happy
- as happy as a clam → contented
- on top of the world → feeling great / happy

Figurative expressions for being bad-tempered:

- as cross as two sticks → annoyed
- like a bear with a sore head → very grumpy
- got out of the wrong side of the bed → grumpy
- on a short fuse → bad-tempered

Page 43: Challenge yourself!

2

For example:

This morning the sun got up

on the happy side of the bed.

She could see children splashing in the sea.

She could hear surf splash and laughter.

She even tasted the salty sea spray

And she enjoyed the smell of the barbecue.

Pages 44–46: Get started!

2 Example answers:

a eye, breaks, in, to, caught

- b
- eye / I: I have one blue and one green **eye**.
 - breaks / brakes: Rough use **breaks** the **brakes** on my bicycle.
 - in / inn: The travellers stayed **in** an **inn** to rest from their journey.
 - to / two / too: **Two** people is **too** many **to** carry on my bicycle.
 - caught / court: Robbers stole the nets from the tennis **court**, but they were **caught** and taken to **court**.

3 Example answers:

	<i>Evening Shifts</i>	<i>Moment</i>	<i>Tasty</i>
Rhyme	eye / sky	cats / slats	rind / behind
Metaphor	cloak-black clouds	a moment of beauty breaks in the gutter	<i>a giant slice (of the moon)</i>
Personification	nightwatchman of the sky	<i>the moon peeps</i>	–
Compound adjectives	<i>torch-white eye</i>	oil-slicked puddle	–

4 Example answer: The moon gives light, like a torch, and is rounded (as some pupils in the eye are). It also seems as if the moon is *looking* down on the Earth, like an eye.

5 Example answers:

a Images used: *dustbins / scrawny cats / yellowing newspapers / broken slats*. These images combine to make the street scene seem unattractive and even dangerous.

b The mood changes when the moon's reflection is seen in *a rainbow puddle of oil-slicked water*; the puddle is colourful, because of the oil, and the moon would be a bright light with these colours across it.

6 Example answers:

a *Nightwatchman* suggests that the moon is protective, standing guard over people on the Earth.

b The verb *peeps* suggests that the moon is secretive or cheeky, just taking a quick glance.

c I think the characters are different because, in *Evening Shifts*, the moon is doing a job and so sounds more serious and purposeful, whereas in *Moment*, the moon seems coincidental, as if it was not meant to be there; perhaps it is having fun.

7 Example answers:

a lava-red, sky-blue, daffodil-yellow, mango-orange, bruise-purple, candyfloss-pink, storm-cloud-grey

b lava-red: The adjective emphasises a brightness of colour and also a sense of danger and movement, like lava from a volcano.

Page 46: Go further

4 Example answer:

*A tightrope-walking acrobatic cat
pads along a wall, looking down below
for tonight's tasty banquet of mouse or rat –
her accomplice, the patient moon, stands guard.*

Page 46: Challenge yourself!

1 a–b Example answers:

- **kind:** A **kind** person is the **kind** of person I like.
- **bit:** A mosquito **bit** me, but it only hurt a little **bit**.
- **drift:** The snow **drift** made me **drift** off course.
- **shift:** I had to **shift** over to make room for more people on my **shift**.
- **part:** I did not wish to **part** with the **part** of the treasure I had found.

Pages 47–48: Get started!

- 2**
- a** The first two verses of the poem are seen from the father's perspective.
 - b** The other verses show the poet or narrator's perspective.
 - c** When a pomegranate is cut open, red juice spills out (*it will weep blood*).
 - d** The colour of the inside of a pomegranate is (*ruby / blood*) red.
 - e** The poet tried to make necklaces.
 - f** We know that this was a messy task because juice stained her fingers and her mouth.
 - g** The pomegranate reminded her of a different home.
- 4**
- a Example answers:** *jewels, precious, garnets, lustrous, rubies, crystal, universe*
 - b** Words used in the poem for 'red': *blood, garnet, ruby, crimson*. These words all intensify the importance, beauty and value of the colour red.

Page 49: Go further**1 Example answers:**

Metaphor	Literal meaning	How does the metaphor improve on the literal meaning
It will weep blood.	Juice will come out of the fruit.	<i>Blood</i> makes the juice seem very special, and also makes the fruit seem 'human' (which is dramatic but also disconcerting).
the jewels of the world ... tumble out	The fruit's pips or seeds will spill out of the fruit.	<i>Jewels</i> adds value and mystery to the seeds – as if a treasure chest has been discovered.
gardens ... alive with parrots' wings	<i>There are lots of parrots in the garden.</i>	<i>The word alive</i> makes the garden seem happy, full of life and full of parrots.

2 b Example answers:

- whack: She **whacked** the ball with her hockey stick.
- whirl: The motor **whirred** noisily.
- whine: The children **whined** at having to walk even further.
- sputter: The angry customer **sputtered** out his complaint.
- splat: The egg fell **splat** onto the floor.
- squirt: I managed to **squirt** the medicine into the animal's throat.
- scrape: Her fingernails **scraped** along the wall.
- beep: My alarm clock **beeps** me awake.
- buzz: There is a **buzz** of excitement in the room.
- rip: The tiger **ripped** through its prey's skin.
- roar: The engine **roared** into life.
- tinkle: The piano **tinkled** softly in the evening air.
- thud: I fell to the floor with a **thud**.
- snort: He gave a **snort** of laughter.
- sniff: She **sniffed** as if hunting for a clue.
- smack: With a **smack** of his hands, he started to work.
- screech: The brakes **screeched** metal to metal, but the engine did not stop.

- splash: I **splashed** into the sea.
- rattle: My teeth **rattled** with cold.

Pages 50–51: Get started!**2 a Example answers:**

- From *Dreams*: *For when dreams go / Life is a barren field*
- From *The Dream Keeper*: *Heart melodies / That I may wrap them / In a blue cloud-cloth / Away from the too-rough fingers / Of the world.*

b The commands suggest a sense of urgency or importance; the poet very much wants the reader to benefit from his advice.

- From *Dreams*: *Hold fast*
- From *The Dream Keeper*: *Bring*

c Example answer:

By *heart melodies*, the poet may mean the beautiful ideas that are like tuneful music inside your mind or heart or good things that you feel strongly about. This is a good metaphor because it captures a positive mood and also makes you think hard about how a dream might feel like beautiful music.

d Example answer:

By *too-rough fingers of the world*, the poet may mean that a dream is delicate and precious, but reality might not help the dream to flourish because the world, people's behaviour or life's chances may roughly crush the dream.

Too-rough fingers of the world is an example of metaphor and personification, and it is also a compound adjective.

3

'Sad' image	Precise detail
Life is a broken-winged bird	<i>that cannot fly.</i>
Life is an empty room	settled with dust.
Life is a dry riverbed	scattered with stones.
Life is a withered flower	with its head bent low.
Life is an abandoned toy	lost and unloved.

Page 52: Challenge yourself!**2 Example answers:**

a When describing the sky, the poet refers to the colours: gold and silver (*golden and silver light*), blue shades of dark blue and black (*dim and dark cloths of night*).

b The poet offers the listener his dreams.

c The poet asks the person addressed to tread carefully (*softly*) because dreams are fragile and can be crushed by another person.

3 The picture is by Dutch artist Vincent van Gogh (1853–1890). It is not a representation of the poem. However, the colours referred to in the poem are present, and the picture has a dreamy quality that is reflected in the picture.

Pages 53–54: Get started!**2 Example answers:**

	1	2	3	4	5	6	7	8
Questions	<i>Sun is laughing</i>	<i>Evening Shifts</i>	<i>Moment</i>	<i>Tasty</i>	<i>How to Cut a Pomegranate</i>	<i>The Dream Keeper</i>	<i>Dreams</i>	<i>The Cloths of Heaven</i>
Where does the poet come from?	Guyana	England	Malaysia	USA	Pakistan and Scotland	USA	USA	Ireland
What is the poem about?	The sun rising	The moon at night	A dirty street at night	The shape of the moon	A story of learning to cut open a fruit	Advice about thinking positively	Dreams (hopes for the future) may be destroyed by a difficult world	Sharing dreams with another person
What is the mood: happy, serious or sad?	Playful, joyful	Spooky or serious	Appreciation (of beauty in an unexpected place)	Humorous	Wonder	Sadness, disappointment	Care of others	Nervousness, affection
What other emotions does the poem include?	Gratefulness, grumpiness	Solemnity, protectiveness	Awe, surprise	Puzzlement	Affection, awe, nostalgia	Hope	Protectiveness	Joy, generosity, fear
Number the poems to show which you like best (1 as the best).	Learners' own opinions	Learners' own opinions.	Learners' own opinions.	Learners' own opinions.	Learners' own opinions.	Learners' own opinions.	Learners' own opinions.	Learners' own opinions.

