

# Bridge to Success 12

Coursebook  
Advanced

Bridge to Success

Coursebook

Book 12 Advanced

1441 - 1442 A.H. / 2020 - 2021 A.D.

Alhodariyat Bridge, UAE



Grade  
**12**  
Advanced

# Bridge to Success

English Language

## Coursebook

Book 12

Advanced

Volume 1

1441 - 1442 A.H. / 2020 - 2021 A.D.





UNITED ARAB EMIRATES  
MINISTRY OF EDUCATION

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Grade 12 Coursebook

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# Welcome to *Bridge to Success*

*Bridge to Success* is a twelve-grade course for learners of English as a second language (ESL). The twelve grades range from the beginning of cycle 1 to the end of cycle 3.

*Bridge to Success Grade 12* consists of nine thematic units of study, which include a range of activities, text types and objectives, split over three terms.

The materials reflect the following principles:

- **An Emirati focus, with an international perspective.** Specifically developed for young learners throughout the United Arab Emirates, the themes, situations and literature covered by *Bridge to Success* strive to reflect the Emirati context and encourage learners' curiosity about the wider world. This fosters respect and interest in other cultures and leads to awareness of global citizenship.
- **An enquiry-based, language-rich approach to learning.** *Bridge to Success* engages children as active, creative learners. As learners participate in a wide variety of curriculum-based activities, they simultaneously acquire content knowledge, develop critical thinking skills and practise English language and literacy. The materials incorporate a 'learning to learn' approach, helping children acquire skills and strategies that will help them approach new learning situations with confidence.

- **English for educational success.** To meet the challenges of the future, children need to develop facility with both conversational and academic English. From the earliest stage, *Bridge to Success* addresses both these competencies. *Bridge to Success* presents authentic listening and reading texts, writing tasks, and end-of-unit projects similar to those learners might encounter in English-medium and international schools.

In addition to this Coursebook, the accompanying Workbook provides additional support, reinforcement and practice. Comprehensive support for teachers is provided in the Teacher's Guide.

The following icons are used in this Coursebook:



pre-recorded listening activity



links to 21st Century Themes and/or Skills

We hope that you and your learners will enjoy using these materials as much as we enjoyed developing them for you.

The *Bridge to Success* team

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content is defined on smart learning app

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<b>Review Project</b>	Review of Unit 1 Plan and design a smart home of the future				
<b>Unit 2</b> <b>Arts and theatre</b> <b>Pages 21–40</b>	Architecture as art; <i>The Bull and the Donkey</i> ; recount of a personal adventure story; a play script	<b>Listening:</b> Interview with the proprietor of the first art gallery in Dubai <i>The Hare with Many Friends</i> Director of play giving stage directions <b>Speaking:</b> One-to-one exchanges Discussing and expressing preferences Story telling	Reporting verbs Phrasal verbs	Art and art galleries Architecture Story-telling Theatre and plays	Conventions of narrative texts Body paragraphs/ expanding ideas Use of direct and indirect speech Informal personal emails Play scripts
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## LITERATURE

### LESSONS

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<b>3-4 Characterisation and children (p.85-86)</b>	To read details and infer meaning about characters in <i>Oliver Twist</i> .	To detect an author's attention to themes and their historical context.
<b>5-6 Rising action and suspense (p.87-88)</b>	To read and understand hidden meanings in character descriptions in <i>Oliver Twist</i> .	To appreciate the role of rising action and suspense in narrative fiction.
<b>7-8 Morals and mob mentality (p.89-90)</b>	To read and understand the use of juxtaposition to emphasise message in <i>Oliver Twist</i> .	To understand how narrative style can impact the perspective of a scene in a text.
<b>9-10 Character and appearances (p.91-92)</b>	To read and infer meaning citing textual evidence to support positions.	To understand how an author uses literary techniques to support theme development.

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- 2 Oliver's new family (p.98-106)
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*The Jungle Book* (p.127-166)



## Unit 1: Digital communication

Artwork competition winner:

**Mohammed Saif Ali**

Al Gheel Boys' School





# Unit 1

## Digital communication



- **Topics** the evolution of global communication; from telegraphs to texts; online safety; When do you use ... ?; blogging; smart homes of the future
- **Use of English** relative clauses; *going to* for prediction and intention


### Lessons 1–2 The evolution of global communication

- Do your parents have mobile phones? Do your grandparents? How did they communicate with each other before mobile phones?
- How long can you go without using your phone or checking it?
- How many messages do you send per day?

### Listening

- 1** You are going to listen to a lecturer talking about the evolution of global communication. Read the topics below and predict which ones you would expect the lecturer to mention.

- a The history of global communication ☐
- b How we communicate today ☐
- c The role of computer games in communication ☐
- d How mobile phones are used in schools ☐
- e How technology has affected communication ☐
- f The differences between how older and younger people communicate ☐
- g The future of global communication ☐

- 2**  Now, listen to the lecture and tick (✓) the statements you hear. Were your guesses correct?

- 3**  Listen again and answer the questions.

- a Why did people paint pictures on the walls of caves?
- b What did people start doing so that stories were passed between different cultures?
- c How did the Ancient Egyptians communicate with each other?
- d What invention increased the availability of documents?
- e Which important discovery led to the development of the telegraph?
- f Which two recent advances in technology helped to start the digital revolution?

### Listening strategy

When you are listening to a lecture, you may notice that speakers use a number of pronunciation strategies. These strategies keep your interest and direct your attention to specific points. Speakers often stress certain words that are important for you to know, such as facts and dates. They also tend to pause after important points to give you time to take them in. Remember this when you are listening to a speaker, it will help you notice the key information of the lecture.



## Vocabulary

- 4 Complete the sentences with the correct word or phrase from the box. There are two more words than you need.

oral tradition	hieroglyphs
telecommunication	telegraph
digital revolution	printing press
satellite communications	

- a Publishers still use a \_\_\_\_\_ so they can produce large numbers of newspapers, books and magazines.
- b Ancient Egyptians used \_\_\_\_\_ in their writing for the representation of words.
- c Information used to be passed down through an \_\_\_\_\_. It was not written down but transferred by word of mouth.
- d We are currently experiencing a \_\_\_\_\_ and it's not over yet.
- e When we talk about \_\_\_\_\_, we're usually referring to communication through radio, phone and television.

## Speaking

- 5 **21st** You are going to give a one-minute presentation about your communication habits and how you use technology. Make notes.
- 6 Now listen to your partner and make notes on his/her communication habits. Use the graphic organiser below.

### Speaking tip

Remember to stress important words and pause after you make important points. Use intonation effectively to keep your audience interested.

Communication habits	Technology use	Opinion



## Lessons 3–4 From telegraphs to texts

- Look at the photograph. What do you think it shows?
- How old do you think the photograph is? Why?



### Reading

1 **21st** Read the text and answer the questions.

- 1 What do you think CQD means in the telegram?
- 2 When the writer mentions the modern communications network, what are they referring to?
- 3 What do you think the publisher meant by the exclamation mark?

### From Telegraphs to Texts

You might think that sending short, to-the-point messages such as text messages is the domain of the youth, you'd be wrong! It's as old as the hills.

Our journey to the modern communications network began with the telegraph, which was developed in the 1830s. To use the telegraph, Morse code was needed. A code was sent over a wire and decoded at the other end. It was a huge success, wires were installed across the US and across the Atlantic, and an intercontinental communication system was born.

Telegrams were almost always written in short sentences or words. This was because the telegraph company charged by the number of words in a message. Telegrams were most often used on key occasions like births, marriages and emergencies because *they were a lot quicker than sending a letter by post*. During the Second World War, telegrams were dreaded, as the War Office in the United Kingdom sent notification of death by telegram. The last ever telegram was sent in 2013.

Famous telegram:

SOS SOS CQD CQD TITANIC. WE ARE SINKING FAST. PASSENGERS ARE BEING PUT ONTO BOATS.TITANIC.

Funny telegram (from a son to his father asking for money!):

NO MON. NO FUN. YOUR SON.

Reply:

HOW SAD. YOUR DAD.

Work telegram (from an author to his publisher asking how many books he had sold):

?

Reply:

!

Nearly 200 years later we are still obsessed with sending short messages. This is all thanks to the developments made by the telegraph.



### Did you know?

SOS, the international distress call, is an example of Morse code. The letters do not stand for anything. They were chosen because they are easy to remember – three dots for S and three dashes for O ...---...

### Language tip

Notice the use of *a lot* to intensify the comparison between how long it takes to send a telegram and a letter.

### Reading strategy

Sometimes the writer does not state facts or opinions explicitly so you need to find clues to understand the full message. For example:

*I texted her this morning. I'm not doing that again!*

The negative message in the second sentence tells us the writer did not get a good reaction from the person he sent a message to.

## Speaking

- 2 Look at the text message. In groups, discuss the questions.
- 1 What are the common features of text messaging?
- 2 How often do you message your friends?
- 3 Is text messaging a good way to learn a language?
- 4 Look at the telegram again. What are the differences between a telegram and a text message?



## Reading

- 3 Read the essay and answer the questions.
- 1 What is the writer's overall opinion of texting?
- 2 What negative points about texting does the writer make?

It seems that people prefer to communicate by message, whether it's a picture or an emoji.

Are we losing the art of conversation or just playing with language and communicating more?

Let's face it, in the past our communication was limited, but now communication with friends, family and work colleagues is at our fingertips. I would like to explore these two points in a little more detail.

Personally, I think text messages allow for a creative use of language. English is always changing. New words are added to the dictionary regularly, for example 'texting' and 'meme'.

In addition to this, the meaning of words are ever changing and evolving over time; words such as 'tweet', 'google' and 'viral'. I also believe that texting encourages people to write and communicate more, and this can only mean good things for language use and development.

I do, however, feel that in some cases it makes people lazy and hinders oral communication.

For instance, people often prefer to send messages rather than actually speak to a person.

In my view, it infringes on oral communication. How many times have you heard friends or colleagues use text speak in their conversation? Have you ever said LOL, OMG, IDK or IRL?

As with everything there are pros and cons. Understand the background and keep on texting! L&R:)

## Lessons 5–6 **Online safety**

- Look at the picture. Which words do you know? What serious problem are they related to?
- Do you shop or bank online? How many social media sites do you use? Do you worry about security? How do you protect yourself?



## Reading

- 1** Complete the following headings for online security with *do* or *don't*.

- 1 \_\_\_\_\_ use the same password for several sites.
- 2 \_\_\_\_\_ leave your phones and tablets unlocked.
- 3 \_\_\_\_\_ be careful when using public Wi-Fi.
- 4 \_\_\_\_\_ click on a link you had not expected to receive in an email.
- 5 \_\_\_\_\_ think before you share information.
- 6 \_\_\_\_\_ have more than one email account.
- 7 \_\_\_\_\_ keep your credit card details on websites.

### Reading tip

Look for keywords in the headings in Activity 1 and their synonyms in the paragraphs.

- 2** Match the *do* and *don't* headings in Activity 1 with the appropriate paragraph in the text below. Write the correct heading numbers in the boxes.

- a. It is a good idea to have one for shopping, one for banking and one for social media. An account which is compromised means you may lose everything. ☐

- b. Identity theft is a serious crime. Thieves who have access to your personal details can take control of your life and use your identity for their own financial gain. ☐

- c. Would you leave your front door open? The same applies to personal devices that hold a lot of personal information. It may be annoying to have to put in your password 20–30 times a day, but think of the alternative.

- d. Most public hotspots will not encrypt information, which means that any information leaving your device is susceptible to theft. Any malicious individual who is sitting nearby, with certain software, may have access to your encrypted data. ☐

- e. With individuals having so many online accounts, it is tempting to re-use the same password. But remember, a person whose only password has been hacked could lose everything. ☐

- f. Popular online stores and airlines often ask if you would like to save your payment details. Although data security breaches where personal financial information can be stolen are rare, it is better to be safe than sorry. Why take the risk?

- g. Phishing emails, which attempt to acquire personal information, are becoming more and more effective in targeting victims and persuading them to follow a link. Unless you are 100% certain, don't click! ☐



**3** Use *who* or *which* to combine and change the two sentences.

---

---

... a time when you made a big decision?

... a person who has had a big influence on you?

... a moment when you felt in danger?

## Use of English

Defining relative clauses defines or identifies the noun we are talking about. Non-defining relative clauses only provide additional information and not essential information about the noun we are talking about:

The technical magazine, **which I bought yesterday**, is very interesting.

In sentences which give essential information, **that** can be used instead of **which** or **who**:

An account **which/that** is compromised means you may lose everything.

Any malicious person **who/that** is sitting nearby may have access to your encrypted data.

- # Speaking 21st

**3** What *dos* and *don'ts* would you recommend for online behaviour?



## Lessons 7–8 Practise and prepare

- Look at the picture of James. List all the possible things he could be doing on his phone.

### Listening

- 1** **2** You will hear James giving his views on texting as a form of communication. Answer the questions below by selecting the correct option – A, B or C.

- James feels that people like to communicate by using \_\_\_\_\_.
  - written telegrams
  - picture images
  - sign language
- He believes that texting means people are \_\_\_\_\_ in their use of language.
  - more creative
  - lazier
  - less interested
- James would prefer that his friends did not use \_\_\_\_\_ in their conversations.
  - text messages
  - funny emojis
  - text speak



#### Listening strategy

Before you listen, read the passage below and think of words that could fit in the gaps. Then listen carefully for those words or synonyms.

- 2** **3** You will hear part of the audio again. Complete the test below with **no more than one word or number** for each gap.

Well, I don't know. It seems that people prefer to \_\_\_\_\_<sup>1</sup> by message, whether it's a picture or an emoji. Don't you agree? So, are we \_\_\_\_\_<sup>2</sup> the art of \_\_\_\_\_<sup>3</sup> or, just maybe, playing with \_\_\_\_\_<sup>4</sup> and communicating more? Let's face it, in the past our communication was limited, but now all our friends, family and work colleagues are at our fingertips. Umm, personally, I think text messages allow for a \_\_\_\_\_<sup>5</sup> use of language. English is, after all, always changing. I mean, new words are added to the dictionary \_\_\_\_\_<sup>6</sup>, for example, \_\_\_\_\_<sup>7</sup> and \_\_\_\_\_<sup>8</sup>. In addition to this, the meanings of words are ever changing and they evolve over time. Look at words such as tweet, google and viral – when I was a kid, they meant very different things. In fact, I don't think the word 'google' even existed! I have to say, I also believe that texting \_\_\_\_\_<sup>9</sup> people to write and communicate more, and this can only mean good things for language use and \_\_\_\_\_<sup>10</sup>, right?

## Reading

**3** In groups, read the text your teacher gives you. Follow your teacher's instructions.

**4** Read the text then think of a title which fits the main idea.

Title: \_\_\_\_\_

How many passwords do we need to have today? It is a really good idea to have one for shopping, one for banking and one for social media. If any of your accounts are compromised and you use the same password for them all, then you may lose everything; once one account has been hacked, all are open to the same problem.

What people don't seem to realise is that identity theft is a serious crime. Thieves who have access to your personal details can take control of your life and use your identity for their own financial gain. When this happens, it is almost impossible to prove, and often you will never get back the information and money that has been stolen.

Would you leave your front door open and allow just anyone to stroll in and take your personal belongings? The same applies to your personal devices, which hold a lot of private information. It may be annoying to have to put in your password 20–30 times a day but think of the alternative; one day, you may wake up to find your credit card has been used in Hong Kong (and you've never been there!) You may have a new subscription to Netflix (and you never watch TV). Worse still, you may never find out if someone has hacked into your system and used your personal information without your permission.



Did you know that most public hotspots will not encrypt information? This means that any information leaving your device is susceptible to theft. When you are sitting in the coffee shop enjoying your latte, any malicious individual, who is sitting nearby with certain software, may have access to your encrypted data. This is really frightening and you should always be on your guard. Do not to conduct any transactions or banking while connected to a public hotspot.

Many popular online stores and airlines often ask if you would like to save your payment details. Although data security breaches, where personal financial information can be stolen, are rare, it is better to be safe than sorry and never save your credit card details. Why take the risk?

Finally, phishing emails, which attempt to acquire personal information, are becoming more and more effective in targeting victims and persuading them to follow a link. Unless you are 100% certain, don't click!

## Lessons 9–10 **When do you use ...?**

- Think about your activities and what you do everyday. How many of your activities use digital technology?
- Can you imagine your life without digital technology? What would it be like?

## Speaking

- 1** Read the survey below. Ask and answer the questions with a partner.

	The Use of Games Consoles in _____				
	Have you ever used a games console? (Yes/No)	Which one/s have you used?	Do you still use them now? (Yes/No)	How often do you use them? Rate on a scale from 1–5 (5 = All the time, 1 = Rarely)	Why do you use them? (Relax, Chat with friends, Play, Learn, etc.)
1	Yes	PlayStation	Yes	4	Play
2					

- 2** In pairs, look at the questions from the survey on *The Use of Games Consoles*.

- 1 What different types of questions can you see?
- 2 Which tenses are used and why?

- 3** In groups, write all the words and phrases you can think of related to digital technology.

- 4** Look at the list you wrote in Activity 3. In pairs, discuss the topics and select the topic that interests you the most.

## Writing

- 5 In pairs, write your own survey. Remember to use the correct question forms for the information you need. Write five draft questions for the survey in your notebooks.
- 6 **21st** Review another pair's questions. Copy the graphic organiser into your notebooks and use it to give your feedback.

Overall survey purpose	Individual question strength	Accuracy

- 7 Use the feedback to write your final questions in your notebook.

## Speaking

- 8 Do your survey. Remember to record each participant's answers.
- 9 In pairs, collate your results and discuss your findings. Consider the following in your discussion:
  - 1 What did you find out?
  - 2 Are your findings surprising? Why/Why not?

### Speaking tip

It is polite to use question openers for the first question you ask someone, such as, *Excuse me, would you mind if I asked you a question?* or *Could I ask you a question?* Also, when someone answers your question, make sure you sound interested. For example:

A: *Sorry, could I ask you a question? Have you ever used a games console?*

B: *Yes, I have.*

A: *Oh really? Which one or ones have you used?*

## Writing

- 10 Look at the data you and your partner have collected from the survey. What does the data show? Working on your own, free-write in your notebooks for ten minutes answering this question.
- 11 In pairs, write up your findings in your notebook and decide how to display them. Use your free-writing and the example in your Workbook to help you.



## Lessons 11–12 Blogging

- What do you know about blogs?
- Have you ever read a blog?
- What do you think people write about in blogs?



### Reading

1 Read the text below and answer the questions.

- 1 How often is it recommended to revise a blog?
- 2 When people started blogging, what did they write about?
- 3 What are the advantages of having a blog?
- 4 There are a couple of things you need before getting started, what are they?
- 5 How can you cash in on your blog?

#### Reading strategy

There are many different genres for writing blogs, for example *persuasive*, *descriptive*, *expository*, *narrative*.

#### What is a blog?

A blog is similar to an online journal. It has to be updated regularly, probably every day, with new information. Another key feature of a blog is that anybody can respond or leave comments about your blog. Blogs started off being pretty boring with people writing about their daily routine or hobbies. Of course, this is still often the case, but nowadays they tend to be more creative. There are approximately 300 million blogs out there, with blogs covering virtually all aspects of life.

#### Why should I have a blog?

Think about it – if you start your own blog you have the potential to reach an audience of millions. You can write in your own style to your own target audience. You can write about what you feel passionate about, whether it is your pet or your favourite game. What's more, you could potentially earn money from your blog, and might eventually earn enough money to give up your day job!

#### How do I start a blog?

You need to do a few things before you get writing. You need a domain name and a web host. A domain name is your website URL or address – it's what people type in to get to your page. A web host is the company that stores all the information on your page and helps it run effectively.

#### Picking a domain name

You must get creative when it comes to a domain name. It should be short, easy to remember and easy to spell.

**How to promote your blog**

You have to get people to follow you. So, it's really important to have good content and update your blog regularly. You should keep up-to-date by reading other people's blogs related to your subject. Some other good advice is to make comments on these blogs. If people like your comments they are more likely to visit your blog. Another great way to promote your blog is to link it to your other social networking sites.

**How to make money from your blog**

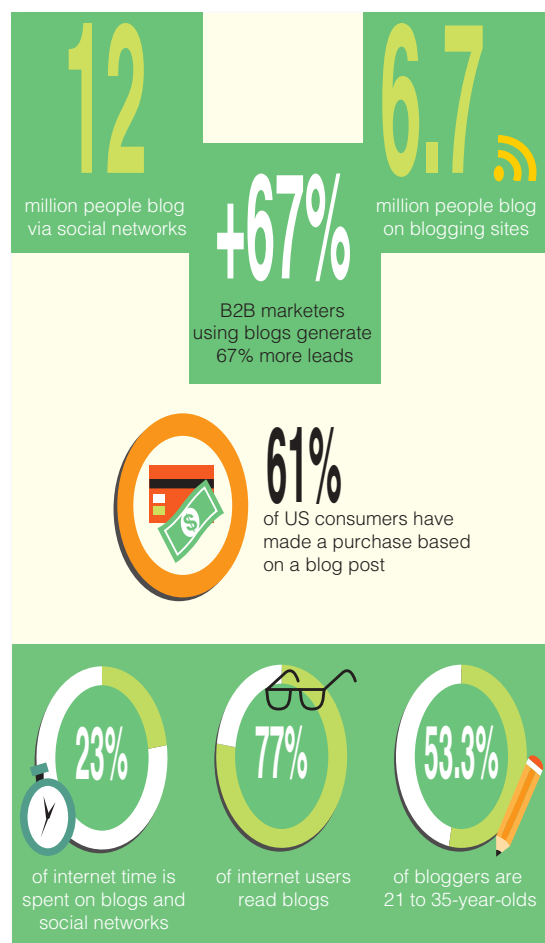
You don't have to try to make money from your blog, but if you are good at it you may be able to. First, you need to have a lot of traffic to your blog site. If you do, then you ought to approach some advertisers who will pay you to advertise on the blog. Other ways to make money from a blog are to sell or endorse a product.