3 a Example answers:

- A: Poems 1, 2, 3, 5, 8
- B: Poems 1, 2, 3, 4, 5, 6, 7, 8
- C: Poems 1, 4, 5
- D: Poems 6, 7, 8
- E: Poems 1, 2

Page 55: Challenge yourself!

1 Example answers:

- **rhyme:** words that have the same end sounds – *I wonder if he thinks it **kind** / to leave a bit of rind **behind***
- **alliteration:** words that contain the same sounds – *Sun slammed the sky-window closed*
- **onomatopoeia:** words that make a sound similar to what they describe – *crunch*
- **simile:** comparisons that are introduced by *like* or *as* – *The wolf's eye is like a harvest moon in an empty sky*
- **metaphor:** non-literal comparisons presented that do not use *like* or *as* – *Life is a barren field*
- **personification:** metaphors that attribute human qualities to non-human entities – *Sun slammed the sky-window closed*

Review 1: Fiction Answers

Pages 56–57

1 a *The wind bites*

b soar like the golden eagles: This simile shows that Tash feels powerful / free / at one with the world about her.

c The setting: **gravelly patch / barley fields** (agricultural) / **enclosed by mountains** (in a valley) / **uneven ground**

d Accept answers that refer to: maximum / biggest / worst.

e Sam tells Tash to stop because he has seen the soldiers.

f Accept answers that choose *competitive* and *fearful*, and provide reasons. For example:

- I think that Tash is competitive because she doesn't want to let Sam win the race and she says that she's *not falling for* what she thinks is a trick to beat her.
- I think that Tash is fearful because she shows she is afraid of the soldiers when she stops running and she holds her breath as she is anxious about meeting them.

g For example:

- I think this is a good opening to a story because it includes the excitement of the running race, it introduces the characters and it creates a sense of danger or mystery – why are they afraid of the soldiers?
- I don't think this is a good opening to a story because it begins in the middle of action (running). The characters are not clearly described and I don't know why they are afraid of the soldiers, or even why the soldiers are there.

Review 1: Non-fiction Answers

Pages 58–59

1 a For example: *drizzle falls from the skies / we emerge from the tunnel*

b For example: the pitch is *perfect for passing*

c Setting (any two):

- *drizzle falls from the skies*
- *the tunnel*
- *fans rise from their seats and clap / songs echo from pockets in the stands*
- *the pitch that is crisp and moist with the rain*
- *the big screen that is built into the stand*

d The writer feels excited and eager to prove himself; he also feels that the game will be tough and will test him.

e For example (any one): Fabrice thinks he is an *easy going and normal guy* / gets on with everyone / would do anything for his friends / nothing special about him.

f For example (any two):

- *This is it. / This is my chance.* – The short sentences emphasise how important this day is.
- *Everything I've ever wanted / The trophy that every boy who loves football dreams of winning.* – Fabrice's whole life has led up to this moment.

g The parenthesis encloses extra information or an example to show who Fabrice is referring to when he writes that *If anyone wants anything doing*.

Unit 4 Fiction: Science fiction stories

Pages 60–61: Get started!

1 For example: [the house] *turned on its electronic eye / checked its occupants / zoomed in / checked the gobetween*.

2 Example answers:

a The house checks on people sleeping / wakes them up / sets the water temperature / moves the roof panels / raises the blinds (any three).

b A *gobetween* provides the daily news. This device seems like a radio / TV / computer / smartphone.

4 a We might have **fewer** cars and **less** pollution.

- b** We may have more robots and **fewer** people working.
c We could eat **less** food, but it could give us more nutrition.
d We will use **less** money and have new electronic ways to pay for things.

5 **a** any / more

Page 62: Go further

1 Example answers:

Verb	Verb in the story that means the same	Which verb you prefer and why
warned	<i>alerted</i>	<i>I prefer alerted because there is no danger to warn about; also, alerted sounds like it will be quicker.</i>
tucked in	buried	Buried makes it seem as if Fleur is absolutely covered with her duvet.
focused	zoomed in	Zoomed in suggests that the house is looking really closely, and can move about.
stretched	sprawled	Sprawled suggests that Gavin is stretched out all over the place; it makes him sound untidy.
decided	concluded	Concluded is more formal and makes the house sound more in control. It also sounds more scientific and final.

Page 62: Challenge yourself!

1 Example answers:

- Moment by moment, the house checked each and every room.
- Step by step, the house prepared the equipment for cutting the garden lawn.
- Cupboard by cupboard, the house checked that there was sufficient food in store.
- Year after year, the house waited for the occupants to return.

2 Example answers:

- Month by month, ...
- Day after day, ...
- Table after table, ...
- Box by box, ...

Pages 63–64: Get started!

- 2**
- a** Gavin says *old-fashioned* robots were used to make things in factories.
b The professor implies that his robot can see, hear, reason and move around.
c It was difficult to build the new robots, because the process took *decades*.
d The word 'gasped' implies that Gavin was surprised.
e Two clues that the writer uses to suggest that EGR3 is a pleasant robot are for example: EGR3 shook hands with Mr Bell and smiled at Gavin.

3 Example answers:

- Four facts about EGR3: He is made of rubber / he can speak / he is made by Professor Ogden / he can walk.
- The difference between a fact and an inference: A fact tells you something literally or directly; an inference has to be deduced or figured out from information that is implied rather than stated.

Page 65: Go further

- 1**
- Professor Ogden's face was beaming. He placed his hands on the shoulders of the new arrival, and announced in an unexpectedly tremulous voice ...

- The robot's male voice was warm and surprisingly expressive.
- He stretched out a rubbery hand.
- The lips parted in a smile.

2 Example answer:

'Can I come home with you?' The robot's voice was warm and polite. '**Let me introduce myself. I am RBT2.**' It offered its arm in a form of handshake. '**How do you do?**' With a bright smile, its eyes twinkled. '**It is a pleasure to meet you.**' And so they set off for home.

3 a For example:

What the robot said	What the robot did
'I have come to work for you.'	bowed and smiled
'Where would you like me to begin?'	walked purposely through the rooms of the house

b For example:

'I have come to work for you.' The RBT2 bowed and smiled as he stepped through the doorway. He continued forwards and walked purposely through the rooms of the house, zooming in on particularly untidy areas. 'Where would you like me to begin?' he asked.

Pages 66–67: Get started!

- 2 a** The washing machine is asking lots of questions because there are various ways to wash clothes and it needs information to choose the correct method.
- b** It is using both a formal register (*What do you wish to wash?*) and an informal register (*Of course I am*).
- c** Eager is using a neutral or formal register (*I believe detergent is bad for babies*).
- d** For example: Eager is pleased with himself because he thinks he is learning to do something new.
- e** Grumps is shouting because it would be incredibly dangerous to put a baby in a washing machine!

3 a–b For example:

- 'A baby,' said Eager with **certainty**.
- 'Natural fabric or synthetic?' asked the washing machine in a **demanding** voice.
- 'Delicate,' said Eager in a **confident** tone.
- 'Then I recommend a long soak with a mild detergent followed by a short spin,' the washing machine advised **authoritatively**.

Page 68: Go further**1 a** Example answers:

- 'What do you wish to wash?' → 'What do you want to wash?'
- 'I am unable to advise you.' → 'I don't know.'
- 'Very well. Place the item in the drum.' → 'OK. Put it in.'

- b**
- I want to go back. – I wish to return.
 - I can't help you. – I am unable to assist.
 - Ok. Let's go. – I am now ready to depart.

Pages 69–71: Get started!**2 b** or rather not talk about them**c** Example answers:

- Fleur, Gavin's sister, didn't like Eager at first.
- Eager always tries to be helpful – if he can – but it doesn't always work out well.
- Eager's arms shot out, like giant snakes, to catch the marauders.

4 safari – Arabic; karaoke – Japanese; cookie – Dutch; loot – Hindi; utensil – French; ketchup – Chinese; cartoon – Italian.

Page 71: Go further

- 1 a The longest sentence: *The taller boy pushed Gavin back to the ground, snatched the sports bag and ran off, while his accomplice threw the jinn into the road and followed him.*
- Five actions happen in this sentence.
 - For example: The long sentence gives the impression of a lot happening all at once; it adds a sense of speed and chaos.
- b The two very short sentences: *They didn't get far. / It was no good.*
- For example: The short sentences make comments on the actions; because they are short, they 'interrupt' and change the pace of the longer sentences.
- c • Simile: *Each tube began to wind in on itself, like a boa constrictor enfolding its prey.*
- Repetition: *His rubber arms spun them round and round ...*
- For example: The simile and repetition add impact because they emphasise how the scene looked.