**Speaking****2 Work with your partner and discuss your ideas for a blog.**

- 1 What topic would you choose to write about?
- 2 What genre of writing would it be?
- 3 What would your domain name be?

**Writing****3 21st Write your own blog.**

- 1 Work with your partner. Using your ideas from Activity 2, write your blog. Use the following points to guide you.
  - Remember blogs are not short, you should write at least 150 words.
  - You can choose any genre of writing you want.
  - Remember that blogs are not private.
  - Leave space at the end for your audience to respond.
  - Check your writing for grammar, spelling and layout.
- 2 Exchange your writing with other students and follow these instructions.
  - a Read their blog.
  - b Write a response to their blog. Say what you liked/disliked about it. Write about 50 words.
  - c What is your opinion of their subject?
- 4 Complete the self-assessment table your teacher gives you.





## Lessons 13–14 Smart homes of the future

- Look at the images of new smart technologies for the home. Discuss with a partner some of the advantages and disadvantages of each.
- Which technology is your favourite? Why?
- What are the living rooms of the future going to look like?



### Listening

- Look at the photograph. You are going to listen to someone talking about voice recognition. What do you think he will say?
-  Listen to the audio. Were your predictions correct?
-  Now listen again and take notes on the key points. Write them in the correct column in the graphic organiser.



Commands/Instructions	Vocabulary

## Speaking 21st

- 4 In groups, think about what you have just heard.
- 1 What was the man talking about? Who was he talking to?
  - 2 What do you think about the use of Artificial Intelligence (AI) robot technology? Discuss the pros and cons.
  - 3 Now brainstorm what products you will find in a smart house of the future.  
How many new and innovative products can you think of?
- 5 Imagine you are technology entrepreneurs. You are going to launch the product you designed at the 'Homes of the Future' industry exposition next month. Design a presentation for your product.



### Did you know?

New inventions and innovations are made through technology companies and creative industries. People who invent new household products such as HDR smart TVs are called technology 'entrepreneurs' or inventors. New firms, especially in technology sectors are called 'start-ups'.

### Use of English

The phrase *going to* is a form of future expression for prediction or intention. For prediction, it means something that will happen at some stage in the future, based on evidence now. For intention, it can be a plan to do something.

- Form: **to be (am, are, is) + going to + infinitive**

*The new voice-recognition software **is going to change** the way we use our TVs*

*My friend Hamza **is going to buy** a virtual reality headset.*

***Are we going to employ** a robot helper, or not?*

- Sometimes in speaking *going to* is contracted to /gʊ:nə/ or /gʌnə/. The **to** can be weakened /gəʊɪŋ tə/.
- The negative form includes **not** after auxiliary **be**:

*My friend **is not going to buy** a virtual reality headset.*

***We are not going to use** a voice activated system for the house.*



# Lesson 15 Review

## Vocabulary

1 Complete the table.

	Word	Part of speech	Definition
1	hack		
2	hacker		
3	phishing email		
4	security breach		
5	telecommunications		

## Language Focus

2 Read these sentences and write your opinion about them.

1 Social media is making it more difficult for people to learn how to communicate face-to-face.

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2 Blogging is really important for sharing useful information.

---

---

3 Ahmed thinks that using the same password for different applications is the best way to remember it.

---

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3 Look at Mark's calendar and write about his plans for the weekend. Use *going to* in your sentences.

Thursday: cinema with family	Friday: grandma and grandpa	Saturday: lunch with Jamal English project
---------------------------------	--------------------------------	--

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4 Write about your plans for the coming weekend. Remember to use *going to*.

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## Speaking

5 In pairs, discuss your opinion of the statement:

*Hacking is not always a bad thing; it could be used for good things as well.*

## Writing

**6** Make notes on the key features of each writing style in the graphic organiser below.

<b>Persuasive</b>	
<b>Descriptive</b>	
<b>Expository</b>	
<b>Narrative</b>	

## Assessment for learning

**7** Complete the self-assessment table.

<b>Self-assessment</b>			
<i>What do you know about blogs? Read the statements and tick the box that applies to you.</i>			
	😊	😐	😞
<b>1</b> I know what a blog is.			
<b>2</b> I can start a blog.			
<b>3</b> I know how to promote my blog.			
<b>4</b> I know what a domain name is.			
<b>5</b> I know the different genres of blogs.			

## Lessons 16–17 Project: A home of the future

- Plan and design a smart house, then write a descriptive text about it.

### Preparation 21st

- What is a smart home?
- Have you ever been in a smart home?
- Do you think a smart home should be eco-friendly?
- How could smart homes be good for the environment?



- Make a list of objects that were used in the past that are no longer used today. Write down what they have been replaced with. Then write down what you think those objects will be replaced with in the future.

Telephone	→	Smartphone	→	
Video player	→		→	
	→		→	
	→		→	
	→		→	

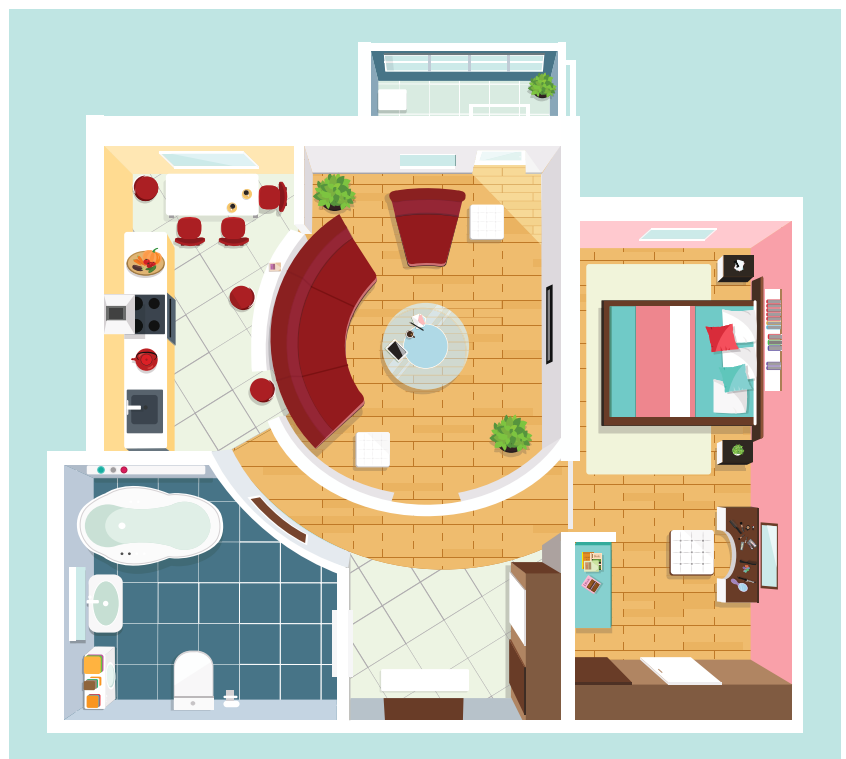
- Imagine your future house. Think about its location, size, number of rooms and operation systems. How would you make it a smart home? Make notes about your future home.

### Design

- Design your future house, either by making a model or drawing up floor plans similar to the picture shown. Don't forget that your house should be smart.

- Now, consider these points:

- What have you included in your design that makes your house a smart home?
- What are the special features of your house?
- Are there any new designs or inventions in this house?



- 5 Look at your model and write a descriptive text about your smart house of the future. Make sure to explain any new designs, inventions or technology in detail.

- 6 Check your writing before submission. Complete the graphic organiser below.

### Writing tip

Use detailed and descriptive language. For example: *My living room is round with curved, red sofas facing a television.* Also include images to explain your designs.

		Yes/No	Comments
1	Have I used capital letters?		
2	Have I used punctuation?		
3	Does my writing have an introduction and a conclusion?		
4	Does my paragraph contain descriptive language?		
5	Is my writing coherent?		
6	Have I checked my spellings?		
7	Have I checked my grammar?		







## Unit 2: Arts and theatre

Artwork competition winner:

**Rawan Mohamed Hassib**

Al Tawain Girls' Preparatory and Secondary School



# Unit 2

## Arts and theatre



- **Topics** the first art gallery in Dubai; architecture as art; the art of Arabic literature; a traditional story; a picture pack story; arts and theatre: plays and performing arts
- **Use of English** reporting verbs; phrasal verbs

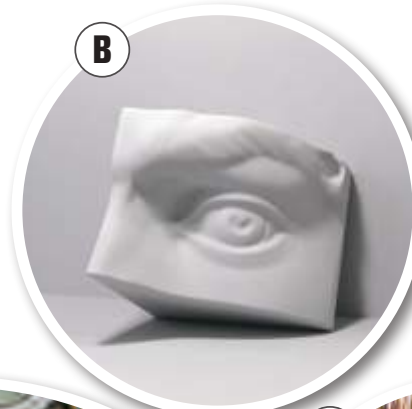
### Lesson 1–2 The first art gallery in Dubai

- Do you know any famous artists?
- What kind of art did they produce?
- Have you ever been to an art gallery?

### Vocabulary

- 1 Look at the words in the box. Match the words to the pictures A–E.

ceramics  
painting  
sculpture  
handmade glass  
textiles



### Listening

- 2 You are going to listen to a radio interview with the owner of the Majlis Gallery. Read the topics that she talks about below. In what order do you think the topics will be discussed in the interview?

- a The artists at the gallery. \_\_\_\_\_ c The future of art galleries. \_\_\_\_\_  
b The different art forms at the gallery. \_\_\_\_\_ d The history of the gallery. \_\_\_\_\_

**3** **5** Now, listen and number the topics in the order they are discussed.

**4** **6** Listen to the first part of the interview again. Which word best completes the sentence?

**1** Alison had informal exhibitions in her home with visiting \_\_\_\_\_ before it opened as the Majlis Gallery.

- a** painters
- b** artists
- c** galleries

**5** There were two incorrect answers in Activity 4. Match the incorrect answers with these reasons.

- a** The word doesn't make sense in the sentence.
- b** Alison talks about them specifically later in the interview.

**6** **7** Listen to another part of the interview. Which word best completes the sentence?

**1** Alison says that the gallery puts on exhibitions to display mainstream and \_\_\_\_\_ artists.

- a** contemporary
- b** traditional
- c** informal
- d** national

### Listening strategy

Sometimes when you are listening for an answer, you may hear words that seem correct but actually aren't. Check your answer carefully to make sure it answers that specific question.

**7** **8** Listen to the rest of the interview about the Majlis Gallery and complete the sentences.

- 1** Alison talks about the different types of art forms one might see at the gallery, such as glass, ceramic, \_\_\_\_\_ and textiles.
- 2** The presenter mentions that there are \_\_\_\_\_ galleries in the same area.
- 3** Alison describes the art gallery as international because it has work from British, French, South American and \_\_\_\_\_ artists.
- 4** Alison tells us that a lot of the international artists whose work is displayed at the art gallery often visit the UAE. They tend to come for \_\_\_\_\_ each year.
- 5** Alison says that a lot of people who don't live in the UAE think the country is \_\_\_\_\_.
- 6** Alison believes that the Internet has made \_\_\_\_\_ to arrange exhibitions much easier.

### Speaking

**8** Use the notes you made in Activity 4 in the Workbook.

- 1** Tell your partner about your exhibition.
- 2** Listen to your partner and make notes on his / her exhibition in your notebook.

**9** **21st** Compare your exhibition plans with your partner's. How could you improve your plans? Collaborate to improve your individual plans, then compare with another pair.

### Speaking tip

Remember to use the phrasal verbs you have studied to explain how you are going to manage your exhibition. For example, *put on, carry out, set up, work out*.



## Lessons 3–4 Architecture as art

- What is your impression of this building? Is it beautiful? Do you think it is practical?

### Reading

- 1 Read the text and answer the questions that follow.

The UAE is no stranger to world-renowned architecture, there are too many striking buildings to mention. There is a debate, however, about whether architecture is a true art form. Can we compare the gate building in Abu Dhabi, to a work of art by Picasso, for example? The detail and design that has gone into every inch of a building is enormous and therefore, architecture must truly be considered a work of art.

Good architecture brings art into everyday life. It may not be its main *function* but when we see a beautiful house or building, we imagine ourselves living there. Landmark buildings can draw visitors to them just as art galleries do. Artists and architects differ greatly when it comes to how they work. Artists turn real life ideas or images into abstract, sometimes difficult to understand ideas. Architecture does the opposite, it turns abstract ideas into real buildings - both require imagination and creativity.

The opposing view argues that architecture is, at its heart, *functional*. Its primary purpose is practical – to provide shelter. Picture 1, a block of apartments/flats, is not what most would consider art. But *functionality* and creativity can be combined to produce something beautiful as in picture 2.

The arts and architecture share qualities; they both focus on form, proportion, texture and colour. They require imagination and creativity. Architects have to transfer clients' ideas into functional, beautiful places. In this sense, architecture is absolutely an art form, perhaps the best form of art!



#### Did you know?

The building in the picture is the Heydar Aliyev center in Baku. It was designed by the Iraqi-born architect Zaha Hadid.



- 1 Write a title for this text. \_\_\_\_\_
- 2 What type of essay do you think it is?
 

a narrative	c persuasive/argumentative
b expository	d descriptive
- 3 What are the key features of this essay? How is it structured?

## Speaking

- 2 Look at the photographs and discuss the following in groups:
- 1 Which building do you think is the most beautiful/ugly?
  - 2 Which building is the most functional?
  - 3 Choose one that you would consider as art and explain why.

## Writing 21st

- 3 You are going to write two paragraphs of an essay on 'Art and Architecture'. You must take an opposing view to the one expressed in the text on page 70.
- 1 Read the introduction that has been done for you.

### Language tip

Look at the words in italics in the reading. They are three different forms of one word. Notice the spelling. The spelling/ending changes depending on whether the word is an adjective (*functional*), noun (*function*, *functionality*) or verb (*function*).

### Writing tip

An argumentative or persuasive essay is an essay where you state your opinion on a subject and support it with evidence. A persuasive essay should look at both sides of the argument.

*From the world's tallest building to the iconic Burj Al Arab, the UAE truly has many examples of striking architecture. However, there is a debate on whether architecture is a true art form. Can we compare the Gate Towers building in Abu Dhabi, to a work of art by Picasso, for example? Buildings, though in some cases beautiful, are primarily functional therefore, architecture cannot be considered as art.*

- 2 Plan two paragraphs in the graphic organiser below.

Supporting argument	Counter argument

- 3 In your note book, write two paragraphs – one supporting your opinion and one counter argument.

## Lessons 5–6 The art of Arabic literature

- What popular stories do you know? Did your parents tell you any stories when you were younger? Can you remember any?
- Do you think stories are important? Why/Why not? How has the art of storytelling changed over time?

### Reading

- 1 What do you know about *1001 Arabian Nights*? Do you know any of the stories?
- 2 Read Part 1 of *The Bull and the Donkey* then close your books and summarise the story with your partner.

Once upon a time there was a merchant who lived on a farm with family and many animals. This merchant had a wonderful gift – he had the power to understand the speech of all kinds of animals and birds. However, he could not tell anyone what he heard the animals say or he would die immediately.

One evening as he was watching his children play, he heard his bull speaking.

“Donkey, why are you treated better than me and have servants sweeping your stall?”

The merchant was very interested and continued to listen. The bull complained that he had to work too hard, was whipped and had to carry heavy loads. The donkey laughed and

advised the bull not to be so willing to work. “They will soon get the message and leave you alone,” he said.

The next day the merchant’s servant came running into the office. He informed the merchant that the bull was refusing to move and wondered what they should do. Of course, the merchant knew what was wrong and decided the donkey should be taught a lesson. He told his steward to let the bull rest and make the donkey do the work.



### Language Focus

- 3 Look at the speech bubbles. They are examples of direct speech. Find and underline the corresponding indirect speech in the story above. There is one example.

1 Master, the bull is not getting up!

2 Why don't you pretend to be ill?

3 Leave him alone and let the donkey take over.

4 It's not fair! I do everything and my body is aching non-stop.

5 I don't know what to do.

## Use of English

- When we are telling a story we can tell the readers exactly what a person said by using **direct speech**. *'I have to work too hard'.*
- Or, we can report what they said using **indirect speech**. *He said he has to work too hard.*
- We can use different reporting verbs to describe how someone said something.  
*The bull **complained** that he had to work too hard.*  
*The donkey **advised** the bull not to be so willing to work.*  
*He **informed** the merchant that the bull was refusing to work.*

- 4 **21st** Read Part 2 of the story. Then look at the reporting verbs in bold. Can you replace the indirect speech with direct speech? Write your answers in your note books.

At the end of the day, the donkey returned to his stall weak and very weary. The bull, who looked rested and happy, smiled at him and **thanked** the donkey for his advice. The donkey was too tired to reply. Next morning, the donkey was still suffering and regretted the advice he had given the bull so he decided to play a trick on the bull, again. He **told** the bull that he had overheard the merchant telling his servants that if the bull refused to work he should be taken to the butchers to be made into meat. He **suggested** that he should be willing to work.

The merchant overheard all this and laughed at the trick he had played on the bull. The merchant had a wife who he loved very much. She **wanted to know** why her husband was smiling and laughing so much. He told her that he was laughing at a conversation he had heard between the animals, but he couldn't tell her or

he would die on the spot. This made the wife very angry and she didn't speak to her husband for many days.

The merchant was very upset and decided to tell his wife everything because there should be no secrets between man and wife. He put his financial affairs in order and made a will so that his family would be well looked after. All the people who worked for him were crying and even his dogs began to howl. Only the cockerel strutted around the farm looking pleased with himself. This made the dogs angry, but the cockerel replied that his master should know how to behave with his wife because he only had one, not 50 like he had!

Again, the merchant overheard this and thought of a plan. He went to his wife who **demand**ed he tell her what the bull and donkey had been saying. The merchant apologised and told her what he had heard.

### Did you know?

Scheherazade was married to the Sultan. The Sultan had beheaded all his previous wives. In order to stay alive, she told him stories that always left him wanting more. She did this for 1001 nights!

## Speaking

- 5 The merchant did tell his wife but he didn't die. What do you think he told her? How did he say it? Discuss with your partner and then tell the rest of the class what you think happened.
- 6 Your teacher will tell you the end of the story. Did the ending surprise you? Do you think the story has a message?



## Lessons 7–8 Practise and prepare

- Look at the photograph. What can you see?



### Speaking

#### 1 Think about the town or emirate you live in.

- How would you describe it to a visitor?
- What buildings would they see?
- Which of these buildings do you like and which ones don't you like? Why?
- Imagine you could add another building to your town or emirate. What would it be? What would it look like?

#### 2 Create a visitor information card for one of your favourite buildings in the UAE.

You should include some of the following information:

- Where is it located?
- When was it built?
- What is its purpose?
- What are some interesting facts about the building?

## Language Focus

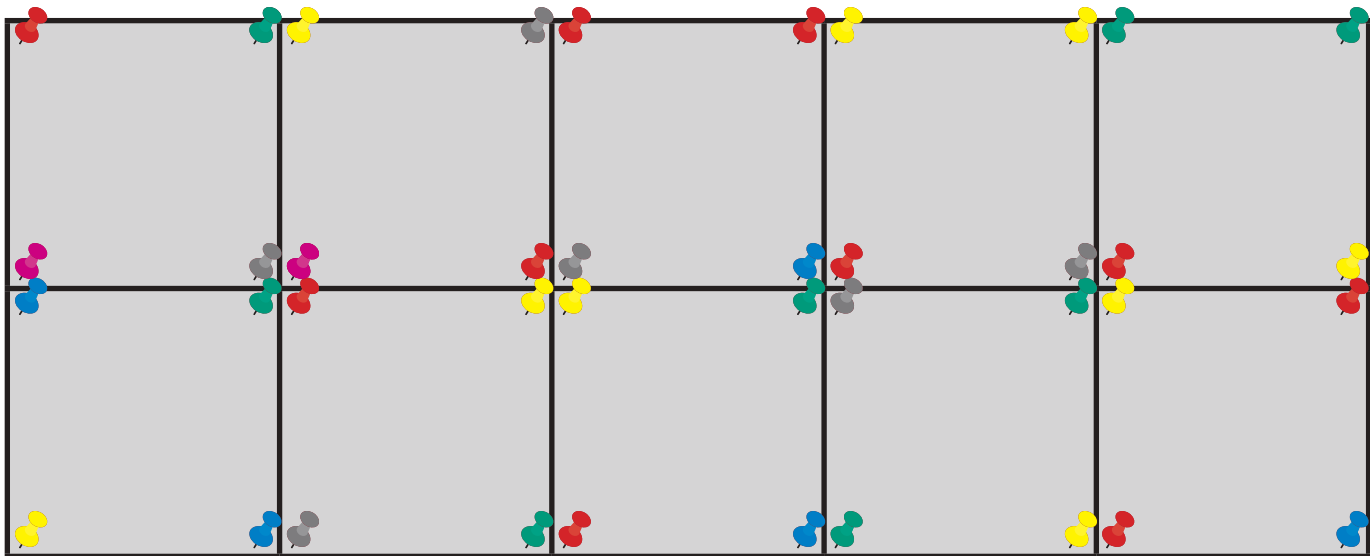
- 3 Use the verbs in the box to complete the text.

inform	complain	advise	tell	wonder
demand	told	want to know	thank	suggest

When I get a bad meal in a restaurant, I always \_\_\_\_\_<sup>1</sup> whether I should \_\_\_\_\_<sup>2</sup> or not. My mother tends to \_\_\_\_\_<sup>3</sup> that I \_\_\_\_\_<sup>4</sup> the chef rather than the waiter that my meal is cold or too salty or whatever. She says the chef would \_\_\_\_\_<sup>5</sup> what was wrong with the food he had cooked. Sometimes I do \_\_\_\_\_<sup>6</sup> the maître d' about it, but I worry when they \_\_\_\_\_<sup>7</sup> to know why I haven't eaten my food although they do, in the end, \_\_\_\_\_<sup>8</sup> me for my feedback. Once a waiter \_\_\_\_\_<sup>9</sup> us that he never ate in that restaurant because he hated the food! What would you \_\_\_\_\_<sup>10</sup> me to do?