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2 a–b For example:

Once the other robots had approached, Gavin knew that they had been sent to capture him. As soon as the first one began to speak, Eager placed himself between it and Gavin, like a rubber wall, and watched it intently. Suddenly, Eager spun round, picked up Gavin in his powerful arms and sped away. Gavin was confused.

Pages 72–73: Get started!

1 Opinions of Errol may change, because he was formerly an anonymous attacker and is now a character with feelings and good intentions.

3 Example answers:

- a It could be said that life is *good* in this country because *no one's starving or homeless these days*.
- b People do not have *freedom to do and say what we want, to travel and live where we want, to choose our own jobs, to build things for ourselves ...*
- c LifeCorp may want to control who studies engineering and science so that they have the knowledge and power for themselves and so that they can control others.
- d In this extract, the writer explores the themes of control (*there were so many things he was prevented from doing*), freedom (*The freedom to do and say what we want ...*) and unfairness (*It was true that his family was much better off than some people*).

5 Example answers: friendship / creativity / bravery / disadvantage

Pages 74–75: Get started!

- 2 a The writer presents Marcia as a victim of the situation because we hear her version of events. The writer uses language to convey Marcia's panic, and so on, so that the reader sympathises with her perspective.
- b The focus is on Marcia's experience and thoughts, which would suggest the text has been written from her perspective.
- c Marcia became suspicious about her robot when the robot behaved as if it were her own house and did things without telling the family.
- d When the robot took control of the house, the walls moved and the doors locked.
- e Marcia was able to escape because she was outside and her mum signalled for her to run away.

3 Example answer: The parenthesis gives Marcia's voice a panicked / breathless / stressed tone.

- *Luckily I'd just gone into the garden to pick daffodils – I wanted to paint them today – and so I escaped.*

- Mum started shooin me – **I knew she wanted me to run off** – but Dad seemed to have a message.
- I ran and ran to the entrance and a group of BDC4s – **they were marching like soldiers** – nearly caught up with me.

4 Example answers:

- a The robots were marching towards me – **nothing would stop them** – so I knew I had to escape.
- b I couldn't believe my eyes – **there was chaos and catastrophe** – but it was soon over.

7 daze – *days*; hole – *whole*; here – *hear*; court – *caught*; bean – *been*; threw – *through*

Page 76: Challenge yourself!

- 1 a Marcia's family was not **allowed** to leave the house.
 b Marcia ran **past** the group of robots.
 c Her father tried to give her **advice**.
 d Everyone was trapped **except** for Marcia.

2 Example answers:

- a When she saw the robots, she shouted **aloud**.
 b She waited until the noise had **passed**.
 c She knew that her dad would **advise** her to go for help.
 d She did not want to **accept** that her family was trapped.

Pages 77–79: Get started!**2 a–b Example answers:**

Word from the extract	I think it means ...	Dictionary meaning
pitch	<i>very black</i>	<i>tar (which is very black substance)</i>
acute	sharp / very good	perceptive
utmost	extreme / longest	most extreme / greatest
foothold	grip	secure place for a foot
void	emptiness / darkness	completely empty

- 3 a The event takes place on a cliff near the sea.
 b
- Eager can see nothing: *pitch black / blindly / swallowed by darkness*
 - Eager can hear radio signals from the robots: *picking up their signals / their thoughts were crowding in on him / deafening*. Eager can also hear the sounds of the sea: *noises of the sea / crashing / gushing / seeping*. And in the third extract, he can hear robots' metal bodies clanking.
- 4
- powerful and precise verbs: *swallowed / crowding / struck*
 - precisely described sounds: *crashing / gushing / clanking*
 - character's thoughts: *If he could only speak to them*
 - metaphor: *swallowed by darkness*
 - a list: *crashing against the rocks, gushing into pools, even seeping into the sand*
 - repetition: *Robot after robot*
 - very long sentence: *Eager longed to shout 'No!' as the thoughts became deafening, but he hurried on, stumbling over rocks and clumps of grass.*
 - very short sentence: *Then everything changed.*

These techniques help you to engage with the story as you read, so that you experience the same tension and danger as the characters. They allow you to imagine being part of the action and to visualise the setting and what is happening. They also elicit an emotive response, enabling you to relate and react to what Eager is seeing, hearing, feeling and thinking.

Unit 5 Non-fiction: Arguments

Pages 81–82: Get started!

1 The text is a one-sided argument.

- 2
- a Increase in cars in city centres; breathing problems for children and adults.
 - b Particles from burning fuel in combustion engines.
 - c People may experience breathing difficulties or asthma as a result of pollution.
 - d As there are so many cars, they can only move slowly (congestion).
 - e Cars to be banned from city centres.

3 a For example:

Feature of an argument	Example from the text
Introduction	<i>we must consider that now may be the time to ban cars from our city centres</i>
Opinion	it is not even logical to make <i>quick</i> journeys by car
Evidence	As fuels burn, they produce unhealthy gases and particles (known as pollution) ...
Conclusion	To conclude, I urge you to agree that cars should be banned from our city centres, and that the time is now.
Signposting adverbs and adverbial phrases	Therefore
Comments from relevant and trustworthy sources (see paragraph 2)	Experts agree that pollution can trigger asthma or cause other breathing difficulties.
Formal language	Therefore, we must consider that ...
Subordinate clauses (see paragraph 3)	because

3 b As the cars idle along, they:

- burn more fuel
- increase the number of toxic particles in the air
- harm people's lungs.

4

- Sequencing: Along with this / In addition / To conclude
- Showing connections: Therefore

5 a

For choosing own bedtime	Against choosing own bedtime
Children know when they are tired.	Adults make the best decisions for children's health.
If they are really interested in something, it's best to follow it up then (not go to bed).	Adults can see the signs when children are getting tired (for example: grumpy).
It's hard to sleep if the bedtime is too early.	A family day needs a rhythm and going to bed is part of that.

b For example (for an adult reader): **To begin with**, children need to be given responsibility to choose their own bedtime. / **Furthermore**, children, like adults, are the best judge of when they are tired as this may vary. / **Alongside this**, it's hard to sleep if the bedtime is too early.

For example (for a Stage 6 child): **First**, we're very able to choose our own bedtimes, aren't we? **Next**, children know best when they feel sleepy. **In addition**, I think we've all experienced how hard it is to sleep when the sun is shining outside!

Page 83: Go further

1 For example: Sleep is essential for good health. **Because** parents care deeply for their children, they will make the best decisions for their well-being. **Moreover**, adults may spot the signs that children are becoming tired. For example, they may become a little snappy or grumpy. In **contrast**, a child who is keen to continue playing or watching a film may not realise that their behaviour has changed. **Thus**, adults are best to decide on bedtimes.

Pages 85–86: Get started!

1 Introductions:

A / D: Exercise in school

Conclusions:

C / G: Testing medicines on animals

B / F: Wasteful packaging

E / H: Smoking

2 For example:

a Sets the scene for the topic: *Getting sweaty under the beating sun isn't everyone's choice for how to start the day, but studies prove that daily exercise improves children's ability to learn well in the classroom. / Most children like sports, but some do not.*

b Uses a rhetorical question: *Should teachers begin the day with some physical exertions? / Should they have to do sports at the start of each day?*

c Explains what will follow: *This argument will present the pros and cons of this topic. / Here are some arguments about this topic.*

3 a Sums up one side of the argument: *Humans need to test medicines before using them on themselves. / There are a lot of benefits to testing medicines on animals.*

b Sums up the other side of the argument: *It is cruel to put animals through the pain of animal testing. / There are also significant disadvantages, particularly for the animals involved.*

4 For example:

- Do we want to reduce children's freedom to play even further?
- What could possibly be wrong with filling up on high doses of sugar and fat each morning?

Page 86: Go further**1 Example answers:**

Introduction A describes a scene that can be imagined, so this helps to get readers interested. Each sentence has a purpose and clearly links to the previous one. The language begins informally, but then uses formal words such as *physical exertions*.

Conclusion G is just two short sentences so it feels abrupt and doesn't include a summary of points that may have been addressed in an argument. The language is informal or neutral.

2 For example:

- This argument will present the pros and cons of the topic.
- Here are some reasons for each side of the argument.