## Reading

- 4 Read the story of *The Bull and the Donkey* again on pages 72 and 73. Create a storyboard similar to the one below. Use **one main idea** for each frame of the storyboard.

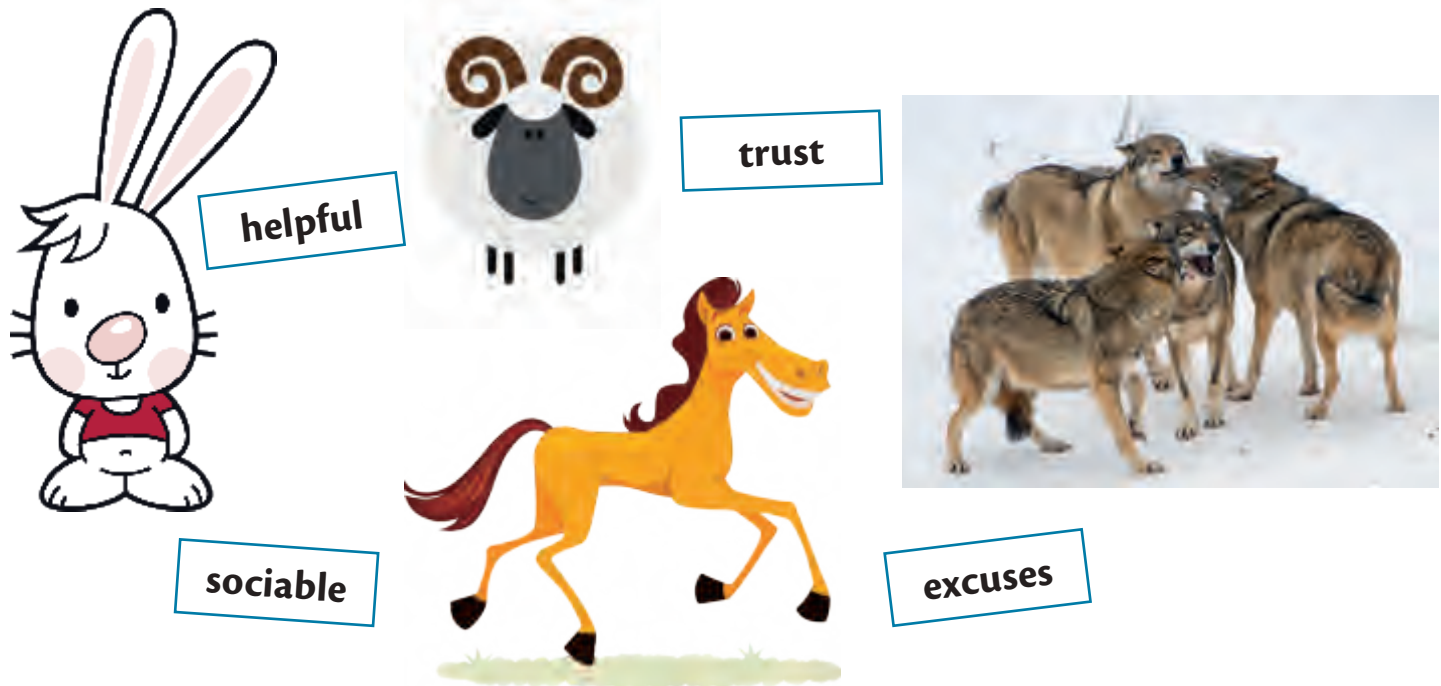


## Lessons 9–10 A traditional story

- What traditional stories do you know? How does a story become traditional?
- What makes a good story?

### Listening

- 1 You are going to listen to a traditional story. Before you listen, look at the pictures and key words. What do you think the story will be about?



- 2 Listen to the story and check your predictions.
- 3 What was the lesson the hare learnt? Discuss with your partner.

### Language Focus

- 4 Complete the following sentences using *very*, *really*, *extremely*, or *absolutely*. You can use the intensifiers more than once.

- England's performance in the last World Cup was \_\_\_\_\_ awful.
  - The noise from the party was \_\_\_\_\_ loud.
  - My parents were \_\_\_\_\_ furious when I told them my last test results.
  - The views from the top of the Burj Khalifa are \_\_\_\_\_ stunning.
  - I have just finished reading a \_\_\_\_\_ good book about the UAE.
- Which intensifiers can we use with all adjectives?

#### Language tip

Intensifiers like **very**, **really**, **extremely**, **absolutely** make adjectives stronger. For example:

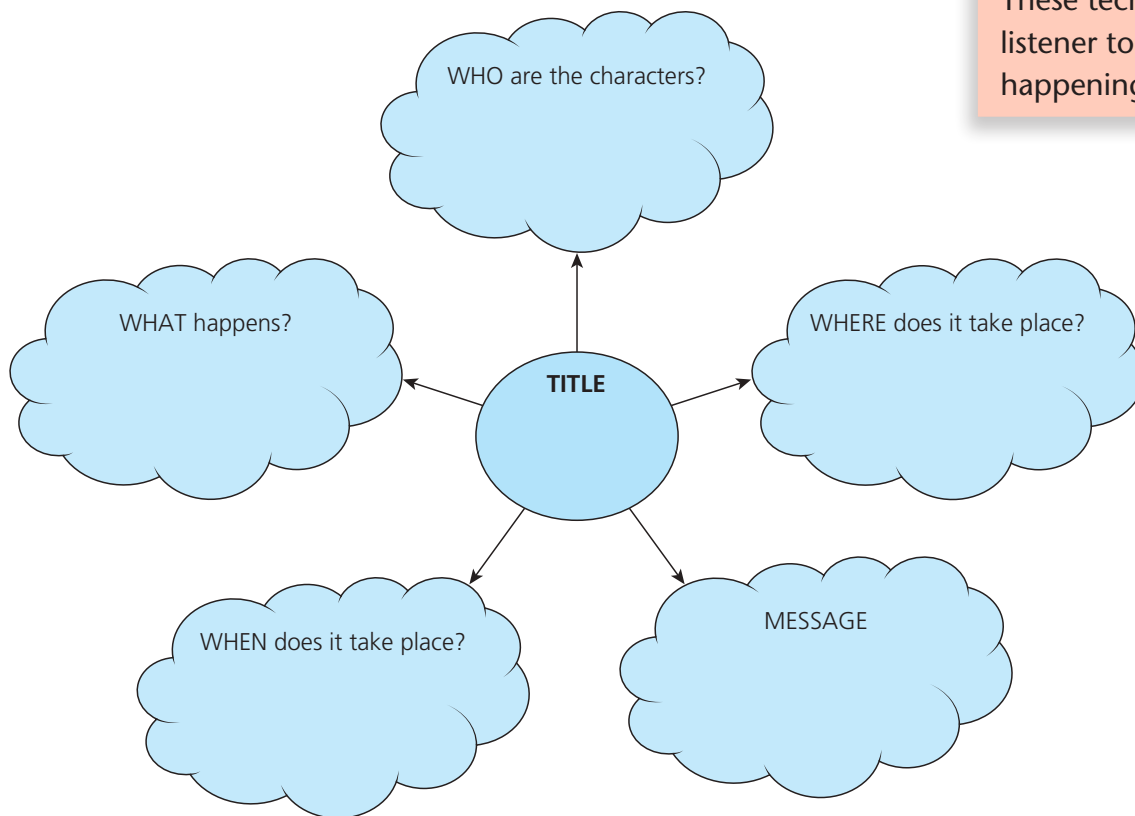
*The hare was an extremely sociable animal.*

*He would really love to help.*

*Even if the hare was very busy ...*

## Speaking

- 5 Retell the story of *The Hare with Many Friends*. Use the pictures in Activity 1 to help you.
- 6 You are going to tell a story. It could have the same message (lesson) as *The Hare with Many Friends*, or you can choose a different message. You can choose whether to have a traditional or a modern setting. First you need to make a plan. Use the graphic organiser below to help you.



### Speaking tip

When you are telling a story, use a variety of adjectives to make it interesting. Emphasise important words to create excitement. Change the volume of your voice at important points in the story to help create atmosphere. These techniques help the listener to picture what is happening.

- 7 Use the notes in your graphic organiser to develop your story. Don't forget, when you are telling your story:

- make the sequence of events clear
- use a variety of adjectives to make it more interesting
- use intensifiers to make some of your adjectives stronger
- emphasise important words

### Language tip

Remember to use expressions which allow the listener to know in which order the events are happening: *the next day, then, the following week, after that.*



## Lessons 11–12 **A picture pack story**

- Do you enjoy a good story?
- What is your favourite story?
- What type of narrative is it? Is it fiction or non-fiction?
- Where is it set? Who are the main characters? What is it about?
- Is there a protagonist (hero) and an antagonist (villain)?

### Reading

#### 1 Read the story.

What foolish idea led me to set off for a hike in the mountains with my friend Tom, I don't know. But when we set off, it was a beautiful autumn day. We had our jackets, some food, a map and my phone.

By the time we had reached the top of the mountain, we were exhausted.

① After our break, we packed up our things and as we began to head back down the mountains, the clouds had begun to gather in the sky, the air had grown colder and the sun had begun its descent.

② We set off hurriedly in the direction we had come from. I vaguely recalled that I had read on the map that there were some dangerous ledges in these mountains, I decided not to mention this.

While we walked on, the mist closed in around us and the path felt very unfamiliar.

'I think we need to check the map; do you have it?'

Tom stared blankly at me.

'No.'

With a creeping panic in his voice, 'Check the bag,' he ordered.

③ 'It's not here.' I looked at Tom.

'I don't have it either, which way shall we go?'

'Let's stick to the path.'

④ I zipped up my jacket trying to keep warm and keep the damp mist out. I felt cold, miserable and scared. We walked in silence, we were afraid to put into words the danger we were in.

Tom stopped suddenly in front of me.

'What?' I said. He looked unsure.

'We're climbing again, we're on the wrong path, we've been walking for ages, it must be really late.'

I took my phone out of my bag. It was 9pm. We were lost, cold and hungry. What were we going to do?

'It's going to get much colder, we can't see where we are, it's dangerous. We are in trouble.'

I slumped on the ground ...

#### Reading strategy

Stories can be true (non-fiction) or imaginary (fiction).

The story (or narrative) is usually told in the order of events. There are some elements that are common in the narrative genre, for example change of tenses, use of direct speech, an interesting setting, character development, having a protagonist (the hero of the story), having an antagonist (the villain).

- 2** The following four sentences have been removed from the text.  
Put them in the correct place 1–4.

- a** We grabbed our things and set off again.
- b** 'I think we need to move quickly, it's getting cold and soon we won't be able to see much,' I said, pointing to the mist that was descending over the mountains.
- c** We sat and rested for a bit, then we had some food and I took loads of pictures.
- d** I dumped everything on the ground.

## Speaking

- 3** **21st** In your group, think of an ending to the story.

- Include the actions you can see in picture below.
- Add an unusual or unexpected twist to your story.



## Writing

- 4** Imagine you are going to enter a competition to write a story. Follow the instructions in the advertisement opposite.

### How creative are you?

Write an exciting and original story using eight of the pictures your teacher will give you. Remember to use all the narrative features in the tip box.

The best story is the winner.

*Get creative! Get writing!*

## Lessons 13–14 Arts and theatre: plays and performing arts

- Look at the photograph. What are these men doing?



### Did you know?

Plays are performed on a stage with a live audience. They provide real tests for true 'actors'! Major theatres in the UAE include Dubai Community Theatre & Arts Centre and the new 2000-seater Dubai Opera house. There are major annual events such as the Sharjah GCC Theatre Festival at the Cultural Palace in Sharjah.



## Listening

- 10 Listen to Mr Rashid.

- Where do you think he is? Who is he talking to? What is he talking about?
- Listen again, and note down any directions you hear.

### Did you know?

Stage actors in a play are known as 'thespians', with the lead actors or characters called 'protagonists'. The director of a theatre production provides instructions to the actors about what to do, and when to enter or leave the stage during rehearsals.

### Listening strategy

Listening for *gist* involves a general understanding. Listen for the broad context rather than specific or key details.

## Language Focus

- Think about the stage directions Mr Rashid gave his actors.

- Can you remember any of the verbs he used?

### Use of English

**Phrasal verbs** are usually combinations of verb and prepositions/adverbs.

The meaning is different from the meaning of the separate parts.

- Form: base verb + preposition/adverb**  
– Remember the verb form will change according to the time context.

Please sit down and make yourself comfortable.

The director was angry because the famous actor backed out of (failed to complete) the contract.

She was dashing off (went quickly)

to meet the director when her cell phone rang.

- The negative form changes with the verb tense. In the present simple **do not** can go before the verb. In the past simple **did not** can go before the verb and the verb stays in the base form. In the past continuous, **not** can come after the auxiliary **was**.

Don't sit down there.

The famous actor did not back out of the contract.  
She was not dashing off to meet the director as I had thought.



**3** Look at the sentences below and put the phrasal verb in the present simple, past simple or past continuous. Use the negative form where indicated.

- a** Yesterday we (work on) \_\_\_\_\_ a new play about a ship that sank in a storm in 1815.
- b** We (head for) \_\_\_\_\_ to the theatre when my friend rang to say the play was cancelled.
- c** They (run away from – negative) \_\_\_\_\_ the king.
- d** The three actors (dash off) \_\_\_\_\_ to meet the costume designer for a quick fitting.
- e** We (sit down – negative) \_\_\_\_\_ for very long this morning.

## Speaking

- 4** Have you ever seen a live play in a theatre before? What kind of play was it? How did it make you feel? Comedy and tragedy are two types of play that show us human nature. Which type do you prefer and why?

### Did you know?

Richard III is a *tragedy* written by playwright William Shakespeare in 1592. It depicts the rise and reign of an English King. Many of Shakespeare's plays are popular and are still performed around the world today.



**5** **21st** Look at the stage directions you created in the Workbook.

- 1** Explain the scene to another group who will follow your stage directions and act out the scene.
- 2** Watch the performance and give feedback using the guide below.

Observation	Yes/No	Comment
The actors followed the stage directions.		
I could hear what the actors were saying and they spoke at a good pace.		
I noticed the use of some phrasal verbs.		
The actors reproduced the dialogue accurately.		

# Lesson 15 Recycle

- Look at the photograph. Describe what you see.

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## Listening

- 1** **11** **21st** You will hear an excerpt of a story about two friends walking in the mountains. The story is narrated by one of the friends whose name is Ahmed.
- 1** Listen to the audio and make notes. Do not write full sentences. You will hear the audio **once only**.

### Listening strategy

Before you listen, read the questions carefully. While listening, make quick notes.

- 2** Answer the questions below.

**a** List the names of the friends hiking in the mountains.

---

**b** Which season was it?

---

**c** List the items they had with them.

---

**d** What did they do at the top of the mountain?

---

**e** What was the weather like as they went back down the mountain?

---

**f** Who had the map in his pocket?

---

**g** How did the narrator try to stay warm?

---

**h** What time was it when the narrator checked his phone?

---

# Lesson 16 Review

## Vocabulary

1 Match the words with their correct meanings.

- |               |   |
|---------------|---|
| 1 protagonist | a tiny drops of water in the air                  |
| 2 playwright  | b people connected with acting and the theatre    |
| 3 thespians   | c objects made from clay and porcelain            |
| 4 furious     | d a person who writes plays                       |
| 5 mist        | e one of the main characters in a story or a play |
| 6 ceramics    | f very angry                                      |

## Language Focus

2 Transform the sentences from direct to indirect speech. Use reporting verbs.

1 'I like reading, especially Shakespeare.'  
Latifa \_\_\_\_\_  
\_\_\_\_\_

2 'No homework for tomorrow.'  
The teacher \_\_\_\_\_  
\_\_\_\_\_

3 'I saw Khaled eating the chocolate last night.'  
Ahmed \_\_\_\_\_  
\_\_\_\_\_

4 'Help us!'  
The students \_\_\_\_\_  
\_\_\_\_\_

3 Read these sentences and choose one of the phrasal verbs in the box to complete the sentences. Don't forget to write them in the correct form.

check in	blow up	sit down
dress up	dash off	check out

- 1 People in the UAE \_\_\_\_\_ for Eid, because they visit their families and friends.
- 2 The truck \_\_\_\_\_ after it crushed the car yesterday.
- 3 The teacher told us we could \_\_\_\_\_ after we finished writing our wishes on the wall.
- 4 We had to pay extra money because we \_\_\_\_\_ late from the hotel.

## Writing

4 Match the information to the correct column.

Rashed and Saeed
afternoon in the school
the teacher
he was punished because he didn't do his project
evening in the playground

Settings	Characters	Plot

5 Now write a short story using the information in the table.

## Lessons 17–18 **Project: Arts and theatre**

- Write a script and plan for a short play to be performed in the classroom.



### **Project preparation and planning** 21st

- Have you ever been to the theatre?
- What is the difference between going to the theatre and going to the cinema?
- What are the differences between a play and a film?
- Look at the photograph. What can you see?

- 1 Think about all the things that are needed to perform a play. Write them in the thought bubble.

play

- 2 Read a newspaper article. How could you use the article to write the script for a short play? Make notes in the graphic organiser below.

Where?	When?	Who?	Plot	Ending

- 3 Now, start writing the script, and remember you should write dialogues. You can include a monologue if you want to.
- 4 In your group, think about what you will need to stage your performance, for example costumes, props, actors.
- 5 Practise your scene. Make sure you learn your part.
- 6 Write a short paragraph of 100 words describing your experience of writing and performing a play. Use the questions in the box to guide you.

### Vocabulary

**dialogue:** a conversation between two people.

**monologue:** when a person talks to himself or to the audience.



*What did you enjoy?*  
*What did you find challenging?*  
*What would you change?*





## Unit 3: Films and celebrities

Artwork competition winner:

**Amal Salem Saif Al Shamsi**  
and **Alya Salem Saif Al Shamsi**

Al Dheet Girls School

# *Film genres*



Please note: Artwork has been adapted from the original.

# Unit 3

## Films and celebrities



- **Topics** film genres; celebrity press – the latest gossip; celebrity status in the 21st century; fame – the pros and cons; film production: 3D and VR; Bollywood; films and celebrities
- **Use of English** reporting verbs; the passive voice

### Lessons 1–2 **Film genres** 21st

- How many different types of film can you name? Which is your favourite?
- What English language films have you seen recently? What genre did they belong to?

### Vocabulary

#### Vocabulary

A *genre* is a category of film. All films follow certain themes and storylines that fit a genre.

- 1 Look at the photographs and the words in the box. Which words would you match to the pictures? Which words do you have left?

___ crime	___ adventure	___ drama	___ horror
___ comedy	___ science-fiction	___ suspense thriller	___ epic
___ war	___ detective	___ mystery	___ fantasy
___ action	___ Western	___ mythical	





- 2 Work with a partner and choose three words from the box. Write a definition for one of the words, draw a picture for another word and act out the meaning of the last word.

## Listening

### Listening strategy

When you have a list of statements or questions for a listening activity, always take time to read and think about what the answers could be before you listen. It will help prepare your ears to hear the answers!

- 3**  You are going to listen to two friends chatting about films. Listen and number the words in the box from Activity 1 in the order you hear them.
- 4**  Listen again. What do you notice about the speaker's accents? What accents do you think they are? What keywords do you notice?
- 5** Listen again and decide if the following statements are True (T) or False (F).
- 1** Noora likes thrillers because she likes their happy endings.
  - 2** Zainab doesn't like crime films because she finds them stressful.
  - 3** Zainab sometimes watches comedies.
  - 4** Noora likes mythical films because they have dragons in them.
  - 5** Zainab believes all fantasy and mythical films are made for children.
  - 6** Zainab watches fantasy films because they make her think seriously about life.
- 6** Zainab talked about watching films to 'escape' and 'take her mind off things', what do you think she means by this?  
Noora likes watching films with 'a twist' and that keep her 'on the edge of her seat'. What do you think she means by this? Who are you most like?