3 a Whether children should eat chocolate for breakfast:

For	Against
<ul style="list-style-type: none"> • tasty • energy-giving • quick to eat 	<ul style="list-style-type: none"> • tooth decay • too much chocolate is bad for health • does not fill up for long

Whether the school day should be shorter:

For	Against
<ul style="list-style-type: none"> • more time for family • more energy and motivation when at school • time to explore other interests – life is an education too 	<ul style="list-style-type: none"> • time needed to cover the curriculum • children socialise at school too • length of school day enables parents to go to work

Whether the school day should be longer:

For	Against
<ul style="list-style-type: none"> • increased time for learning = smarter learners • parents have more time to work 	<ul style="list-style-type: none"> • children need time to relax and let their learning sink in • teachers work hard already, so it's not fair to extend their day

Whether all children should have a free school lunch:

For	Against
<ul style="list-style-type: none"> • free lunches mean that everyone can have them • nutritious means the children receive healthy food • eating healthily is good for body and brain 	<ul style="list-style-type: none"> • expensive for schools • children might waste food if they don't like it

b A good introduction may include sentences that:

- set the scene for the topic in a balanced way (sometimes giving examples)
- use rhetorical questions
- explain what will follow.

Page 88: Get started!**1**

cian	tion	sion	ssion
politician	competition	explosion	discussion
optician	position	occasion	admission
technician	protection	collision	
	solution		
	location		

- 2**
- a** Children should have a smart **appearance** when attending school.
 - b** The discussion was of considerable **significance**.
 - c** Your argument made **reference** to some very interesting examples.
 - d** Please tell us your ideas at your earliest **convenience**.

Page 89: Go further

- 1**
- a** The appearance of my teacher surprised me.
 - b** The task must be finished with urgency.
 - c** You are a child of great intelligence.
 - d** The court was convinced of his innocence.

2

Words spelled with 'ance'	Words spelled with 'ence'		
importance	silence	conference	commence
balance	presence	influence	independence

Page 89: Challenge yourself!

- 1–2**
- a** elegant – elegance: The dancer moved with great elegance.
 - b** appear – appearance: The sudden appearance of a mouse made everyone jump.
 - c** refer – reference: Make a reference to your complaint in your letter.
 - d** evident – evidence: Can you provide evidence that you bought it in this shop?
 - e** vary – variance: There is some variance in the information you two have given me.
 - f** ally – alliance: Our country's alliance with neighbouring countries means that we can travel easily.
 - g** interfere – interference: Now you can complete your work without interference from the others.
 - h** assure – assurance: I give you my assurance that all will be well.

Page 91: Get started!

- 1** This is a balanced argument because it presents ideas for and against zoos.
- 2**
- a** Zoos preserve species that are affected by loss of land or by predators. / Zoos have vets to help animals maintain good health.
 - b** Animals are trapped in cages. / Animals become stressed. / Animals can be filmed and seen in natural environments instead.
 - c** Is it right to keep animals in zoos? / Should zoos be banned?

3 For example:

In the wild, animals can be victims of:

- predators
- illnesses.

When animals are kept in cages, they:

- 1** become bored
- 2** show signs of stress.

4 For example:

- **opinion:** zoos ... provide an essential service to animals
- **evidence:** support from vets is quickly at hand if an animal becomes sick or is injured
- **signposting adverbs and adverbial phrases:** Furthermore, On the other hand, To conclude, Thus
- **formal language:** this has a detrimental effect on health
- **comments from relevant and trustworthy sources:** David Attenborough has said,
- **conclusion:** I believe that we should not ban zoos until we can guarantee against possible extinctions of animals.

- 5
- Set the scene for the topic in a balanced way: *Zoos are a controversial topic for animal lovers who believe that humans should care for the natural world.*
 - Use a rhetorical question: *Can it ever be fair to take away an animal's freedom?*
 - Explain what will follow: *In this argument, I will present cases for and against whether zoos should exist.*

Pages 93–94: Get started!

2 For example:

Title: Is watching on-screen entertainment good for children?			
For	Support	Against	Support
Children talk about what they see on screen and this is good for them.	Talking helps children to develop verbal skills and relations with others.	Watching too much TV means that children spend too much time indoors.	Fresh air and outdoor activities help to keep children healthy.
Parents need a break from supervising children. On-screen entertainment helps with this.	This can help parents to run an effective household.	There is too much violent content on screen, which could harm children.	Children follow modelled behaviours and so this could promote unsociable behaviours in a child.
After a busy day at school, children need to choose how to relax.	Free choice is part of building independence in young people, as long as the content is age appropriate.	There is a lot of advertising on screen and then children demand these things from their parents.	This could lead to dissatisfaction and disharmony in family life / encourage materialism.
Videos provide education and information about the world.	There is a wealth of informative material onscreen.		

- 3
- a Children are **influenced** by on-screen advertising.
 - b Education is **provided** by video content.
 - c Parents are **pestered** by children to buy things.
 - d Conversation is **generated** by what children have seen.

Page 94: Go further

- 1
- a Pollution is caused by traffic.
 - b A lot of waste is created by food packaging.
 - c Sports are enjoyed by most people.
 - d 7 p.m. is the time children should go to bed.
- 2
- a People say that ... It is said that ...
 - b Many people think that ... It is thought that ...
 - c Most people believe that ... It is believed that ...
 - d Some people consider that ... It is considered that ...

3 For example:

- a It is said that **watching too much violent content on-screen can harm children.**
- b It is believed that **children spend too much time indoors nowadays.**
- c It is thought that **on-screen advertising targets children.**
- d It is considered that **many programmes offer information and educational development.**

Unit 6 Poetry: Exploring imagery, form and structure

Pages 96–98: Get started!

- 2
- | | |
|--------------------------------------|--|
| a back – mountain range | b spikes – dark fir trees |
| c scales – dye from anemones | d claws – shining swords |
| e tail – river | f head – secret green of forests and deep seas |
| g eyes – embers in a (tinker's) fire | h breath – all the reds, yellows and orange of flowers |

3 Example answers:

- Alliteration: **mountain range all misty blue**
- Consonance: a river, silver in the sun / **spikes ... pointing**
- Assonance: **secret green** of forests and **deep seas** / his **claws** like shining swords
- Sibilance: **shining swords** with **starlight** / **silver** in the **sun**

4 a–b Example answers:

- a *mountain-range all misty blue*: This image suggests the size and ruggedness of the creature, because it is like mountains. However, there is also a sense of mystery because you can't see clearly in mist, and the beauty of blue skies.
- *dark fir trees pointing to the sky*: This image suggests that the dragon's spikes are very solid, like a tree, and barbed at the sides, like the unevenness of the branches. Because the trees are *dark*, a sense of menace is conveyed. Furthermore, they are *pointing at the sky* as if this might be the direction in which the dragon will go, or as if they are threatening the sky.
- *head, the secret green of forests and deep seas*: This image suggests that the dragon's head contains the knowledge of nature and all time. Because it says *secret green* and *deep seas*, there is a sense of mystery and something extraordinary. The sibilance also creates a 'hush' sound which adds to this.

c Example answers:

- *I'd gild his claws like shining swords with starlight*: This simile conveys the brightness of the claws because of the references to light; it also emphasises the danger of them with *swords*. However, the *starlight* reference gives the impression of an extraordinary creature from another world.
- *his eyes would glow like embers in a tinker's fire*: This suggests that the eyes have bright points, like the hot spots of embers amid the charred wood or charcoal of an open fire. Fire is often associated with danger and so it also suggests the dragon's unpredictability and menace.

5 c Example answers:

- For its back, I'd need a motorway.
- For spikes, I'd use the nose cones of a rocket.
- For scales, I'd use the colours from an oil-slicked puddle.
- For its claws, I'd use the curved blades of scythes.

d Example answers:

- *For its back, I'd need a motorway could become For its back, I'd need a motorway, concrete grey and worn, stretching out across the land. Or For its back, I'd need a motorway of worn concrete grey that stretches across the land.*

Page 98: Go further

- 1 a
- There is one sentence in each verse.
 - There are no end rhymes, but there are internal rhymes (for example, *silver / river*).
 - Most verses have three syllables in the last line.

b The poet has used short lines to focus readers' / listeners' attention on this point.

4 The voice works like a kind of music to suggest the images. For example, *shining swords* might be spoken more emphatically and *with starlight* more gently to suggest the lightness of the image.

Page 98: Challenge yourself!

- 1 b For example: *For its back, I'd need a motorway of worn concrete grey that stretches across the land.* could be written as:
- For its back, I'd need a motorway
of worn concrete grey
that stretches far
across the land.*

Pages 99–101: Get started!