## Speaking

### Language tip

Here are some useful expressions to use when you are trying to reach a consensus (agreement) during group discussions:

*Are we all agreed?*

*Is everyone happy with that?*

*So, can I just check that we all agree?*

*So, can we say ... ?*

- 7** Imagine you are members of a film-review panel for *The Best Films Magazine*. Discuss which kind of genres make the best films. Try to come to a consensus by the end of the discussion. Everyone should participate!



## Lessons 3–4 **Celebrity press: the latest gossip**

- Do you read any celebrity gossip magazines?
- Which celebrities are the most popular in the UAE?

### Reading

- 1 Read the articles from an online gossip magazine. Write a title for each article.

1

The famous footballer and his actress wife, who tied the knot only a year ago, were photographed leaving the awards ceremony separately.

He was asked about this in an interview but didn't respond. Meanwhile, his wife was seen meeting her friends for lunch. They looked to be having a heart-to-heart, but whatever was said we are still none the wiser.

Celebrity writers have said that this is probably a publicity stunt as her new film is due for release soon. They were seen together only two weeks ago and both seemed very happy.



2

As the fashion week kicks off, we are set to see some dazzling looks on the red carpet. Designers have created some stunning clothes that will surely be in the shops next season.

However, you don't have to spend a fortune on getting the 'look'. You can take your inspiration from top designers and adapt the design to suit your needs.

This is what Zara Hamad did, and now she is making a name for herself as a designer in her own right. She will be presenting her work next year at fashion week.



3

A Spanish team has made a 50-million bid for the 22-year-old French national who has scored eight goals in his last eight matches. The bid was made last week and now the striker seems likely to make a move to the La Liga side, after spending just a year in the Bundesliga.

If he continues to score goals at this rate, he will surpass players like Suarez and Messi.

With this season coming to an end, it is going to be next year and his performance for his new club at home and in the champions league, that will decide if he truly is one of the greats.





- 2 Find and underline all the examples of the past simple passive tense in the articles. Then say which article does not contain any examples of the past simple passive tense.

## Speaking 21st

- 3 Discuss the following questions in your groups.
- 1 Do you think celebrity magazines are a good idea or not? Are they useful?
  - 2 Think about two or three recent celebrity news stories. Are they important or relevant to your life?

### Language tip

The *past simple passive* is often used in magazine and newspaper articles.

- The short past simple passive is used when we do not know who it was that did something or it is not important who performed the action:  
*The actor **was seen** in the restaurant with his new girlfriend.* In this example, who saw the actor is not important.
- The long past simple passive is used to draw the readers' attention to the most important part of the message:  
*His wife **was seen by** reporters.* In this example, the writer wants the reader to focus on the wife and then who saw her.
- Form: Short past simple passive → **subject + was/were + past participle**:  
*The footballer (subject) + was + signed (past participle) yesterday.*
- Long past simple passive → **subject + was/were + past participle + by + object**:  
*The footballer (subject) was + signed (past participle) + by + a French club (object) yesterday.*

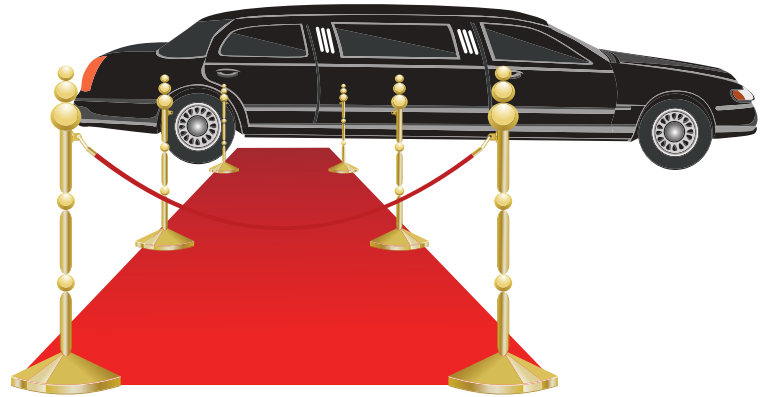
### Language tip

An *idiom* is a group of words or a phrase where the meaning is different to the literal meaning of the actual words: *tied the knot* means to get married.

## Lessons 5–6 **Celebrity status in the 21st century**

- How would you define 'famous'?
- Why do some people want to be famous?
- Would you like to be famous? If so, what would you like to be famous for?

### Listening 13



- 1 Listen to the recording. Where does it take place? What is happening? How do you know?
- 2 Here are some expressions from the interview. Do you know what they mean? What do you think the interview is about? Listen to check if you were right.

celebrity status

fascinated by people  
in the public eye

invasions of privacy

talent isn't important

any publicity is good publicity

do everything to remain  
in the limelight

they want to attend red carpet  
events ... be in the spotlight

- 3 Listen again to the interview. Make some notes. Imagine that you are telling a friend about this interview. Tell your friend what was said.

The interviewer  
asked Bader ...

Bader told the interviewer  
...

Bader explained ...

The interviewer wanted  
to know ...

## Language Focus

- 4 Look at the table. Put the reporting verbs from the *Use of English* box in to the correct column according to which pattern they use.

### Use of English

There is a great variety of *reporting verbs*. It is important to know the phrase patterns they can create:

He **suggested** catching an earlier flight.

My brother **apologised** for scratching my car.

He **mentioned** that he knew her.

She **agreed** to hand in her homework the following day.

They **invited** the neighbours to come to the party.

verb + that + clause	verb + to + verb	verb + object + to + verb	verb + verb-ing	verb + preposition + verb-ing

- 5 **21st** Now look at Activity 1 from the Workbook. Add the reporting verbs to the correct column. Can you add some more verbs to the table?

### Use of English

Some *reporting verbs* can follow two patterns:

He **suggested catching** an earlier flight. → He **suggested they catch** an earlier flight.

They **promised to** give me back the money. → They **promised that** they would give me back the money.

- 6 **13** Listen to the radio interview again and read the audioscript. How could you report what is said? Which other reporting verbs could you use? Work with a partner.

## Lessons 7–8 Practise and prepare

- What are your reactions to the picture below? Create an emoji to express your feelings. Use the circle below.



### Listening 14

- You are going to listen to a news broadcast from a celebrity news show featuring gossip about various unnamed celebrities. Answer the questions below by circling the correct option a, b or c.
  - The footballer and the actress have been married for \_\_\_\_\_.
    - 12 months
    - 2 weeks
    - 3 days
  - Zara Hamad is a \_\_\_\_\_.
    - TV presenter
    - Hollywood actress
    - Fashion designer
  - The French footballer is worth \_\_\_\_\_.
    - 8 million euros.
    - 50
    - 22
- Listen to the audio again and complete the following idiomatic phrases using one word only.
  - Another one bites the \_\_\_\_\_.
  - Tied the \_\_\_\_\_.
  - Watch this \_\_\_\_\_.

## Reading

- 3 Read the following interview between an interviewer and an author and answer the questions in the Workbook pages 70 and 71.

### Interviewer (I)

#### Maitha Al Kaabi (MAK)

- I:** Welcome to Talk Arabia, the show that keeps you company on your way back home from work. If you were listening before the news, you will know that we have been discussing the notion of celebrity. Joining me this afternoon, live in the studio, I have a very special guest. Maitha Al Kaabi has just written a book which examines the idea of celebrity status in the 21st century and how it impacts our lives. Welcome to the show, Maitha.
- MAK:** Many thanks for inviting me. I am very happy to be here.
- I:** So, Maitha, why write a book on celebrities? Hasn't this been done before?
- MAK:** Just to clarify, this isn't a book on celebrities. It's an examination of how the very notion of celebrity has come to play an integral part in our lives and why we have become so fascinated by people in the public eye.
- I:** OK, sorry, my mistake. So, please tell us more. Why do we crave news about our favourite celebs?
- MAK:** Well, quite simply, it's because it's out there and is easily accessible. Not so long ago, people only got news from the celebrity world from magazines which were only published monthly. Now, with the Internet, social media, Twitter and the rest, people have access 24 hours a day.
- I:** Yes, I get that, but surely there must be an element of supply and demand there. Fans only look for information about their favourite star because they know it's out there.
- MAK:** Absolutely. What has been noticeable over the last few years is that celebrities are doing everything to remain in the limelight.
- I:** What do you mean?
- MAK:** Well, you often hear celebs complaining about the paparazzi, compromising photos being leaked to the press, invasions of privacy, etc. But it's not unknown for some stars to tip off journalists, or secretly send photos to magazines.
- I:** I don't believe that.
- MAK:** It's true. Any publicity is good publicity, even if it's negative.
- I:** Hmm. Interesting. Let's move on. I've noticed in recent years the increasing number of reality TV shows. What's the reason for this?
- MAK:** Well, people have become so fascinated with the rich and famous that they seem to want to experience the lifestyle themselves. They want to be photographed all the time, attend red carpet events and be in the spotlight 24/7. They want the attention. Talent isn't important and that's one of the main differences between celebrities of the past and celebrities now. It's also why we are seeing such an increase in reality TV shows. Anyone can become famous.
- I:** Great. We need to take a short break now, but let's continue with this after the news. If you have a question or opinion on the notion of celebrity, we would love to hear from you.



## Lessons 9–10 Fame: the pros and cons

- What are the benefits of being famous? What are the drawbacks?

### Listening 15

- You are going to listen to four famous people talking about their personal opinions of fame. What do they think about fame? Do they like being famous?
- Listen again. What are some of the pros (advantages) and cons (disadvantages) of being famous? Make notes using the graphic organiser below.

Pros of being famous	Cons of being famous



#### Language tip

Notice the phrase Abdullah uses to remind us of the positive side of fame: *Let's not forget that fame does have a positive side.* We can use **Let's not + infinitive** as a way to strengthen an imperative:  
*Let's not go home now;*  
*Let's not make the same mistake again.*

### Speaking

- How could you rephrase the following sentences?

1 Being famous is difficult.

---



---

2 Being famous has opened many doors.

---



---

3 I love being in the spotlight, but I also need to spend time with my loved ones.

---



---

4 You have to be professional all the time.

---



---

5 I wouldn't change my job for anything.

---



---

#### Speaking tip

Paraphrasing is repeating a point you have made but expressing it in a different way:

*Well, I suppose, being in the spotlight – you know, in the public eye all the time, does generate ...*

*You never know where the photographers – the paparazzi – will be.*

- 4 Look at the expressions below. Listen to the recording again and count how many times these expressions are used.

You know ...

(What) I mean ...

To put it another way ...

Why do the speakers use these expressions?

- 5 With your partner, practise rephrasing and clarifying the following points of view. Remember to use one of the expressions above.

*Having so much money isn't good, you know. It can make people greedy and selfish.*

- 1 I really hate being famous.
- 2 I think my fans are fantastic.
- 3 For me, it's just a job.