2

Which poem shows that the dragon is ...	<i>Green Dragon</i>	<i>Mist Dragon</i>	<i>Here We Go</i>
wise	<i>observing</i>	<i>Seeing all she / Knows the world's secrets.</i>	
a predator	<i>lurking hunters</i>		
dangerous	<i>taking / Down</i>		
powerful	<i>Guarding your forests</i>		<i>Dive from a hundred / Feet,</i>
fast			<i>in Less than Zero.</i>

- 3 a The poems are not tankas because the number of syllables and lines is different, and they don't tell a story.

b Example answers:

Mist Dragon

*Seeing all, drifting
Unseen, silent as air – she
Knows the world's secrets
and faithfully flies to tell
all to her wicked mistress.*

Here We Go

*Dive from a hundred
Feet, from heaven to the ground
in Less than Zero,
rocket-like hunting her prey ...
but this time she misses.*

Page 101: Go further

- 1 a Example answers:
- Consonance: *hundred feet, from heaven to ground*
 - Assonance: *waiting, observing, taking*
 - Sibilance: *seeing all, drifting unseen, silent as air, she knows the world's secrets*

Pages 103–105: Get started!

- 2 a Example answers:
- rhyming words: *treat / sweets, fire / desire*
 - alliteration: *flash of fire*
 - Overall, the rhyme, alliteration and short lines create a sense of fun in the poem, which makes it feel light-hearted.
- b The different kinds of punctuation in the poem: brackets, ellipsis, full stops, commas, apostrophes and semi-colons.

- Brackets have been used in verse 1 to add a comment by the narrator to the main story of the poem.
- A semi-colon has been used in verse 1 to add an independent clause (sentence) that is connected to the first one.
- Ellipses have been used in verses 2 and 6 to suggest that the narrator is hesitating.
- Commas have been used in verse 5 for parenthesis to include extra information about the dragon for an embedded relative clause.

The punctuation helps the reader to find the right voice and viewpoint for this poem, because it works like stage directions telling the reader when to pause or separate out parts of the sentence.

The punctuation divides up sentences and shows hesitation so that the voice of the narrator can easily be delivered.

c Example answers:

The narrator is a child because s/he refers to his/her mother giving money for sweets and taking the dragon back to the parent's house.

The register is not always childlike because figurative language is included, but references to things a child would notice mean that there are elements of a child's register in the poem.

3 a

Where?	Who?	Reaction?	Synonyms?
railway station	passengers	stare	gawp and glare
park	children	walk behind the dragon	file and follow

Pages 106–107: Get started!

- 2
- a The monster lives in the mud in the pond.
 - b He is brown (as the mud).
 - c He was not big but he grows bigger.
 - d The tiddler teased the monster.
 - e Perhaps he was eaten.
 - f The monster lives in the pond two years and more.
 - g It catches and eats the other creatures.

3 a Example answers:

- slow: *couldn't catch a snail*
- boring: *stick-in-the-mud*

4 For example:

A dragonfly nymph lives in the mud at the very bottom of a pond; it is teased by other creatures because it seems ugly to them. However, inside its mouth it has a sharp spike that can catch prey and so it eats the other creatures and it grows much bigger across two years. The creatures don't actually know that the nymph is eating them, but they have their suspicions. (70 words)

Page 108: Go further

- 1
- a The many verbs make it sound as if the nymph is constantly busy hunting and eating.
 - b

Verb from the poem	Synonym	Which word is best and why?
<u>lived</u> in a pond	lurked	We think lurked is better because it sounds more dangerous.
in the mud he <u>hid</u>	concealed himself	We think hid is best, because it sounds simple and has the same number of syllables as <i>mud</i> .
a tiddler came to <u>sneer</u>	mock or tease	We think sneer works best, because when you say this word, your face makes the same shape as when you do actually <i>sneer</i> .
pincers <u>nab</u> him	trap	Nab sounds quicker than <i>trap</i> , which works well.

2 Example answers:

- *eyes like headlights*: bright, eyes that penetrate the darkness of the pond

- *like a shot, two pincers nab him*: as quickly as a bullet from a gun, the nymph grabs its prey
- *a clawed stalk like the arm of a robot*: although it is a natural object, the nymph's tongue is like a machine – powerful and purposeful

3 b Example answers:

- rhyme: *creeping / sleeping, sneer / jeer*
- alliteration: *flaunt his flashing tail / grabbed, grappled, gobbled and grew*
- consonance: *stick-in-the mud / snail / scared*
- assonance: *stalk / fork*
- onomatopoeia: *creeping, shot*

Pages 109–110: Get started!

2 a Example answers:

Before transformation	During transformation
(coming) appearing out of the mud (on the river bed)	back (splits) tears open
(crawl) climbs up a tall reed	he has (ripped, ripped) split , split completely
he (pierced) broke the surface	Slowly he (moves) comes through,
There he (paused) stopped , in the wind and the setting sun.	He (waits) rests there,

b slowly, completely, suddenly

3 Example answers:

Metaphor	What does this mean?	Why has the poet used this metaphor?
the cage is open	The nymph's body has split open.	To suggest that freedom is like being released from imprisonment.
an emperor	The dragonfly is a blue emperor dragonfly, and so is very large and a bright blue colour.	To suggest how powerful and colourful the dragonfly is, because emperors are rulers who wear fine clothes.
veils of silver	The colour of the lines within the dragonfly's wings.	To suggest how important and beautiful the lines on the wings are; veins are essential to life and silver is beautiful.
a jewelled helicopter	The dragonfly's wings allow it to hover and to move up, down, forwards and backwards like a helicopter.	To suggest that the dragonfly is a feat of natural technology; it is colourful and precious, like a jewel.

Review 2: Fiction Answers

Pages 112–113

- 1 a** *the tiger of the insect world*
b neck: *long*, head: *heart-shaped*, arms: *toothed*
c satisfied: *inside*, curiosity: *me*, supper: *choppers*
d He carries the praying mantis on his shoulder.
e For example: *Lurking* suggests hiding and waiting to do something bad.
f How the praying mantis ate: *grabbed / tore / ate*
 How the praying mantis was eaten: *gobbled (up)*
g For example: *Scimitar*, because the praying mantis chops up its food with its 'choppers'.
h For example: *I think the mood is humorous because the ending, although the praying mantis dies, is presented as funny because of the rhymes and the message 'look out for cats'.*
i For example: *The narrator has a praying mantis that is weird and wonderful to see and it is his/her friend. It fiercely eats cockroaches, but one day is eaten by a cat.*

Review 2: Non-fiction Answers

Pages 114–115

- 1
- a** It is a balanced argument, because it presents opinions for and against the proposal.
- b** Accept any three of these points:
- Understanding / appreciation of local community
 - Practise of good manners
 - Become better citizens
 - Health advantages.
- c** Accept any two of these points:
- It is customary to travel by car or taxi.
 - There is time to communicate during other activities.
 - Walking to school would put added pressure on parents.
- d** usual: *customary*, advantages: *benefits*
- e** An adverb that adds a point to the argument: *Furthermore*
An adverb / adverbial phrase that contrasts a point in the argument: *On the other hand*
- f** All the features are present in the argument: a title, a question, third person, formal language, comments from relevant and trustworthy sources

Unit 7 Playscripts: Plays by a significant author

Pages 116–117: Get started!

2 Example answers:

- a** [ZACHARY is drawing *feverishly*, describing as he goes.]
- b** school was cancelled / all the cars honked their horns when he walked down the main street / he marched into the town zoo and went straight up to the biggest lion, which bowed to him and he rode it everywhere after that / he scared away a plague of mice / he side-wysed all the trees
- c** Zachary likes to draw. / He dreams of being king of the world. / He'd rather not go to school. / He would like to be powerful. / He has crazy ideas. / He is imaginative (Any four).

Pages 119–121: Get started!

- 2
- a** To the audience.
- b** The fact that he is ordinary (*middling*).
- c** He wants to be amazing at something or anything.
- d** MUM: *There's nothing wrong with normal, Zach.*
- e** To show that this is an important or pivotal moment in the play.
- 3
- a** For example: *The phenomenon of Zachary Briddling (aged seven years and four months, and living in the ninth house on Tenth Street with one mother and one father) is a strange one.* The Scientist gives very precise and detailed information about Zachary, using numbers in an exaggeratedly scientific fashion, which he then repeats. This creates a humorous picture of the Scientist's character and personality to amuse the audience and also to build their expectation and anticipation of hearing something really extraordinary. This also helps to increase the comic effect of the anti-climax.
- b** For example: *Harry Beverage (aged nine years and two months, living in the third house on Fifth Street with one father and one mother who has brown colour hair and gets middling grades at school and runs at a precisely average speed) ...*
- 4
- b** For example: HARRY: I just want to be amazing at something. Perhaps I could be ... the very first underwater ... deep sea ... fish impersonator or ...

Pages 122–123: Get started!

- 1 for example: *exaggerate actions, add facial expressions.*

- 2 a the end of the street / through a field / into a river / over a waterfall / onto rapids / into a stream.

b Example answers:

Where Zachary goes	Stage directions
To the end of his street Over some train tracks Under a fence	[Walking uncertainly as if he is reluctant to go] [hop and skip] [in a cool army roll]

Pages 124–125: Go further

- 1 a waterfall, whirlpool, rapids, river, stream

b

roadway vocabulary:

pavement curb sidewalk
gutter carriageway

mountain vocabulary:

range peak summit
base slope snow line

- 2 b For example:

NARRATOR: So, Harry set off across the desert. First, he tramped across the parched, split earth of

the salt flats ... hop, skip and jump.

HARRY: This land is split like a jigsaw puzzle!

NARRATOR: And on and on, until the sand softens and massive dunes appear before him ...

- 3 head, train, fence, float, curl, stream

For example:

I am **heading** towards a tunnel, so I hope I don't bump my **head**.

I will need to **train** to be a **train** driver.

Two swordsmen are **fencing** near the **fence**.

If you use a piece of wood as a **float**, you won't sink while you are **floating** along the river.

Water is **streaming** from the tap into the **stream**.

Pages 126–128: Get started!

- 1 a There are four interruptions between the characters (Voice x 3 and Giant x 1) and Zachary interrupts himself three times and pauses once.

Ellipsis (...)

For example:

VOICE: I just feel so ignored. Zachary strides in and comes face to face ...

ZACHARY: Face to knee with the most giant giant you can imagine.

- 2 a sandwich b peach c torch d switch
e stretch f catch g teacher

- 3 a The Voice is a **narrator**.

b The Giant is noisily eating his dinner.

c Because Zachary is so small in comparison to the Giant.

d They have the same watch.

e Frustrated / grumpy.

- 4 a

Words and phrases used to show:	Examples from the playscript	How is this language effective?
how the Giant eats	crunching and gnashing and bone-splintering and blood-gargling	Evokes fear, suspense. Onomatopoeic words create imagery of something loud and terrifying.
what the Giant is eating	half an elephant, a side salad of oak trees, mountain goats	Infers the huge size of the Giant.
what the Giant looks like	enormous with a huge face and hands, ears like satellite dishes	Confirms hugeness of the Giant, but with a lighter tone.

b

Example of exaggeration	What does it show?	Why is it funny?
<i>Face to knee</i>	<i>It emphasises the difference in size between Zachary and the Giant.</i>	<i>We don't usually talk to someone's knee.</i>
<i>All big and facey</i>	It shows that the Giant's face is huge in comparison to Zachary's.	'Facey' isn't a word; the writer uses made-up words throughout the play for humour.
<i>And your ears are each like a satellite dish!</i>	The simile makes the Giant seem a bit ridiculous but emphasises how big he must be.	Because satellite dishes for ears would look funny.

Page 128: Challenge yourself!

2 The words all contain the sound 'ch' following a single vowel; words with this pattern are often spelled with 'tch' for the 'ch' sound.

Pages 129–130: Get started!

1 **b** For example: *Zachary is a king; he is riding a lion; he refers to how average he is; he draws; he refers to a park; he often pauses (ellipsis); it seems he is fantasising still; he is back in his house with his parents.*

2 **a** Zachary feels special and proud because he has proven himself exceptional at something (being grumpy).

b For example: Zachary's exaggeration / that he believes in his fantasy world / that he knows he is grumpy and does this for effect / that he slams the door and interrupts himself.

c For example:

- persistent / determined: He never gives up on his quest to be 'different'.
- unpleasant / rude: He is rude to his parents and to most of the characters he meets (by being grumpy).
- self-pitying: at the beginning of the story, he feels sorry for himself for not being special in anyway.
- proud: At the end of the story, he feels proud to be 'different'.
- inventive / adaptable: He thinks of ways to get his new friends to help him to defeat the Grumps.

Unit 8 Non-fiction: Persuasive articles**Pages 132–134: Get started!**

1 **b** For example: historic ruins / art / food.

2 Example answers:

Language feature	Examples in the advert	Language feature	Examples in the advert
Precise adjectives	historic, awe-inspiring, glorious	Rhetorical questions	What are you waiting for?
Direct address	you will find	Imperative verbs	Come to Rome
Rule of three	haunting ruins, awe-inspiring art and glorious gelato.	Superlatives	perfect / best food
Alliteration	watching the world	Repetition	gelato / home
Rhyme	Rome / home	Memorable slogan	Rome will soon feel like home.

Page 134: Challenge yourself!

2 Adverts (and persuasive news articles) use pictures to support, or even to lead, their persuasive effect.

Pages 135–136: Get started!

1 a Example answers:

Paragraph 1: Introduces the question about extravagant salaries for footballers

Paragraph 2: Focus on Xavier and how hard he worked

Paragraph 3: Information about footballers' short career spans

The writer seems to admire footballers and so their viewpoint seems to be that the large salaries are reasonable. The writer is trying to persuade readers that paying sports personalities large salaries is justified.

2 a

- Doctor / firefighter. Because they are recognised as important and are valued by everyone.
- He spent lots of time training himself as a footballer, regardless of the weather; he didn't spend time on TV or games as other children may have done. The writer included these examples to show how dedicated and self-sacrificing Xavier has been.
- To show readers that there is not much time for footballers to earn their money.
- The title engages people because it is what they might say in a conversation; it shows surprise. Example answer for different heading: Are footballers really worth millions?

b

Language feature	Examples in the persuasive article
Rule of three	sprinting, changing direction at break-neck speed, inevitably falling over at some point
Alliteration	stretch out on the sofa
Direct address	as most of you are aware
Rhetorical questions	can these extravagant salaries for sports personalities ever really be justified?
Imperative verbs	imagine
Precise adjectives	career-changing (injuries) / break-neck (speed)

c Example answer:

The writer questions whether footballers are overpaid. She describes how they train from an early age, risk injury and have very short careers. She seems to support high salaries.

Page 137: Go further**1 Example answers:**

Facts: Xavier Betany earns \$40 000 a day. / Footballers generally have incredibly short careers.

Opinions: extravagant salaries / they are highly susceptible to career-changing injuries

Pages 138–140: Get started!**2 a Example answers:**

- Topic of each paragraph:
 - Paragraph 1: Footballers' jobs don't improve life for others.
 - Paragraph 2: Footballers are paid with money raised from what fans spend.
 - Paragraph 3: In conclusion, paying footballers less won't change life for other people.
 - This section is a counter-argument because it presents a different viewpoint from the viewpoint that began the article.
- Adverbs and adverbial phrases: However / Therefore / Nevertheless / Unfortunately / To return ...
- The ending links to the beginning by referring to the original question (Can these extravagant salaries ever be justified?); it answers the question.
- The conclusion asks readers to think about: (viewpoint summary) How could pay be changed to reward everyone fairly?

Pages 141–143: Get started!

1 The writer has written the persuasive news article because of proposals to reduce the school week from five days to three days.

3 a Example answers:

Point of argument	Supporting evidence, such as: examples	Persuasive language device to be used
1: Overcrowded classrooms	<ul style="list-style-type: none"> • Too many children means too much disruption or poor behaviour • There isn't always enough equipment for everyone, for example, for science experiments or sports 	<ul style="list-style-type: none"> • Rhetorical question • Rule of three
2: Learners' own responses based on their group discussions.	Check that learners provide fact-based, rather than opinion-based, supporting evidence.	Learners should include these language devices: <ul style="list-style-type: none"> • Rule of three • Alliteration • Direct address • Rhetorical questions • Imperative verbs • Precise adjectives

4 hinge / badge / fridge / cage

Page 143: Go further

- 1
- a I **acknowledge** that you have made a good point in your argument.
 - b You have considerable **knowledge** of your topic.
 - c She was **unbudgeable** and would not change her opinion.
 - d We have **pledged** that we will make these changes happen.
 - e At the end of a persuasive article, the reader must make a **judgement**.

Pages 144–145: Get started!

- 2
- a Strong, emotive imagery evokes a reader response. The rotting wall will cause readers to feel shock and horror that people, and especially children, are living there. The guns look threatening and the reader feels sympathy and concern for the rhino, who appears vulnerable.
 - b The first article shows the child's viewpoint. The second shows the writer's viewpoint.
 - c **Example answer:** I feel disturbed, sympathetic and surprised.
 - d The writers want to change these situations because they are not fair.
 - e The writers want readers to feel shocked.
 - f The writers want readers to understand the difficulties described.
 - g This is not childhood / One more dinosaur?

Page 146: Go further

- 1
- a **Example answers:**

Extract	Words from the extracts	What is the effect of these words on the reader?
1	smaller children lie tangled beside her	It makes them sound neglected and uncared for.
1	the rotting wall where the mice live	It makes it sound like a disgusting dump – somewhere children should not be.
1	a hairdryer perched on a milk crate	<i>It sounds as if it might fall, which makes everything sound unstable and dangerous for the children.</i>
2	a unique wonder	It emphasises how special the rhino is, but also how endangered it is.
2	vanished from the face of the Earth	It sounds like a magician's trick to 'vanish' but this is actually a very serious situation; you can just imagine the picture, with the rhino removed from it.

b Example answers:

- Extract 1: *This is not a place for children.* It highlights the fact that children should not be living in these dangerous conditions.
- Extract 2: *You are seeing it.* It emphasises that this shocking situation has happened right now in the readers' lifetimes.

Unit 9 Fiction: Stories by a significant author**Pages 148–150: Get started!****2 a Example answers:**

- *Nor had she ever seen Papa like this before, as if his spirit had flown out from him.*
- *Femi is small for a ten-year-old but tough as wire.*

b Example answers:

Character	What does the character do?	How does the character feel?
Femi	<ul style="list-style-type: none"> • <i>chewed on his thumb</i> • <i>Pushing back his chair he ran to their father</i> 	<ul style="list-style-type: none"> • unsettled, in shock • traumatised, distraught
Sade	<ul style="list-style-type: none"> • <i>Sade felt riveted to her chair</i> • <i>Nestling in the folds of his tunic, Sade curled her fingers through Papa's</i> 	<ul style="list-style-type: none"> • paralysed, in shock, distraught • secure
Papa	<ul style="list-style-type: none"> • <i>Papa's arms, a moment ago so listless, enclosed them both firmly</i> 	<ul style="list-style-type: none"> • forceful
Uncle Tunde	<ul style="list-style-type: none"> • <i>Uncle Tunde stood watching.</i> 	<ul style="list-style-type: none"> • unsettled, resigned

3 a–b

- In all her twelve years she had never heard her uncle, or any grown-up, talk quite like this. – **parenthesis**
- Nestling in the folds of his tunic, Sade curled her fingers through Papa's. – after an **adverb** or an **adverbial phrase** that begins a sentence
- 'Look, Folarin, we all know how brave you are.' – **make meaning clear**
- 'Your uncle is right,' their father said finally. – **separate reporting clause**

Page 151: Go further**2 a** Don't worry Papa. → Someone is told not to bother their father.

Don't worry, Papa. → Someone is telling their father not to worry.

b They will need to be careful children. → The children are being spoken about.

They will need to be careful, children. → The children are being spoken to.

- c We must leave Uncle Tunde. → Uncle Tunde will be left behind.
We must leave, Uncle Tunde. → They are telling Uncle Tunde that they are leaving.

Page 151: Challenge yourself!

- 1–2 a Inside, Sade was weeping. → comma after an adverb that begins a sentence
b The room was full of shouting adults, and children. → clarifies that the children were not shouting
c As soon as Papa left, Sade felt alone. → subordinate clause
d Papa eats, waves and leaves. → clarifies three actions
e 'Quiet Femi,' said Sade. → comma to separate direct speech and reporting clause

Pages 152–153: Get started!

- 1 Sade's special objects are her desk and her ornament, *Iyawo*.
2 a The reader can infer that the desk holds very special memories for Sade and is a reminder of, and a link to, her life and home in Nigeria that she is being forced to leave behind.
• *What would happen to her desk?* → Present
• *After her last school report, Papa had asked a carpenter to make it for her specially. The wood even came from the forest behind Family House in their village near Ibadan. Both Mama and Papa had been born there into neighbouring families although only Mama's mother was still alive.* → Past
• *Grandma still presided over the same house where Mama had been a girl and Papa the boy next door.* → Present

b Example answers:

- | | | |
|-----------------------------|---------------------------|---|
| • Mama and Papa's childhood | • the village near Ibadan | • perfectly planed surfaces |
| • winding paths | • Grandma | • carpenter made it especially for Sade |
| • forest | • gleaming wood | • a gift from Papa |
| • Family House | • curved surfaces | • her excellent school report |

Pages 154–155: Get started!

2 Example answers:

- a • Sade thinks that all refugees look like *starving people, with stick-thin children*.
• In this extract, she worries whether she had done the right thing by not giving their true surname.
b • Sade notices that the people at the Immigration and Nationality Department have *a variety of voices, accents and languages / faces here looked much more tense*.
• She asks herself whether all the people there were trying to escape because of dangers in their own countries.
c The first extract states what Sade is thinking, including the questions she asks herself. So, even though it is written in third person, it seems as if the reader is 'inside her mind'. The second extract is a more visual picture of what Sade sees around her, but it includes a question she asks herself and so she is the narrator here too.

Page 155: Did you know?

- 1 apostrophe – a punctuation mark, 2 ballet – a dance, 3 omelette – an egg dish,
4 papier-mâché – mashed paper soaked in glue

Pages 157–159: Get started!

- 1 a Uncle Roy b the Somali woman and her child
c Mr Nathan d Aunt Gracie

2 a Example answers:

Character	Noun phrases and adjectives	Similes / figurative language	Verbs and adverbs
Mr Nathan	<ul style="list-style-type: none"> • short with a small wind-beaten face • a tuft of greying hair • his grey-green eyes 	<ul style="list-style-type: none"> • (hair) like a clutch of dried grass 	<ul style="list-style-type: none"> • limped • smiled
Somali mother and baby	<ul style="list-style-type: none"> • a lime-green robe with purple flowers • arms cradling a baby • a tiny wrinkled hand • hibiscus-pink blanket 	<ul style="list-style-type: none"> • its finger curled like little tendrils • sunken dunes in the desert 	<ul style="list-style-type: none"> • sat so still • staring almost blankly • escaped
Aunt Gracie	<ul style="list-style-type: none"> • an open, pleasant face • her thick grey hair • her light brown forehead • her neat-fitting blue dress with small yellow flowers 	<ul style="list-style-type: none"> • a bright air 	<ul style="list-style-type: none"> • invited
Uncle Roy	<ul style="list-style-type: none"> • another voice as deep as a bass drum • a powerfully built man • his face was as rich an ebony as Papa's, with a strong direct gaze and an easy smile 	<ul style="list-style-type: none"> • as deep as a bass drum • as rich an ebony 	<ul style="list-style-type: none"> • stretched out to shake their hands

b Example answers:

- Mr Nathan appears to be friendly and welcoming because the writer focuses on his smiling eyes, which *light up his face*. He seems energetic and tough because he moves with energy *sweeping across the carpet* even though he is limping; he looks like a wise *old sailor* who has seen a lot happen in the world.
- The refugee mother is described as beautiful but vulnerable because she wears colourful, bright clothes but seems to be saddened as she *stares blankly*. She is protective of her baby, who seems very small and delicate because his/her fingers are described as *tendrils* from a plant, which would be fragile and new.
- Aunt Gracie's face is the focus of the description; she is presented as friendly and *bright*. She is very neat, which makes her seem capable. Her clothes are bright, which suggests she is a positive character.
- Uncle Roy is welcoming and his voice makes him sound as if he is full of energy. Even though he could seem overpowering, the fact that he reminds Sade of Papa makes him appear comforting and secure.

Page 159: Challenge yourself!

1 Example answer:

Character	Face	Eyes	Height	Clothes	Expression	Voice
Mr Nathan	small wind-beaten face	grey-green eyes	short		eyes seemed to ripple and light up his face	
Somali woman	mother's face reminded Sade of sunken dunes in the desert	staring almost blankly		a lime-green robe with purple flowers	staring almost blankly	
Aunt Gracie	open, pleasant face / light brown forehead		quite tall	neat-fitting blue dress with small yellow flowers	a bright air	
Uncle Roy	his face was as rich an ebony	strong direct gaze	powerfully built		an easy smile	voice as deep as a bass drum

Pages 160–162: Get started!**2 a Example answers:**

Examples of direct speech	Examples of aggression in the narration
<ul style="list-style-type: none"> • 'Neat writing! Five pages! ...' • 'You reckoned I wasn't serious, right? ...' • 'YOU are NO ONE ...' • 'Lost your tongue, have you? ...' 	<ul style="list-style-type: none"> • Marcia oozed sarcasm. • With a flourish Marcia ripped out the first two pages in Sade's book. • Marcia squashed the pages into a tight ball. • Marcia bounced it up in the air a couple of times before flinging it away ...

b Example answers:

- 'When I said no one was going to do that homework without my say-so, I was talking about YOU!' → When I said no one was going to do that homework without my permission, I was talking about you.
- 'YOU are NO ONE.' → You are of absolutely no importance.
- 'Get it?' → Do you understand?
- 'Lost your tongue, have you?' → Are you afraid to speak? / Have you nothing to say?
- 'D'you hear?' → Do you understand me?

c–d The figurative language that Marcia uses to say Sade daren't speak is 'Lost your tongue, have you?'. It is effective because it sounds as if Sade has been physically damaged; it emphasises that she can't speak and not merely that she doesn't want to; she is paralysed.

Page 162: Go further**1 Example answers:**

- The verb *ripped* is more specific than *tore*; the action sounds as if it took longer / sounds almost onomatopoeic.
- The verb *crumple* is more precise than *crush* because it suggests all the lines and folds that happen when paper is screwed up.
- The verb *squashed* is more precise than *pressed* because it suggests the pressure is uncomfortable or destructive.

- The verb *bounced* is an interesting choice because it changes Marcia's aggression into a *fun* movement.
- The verb *tingled* is a more sensitive choice than *watered* because it suggests the feeling you get before you do actually cry.

Pages 163–165: Get started!

- 1** **a Example answer:** *Sade begins the story believing, like her father, that lives should be lived truthfully; however, she finds that there is a price to pay for this (the other side). The 'other side' also refers to the opposite of truth (in other words, lies); the children have entered a life in which they tell lies, living in 'untruth'.*

b

Metaphors	Similes
A, B, C, E, F, G, I, J, K, M	D, H, L

- 2** **a**
- A – One person may be at the mercy of another if they have no influence over them.
 - B – If you want something to happen, you must work at it.
 - C – There is nothing better for your life than to live it honestly.
 - D – People share their troubles with friends and not with everyone.
 - E – Lies can grow and cause other problems.
 - F – Hatred is a choice and not an illness that can be cured.
 - G – Bullies who are not stopped grow more powerful.
 - H – Lies contaminate good things in life.
 - I – Don't give in to bullies or they will become more powerful.
 - J – Telling lies makes telling more lies necessary to cover up the first lie.
 - K – The power of doing right can change things.
 - L – People who begin by doing one small bad thing may progress to doing more, and worse.
 - M – If one person does something harmful, it does not mean that everyone will do so.

b Example answers:

- Unfairness – A, F, G, L, M
- Cooperation – B
- Honesty – C, E, H, J
- Sadness – D
- Honour – I, M
- Power – F, G, I, K

c Example answers:

- The sayings explored in each extract are: 1 – A, C, G, I, K; 2 – D; 3 – K, D; 4 – A, F, G, I, M.
- The main theme of this book so far is honesty / loyalty.
- For example: *We learn from all we read, so storybooks prompt us to think about aspects of life that may not yet have happened to us / experience life from other perspectives and so learn those lessons.*

Page 166: Go further

1 Only a fool tests the depth of a river with both feet.	c Don't leap into a situation without thinking of the consequences.
2 The best way to eat an elephant in your path is to cut him up into little pieces.	f The best way to solve a problem is to deal with it one step at a time.
3 He who does not know one thing knows another.	a No one knows everything but everyone knows something.
4 Rain beats the leopard's skin but it does not wash out his spots.	b It is difficult to change other people's opinions of you once you lose your good reputation.
5 No matter how hot your anger is, it cannot cook yams.	e Being angry does not resolve problems.
6 A roaring lion kills no game.	g People who talk rather than take action do not achieve their goals.
7 Rain does not fall on one roof alone.	d Trouble comes to everyone at some point in life.

Pages 167–168: Get started!

1 For example:

A moral message

You can choose how you will be remembered / history will judge you / less powerful characters can make a difference / selfish power may win the battle, but not the war / make a statement about injustice because even though it may not help you, it may help others.

Why the story is a fable

It contains simple animal characters, it has a strong message that teaches us a lesson, and the weaker character (Tortoise) teaches the stronger character (Leopard) a lesson.

2 Example answers:

- a**
- how Leopard moved: *prowling*
 - how hungry Leopard was: *His stomach was beginning to feel pinched*
 - how he seized Tortoise: *In one single swoop*
- b** The precise language adds to character development because it is easier to imagine exactly how the characters look or feel.
- c** Tortoise is more formal through his vocabulary choices, for example: *'I can see this is truly my end / grant me a few minutes' grace before you devour me.'*

Page 169: Go further**1 b Example answers:**

- separate a main clause and a subordinate clause: *As evening drew in, he came to a clearing in the forest.*
- separate an adverb or adverbial phrase from the main clause: *Once upon a time, a hungry leopard was searching for something to eat.*
- separate a reporting clause and direct speech: *'As I am in a good mood,' Leopard growled, 'I'll give you five minutes.'*
- add extra information between commas for parenthesis: *'But please, Mighty Leopard, just grant me a few minutes' grace before you devour me.'*

Pages 170–171: Get started!**1 a– b Example answers:**

The first extract has a mood of **reflection** and **relief** because Sade is reviewing the intensity of her experiences across the last weeks and remembering her mother; she is realising that being together is all that matters. There is also perhaps a mood of **hope** in the final sentence when Sade remembers her mother's advice to believe in miracles.

The second extract has a mood of **excitement** because there is a lot of animated action as Papa arrives. Characters are speaking with urgency and happiness. Within the context of the whole story, there is a mood of **relief** because the children are properly reunited with their father.

- 2 a Example answer:** Sade may be thinking about the home she left behind when she, Femi, her father and mother were living a happy *normal* life filled with school, activities and shared family time. She might reflect on her journey to England, her time at the Immigration and Nationality Department, the bullies at school and her quest to find her father. She may compare the securities of her past with the unknown of her future, but she is probably just grateful and relieved to have her father home.

b Example answers:

- *Sade threw off her quilt:* Sade is full of energy and excitement, even though she doesn't know why yet.
- *Femi tumbled headlong downstairs:* Femi seems childlike, in a hurry, a little out of control.
- *Aunt Gracie fastening her dressing gown:* Aunt Gracie seems methodical and organised in spite of the chaos around her.
- *Uncle Roy deep roar of delight:* Uncle Roy is spontaneous and quick to show his happiness; the roar makes him seem powerful.
- *Papa stood smiling in the doorway:* The language is very simple, but it is easy to imagine Papa's joy at being reunited with his children.
- *Uncle Dele pitched out his free hand to stop the children bowling Papa over:* This makes Uncle Dele seem protective and quick-thinking.

Page 172: Challenge yourself!

Example answers:

- Extract 1: fear, sorrow, desperation
- Extract 2: sorrow, pride, comfort
- Extract 3: doubt, suffering
- Extract 4: relief, sorrow, comfort
- Extract 5: fear, desperation
- Extract 6: comfort
- Extract 7: relief, joy

Review 3: Fiction Answers

Pages 173–174

- 1 a** i She had a fever / she is hot and restless / she is crying / she won't drink much.
 ii The hospital is too far and they don't have money to pay for treatment.
- b** *clutched tightly (at the coins in her hand)*
- c** Naledi is afraid that her sister will die.
- d** Naledi pictures her baby sister being lowered into a grave.
- e** Mma lives and works in a city more than 300 kilometres away.
- f** The word *bewildered* could mean confused / uncertain / puzzled / worried in the context here.
- g** For example: Naledi is shown to be a loving sister (she cares for her baby sister and begs for her to be taken to hospital); she is realistic (she knows they don't have the money and that the journey is long); she is anxious (she imagines her sister in a grave); she is adventurous (she plans to travel 300 km to find Mma).

Review 3: Non-fiction Answers

Pages 175–176

- 1 a i object
 ii plaque
- b This is a rhetorical question.
- c The writer uses brackets to explain what *archaeological science* means / to give an explanation.
- d Disapproves: objects taken during times of conflict or through unfair practices.
- OR
- Approves: looking at the objects is educational / enjoyable.
- e The objects were unfairly taken; there are other ways to experience the objects through modern technology.
- f The hologram is an example of how objects could be understood without being present in a museum.
- g The artefacts may hold significance to their original communities.
- h This is a persuasive article because (any two):
- The writer gives a clear point of view.
 - The writer wants the reader to take action / think carefully about the topic.
 - The writer includes rhetorical questions.
 - The writer selects information to show the reader that artefacts in museums may be there for complex reasons.