- 6 You are going to take part in a discussion on the advantages and disadvantages of being famous. Your teacher will give you a role card. You will need to add extra information in order to justify your point of view.

### Language tip

Use expressions like these to let the listener know you are clarifying your point of view or adding extra information:  
*You know ... ,  
 I mean ... ,  
 To put it another way ...*



- 7 Who justified their arguments the most strongly. How did they do it?

## Lessons 11–12 Film production: 3D and VR

- Look at the photograph. What can you see?
- Have you seen a 3D film recently?
- Have you tried the 4D film experience?
- What do you think going to the cinema will be like in ten years' time?

### Reading

#### 1 Read the text below and complete the tasks that follow.

- Since the first film in 1895, cinema has become a major part of our lives and a multibillion dollar industry. Cinema has been so successful because it allows us to be transported back in time, explore distant planets or quietly enjoy fantastic stories. Cinema has seen major advances in its technology. Chances are you have been to see a 3D film recently and you are probably looking forward to more new advances in terms of augmented reality (AR) and virtual reality (VR).
- Animated films have sparked a renewal of interest in 3D films as they have used advanced computer processing speeds to develop computer generated images (CGI). So what is 3D? There are two different types of films included under this term. One refers to CGI which relies on computer models of objects and is usually used for animation. Stereoscopic 3D films are where the images are viewed through special glasses and images seem to reach out of the screen.
- Stereoscopic films work on the simple idea of fooling our eyes. 3D films take advantage of the distance between our eyes, the interocular distance. To understand how this works, try placing an object in front of your eyes, close one eye then another. You should notice that you see a slightly different image with each eye. To create this type of film, film makers must first use two different cameras side-by-side, just like your eyes, to film the screens. The recorded images are then combined and projected onto a screen. Finally, the audience needs to wear the special glasses. When we see the image through the 3D glasses our brain is fooled into thinking we are seeing in 3D.
- While we are not yet watching films in VR it will bring a very different cinematic experience. Advances in 3D and 4D effects such as wind, rain, and so on, will probably be integrated into VR. VR will be a dynamic storytelling medium; it offers the possibility for a fully immersive experience for the audience. The only drawback at the moment is the idea of strapping boxes on our faces in the cinema.
- In all, we are going to see some amazing advances and changes in technology that will be incorporated into entertainment. The question remains as to how long these changes will take to reach our cinemas.



- Match the headings below to the paragraphs 1–5.
  - A Long Wait?
  - How it Works
  - The Cinematic Experience
  - What's Next?
  - Types of 3D
- How has the animation industry advanced 3D films? Choose the best answer.
  - They produced stereoscopic 3D films.
  - They took advantage of advances in technology.
  - They process images using technology.
  - What does the author see as the downside of VR?

## Speaking

**2** **21st** In groups discuss the following questions:

- a** What is the best film you have ever seen?
- b** What is your favourite genre of film?
- c** What film star would you most like to meet?
- d** If a film of your life was made who would play you?
- e** Is there such a thing as a woman's/man's film?
- f** Are sequels ever as good as the first film of a series?

## Reading

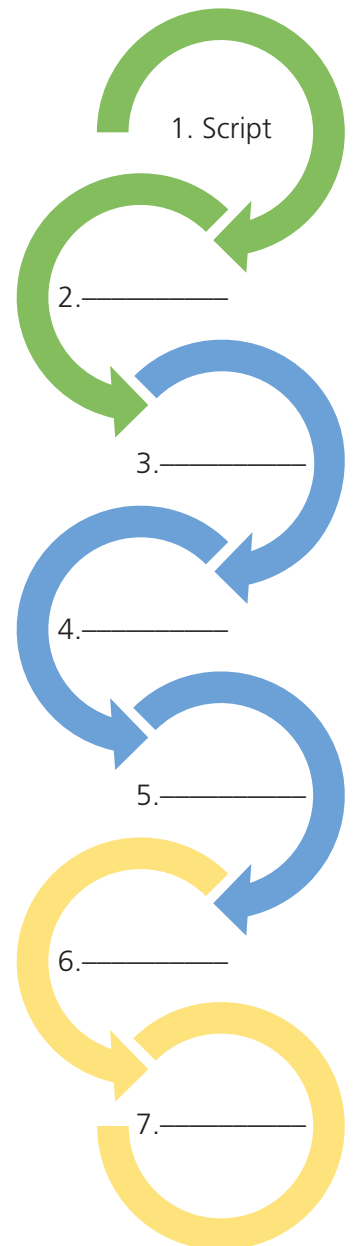
**3** Read the essay about the process of creating an animation. Then complete the diagram.

This essay describes the process of creating an animation.

The process can take up to five years to complete.

There are many different stages but they can be categorised neatly into three: pre-production, production and post-production. In the pre-production stage, the script is written, then the storyboard is created and the story is drawn out like a comic book sketch. In the production phase, the layout of the scenes is arranged carefully and the modelling of characters is done. This is followed by the more detailed animation process. In the final phase, before release, the whole film is edited perfectly and sound effects such as music and voice are added.

From the description above it is easy to see how production of a new animation can take so long. Having a knowledge of this process will, I hope, make us enjoy animated films more.



## Lessons 13–14 **Bollywood**

- What do you know about Bollywood and the Indian film industry?
- Why do you think it has this name?

### Reading

- 1 Read the following texts.

#### 1 So what is Bollywood?

Bollywood is the name given to the Indian film industry. The name is a combination of the Indian city of Bombay 'B' and 'Hollywood'. Almost 1000 films a year are made in Bollywood compared with half that number for Hollywood, and cinemas are attended regularly by millions of Indians. The production system is very fast so that different films can be made on set by the same actors at the same time. Improvisation is key. A large following in the UAE has developed in recent years, with actors such as Sharukh Khan and Varun Dharwan being especially popular. The second annual Film Awards ceremony was hosted by The Times of India in Dubai in March 2016.



#### 2 'A Short History of Bollywood'

The first Indian short film was produced under the British Raj in 1899. This marked the beginning of Bollywood. Of course there was no sound in these earlier films and so they were made as silent films until the 1930s. Films were made in very small production units, though today there are large studios. After independence, many Indians moved to live in different countries around the world, taking their culture and Bollywood with them.

#### 3 Piracy and its impact on an entire industry

One of the biggest issues today facing the Bollywood film industry is piracy. This is where films are taken and either copied to disc or shown on a screen for free. Some films have lost money at the box office. The main argument against piracy is that if more people paid to

see films, then the industry would be more profitable. In other words, investment is affected by piracy.

There are efforts to stop this happening but it might be a case of prevention rather than cure. Bollywood can be used as a cultural reference

point to bring people together. This could appeal to those who are studying or travelling abroad.





## Language Focus

- 2 Look at the two sentences. What is the difference in meaning?

*Cinemas are attended regularly by millions of Indians.*

*Millions of Indians regularly attend the cinema.*

- 3 Find and underline examples of the passive voice in the articles on page 100.  
Discuss your answers with a partner. Change the sentences from passive to active.

### Use of English

We can use the passive form of verbs in other text types for the following reasons:

- We don't know who does an action.  
*Bollywood **was invented** in the 19th century.*
- The topic is more important than who did it. Use **by** to say who does the action.  
*The Film Awards **were hosted** in Dubai last month **by** the Times of India.*
- To reference another person's work in literary and scientific texts.  
*The remodelled wind turbine **was proposed by** Sarju Patel.*

Every tense has a passive form. Form the passive by using the verb **be** + **past participle**. Change the verb **be** to match the tense.

**Present simple passive:** *A new film **is made** every few days **by** the studio.*

**Past simple passive:** *The first film **was made** under the British Raj **by** a small studio.*

**Present perfect passive:** *A new film **has been made** to celebrate over 100 years of film making **by** a major studio.*

**Future passive:** *A new film **will be made** next week **by** the same actors.*

## Speaking 21st

- 4 In groups, display the film poster you created for Workbook Activity 3.  
Choose a team member to answer questions about your film.

## Lesson 15 Review

### Vocabulary

- 1 Using the words below complete the following paragraphs.

celebrity   event   publicity   respond  
awards   paparazzi   red carpet

The crowds gathered outside the theatre where the \_\_\_\_\_<sup>1</sup> ceremony was taking place. As well as the crowd of on-lookers there were the \_\_\_\_\_<sup>2</sup> poised with their cameras. The \_\_\_\_\_<sup>3</sup> was in place and awaited the arrival of the first \_\_\_\_\_<sup>4</sup>.

This \_\_\_\_\_<sup>5</sup> is organised every year by the film industry. It is an opportunity for actors to \_\_\_\_\_<sup>6</sup> to questions from the waiting media and get some \_\_\_\_\_<sup>7</sup> for their latest releases.

### Vocabulary

- 2 Use the reporting verbs below to complete the sentences.

invited   suggested   apologised  
mentioned   agreed   confirmed

- 1 Maitha \_\_\_\_\_ that she was definitely coming to the event.
- 2 Ali \_\_\_\_\_ a better way of completing the project.
- 3 Zainab \_\_\_\_\_ her work colleagues to Iftar.
- 4 The students \_\_\_\_\_ to come to study for their exam.
- 5 I \_\_\_\_\_ for being late for dinner.
- 6 Fahad \_\_\_\_\_ that his brother worked in the police.

### Language Focus

- 3 Look at the idiomatic phrases from this unit and match the phrase with its meaning.

- |                                    |   |
|------------------------------------|---|
| 1 tie the knot _____               | a don't know                                |
| 2 on the rocks _____               | b get married                               |
| 3 heart-to-heart _____             | c well-known to people                      |
| 4 none the wiser _____             | d wait for more information                 |
| 5 in the public eye _____          | e an honest conversation between two people |
| 6 another one bites the dust _____ | f in a bad state                            |
| 7 watch this space _____           | g to be unsuccessful or killed              |

- 4 Use the words below and write sentences in the past passive.

- 1 Bollywood/develop/19th century.

\_\_\_\_\_

- 2 Bollywood films/make/in India.

\_\_\_\_\_

- 3 The Film Awards of 2016/hold/in Dubai.

\_\_\_\_\_

- 4 The actor/see/in the restaurant.

\_\_\_\_\_

- 5 Pictures/take/photographers.

\_\_\_\_\_

- 5 Two of the following sentences are *past simple passive* (A), two are *past simple passive long form* (B) and two are *present simple passive* (C). Put the appropriate letter a, b or c next to the sentence

- 1 Spiders are seen in gardens. \_\_\_\_\_
- 2 Photographs were taken by the paparazzi. \_\_\_\_\_
- 3 The actors were seen leaving the event. \_\_\_\_\_
- 4 Coffee is made regularly. \_\_\_\_\_
- 5 Dinner was eaten by the students. \_\_\_\_\_
- 6 The building was built in one month. \_\_\_\_\_

## Assessment for learning

- 6 Complete the self-assessment table.

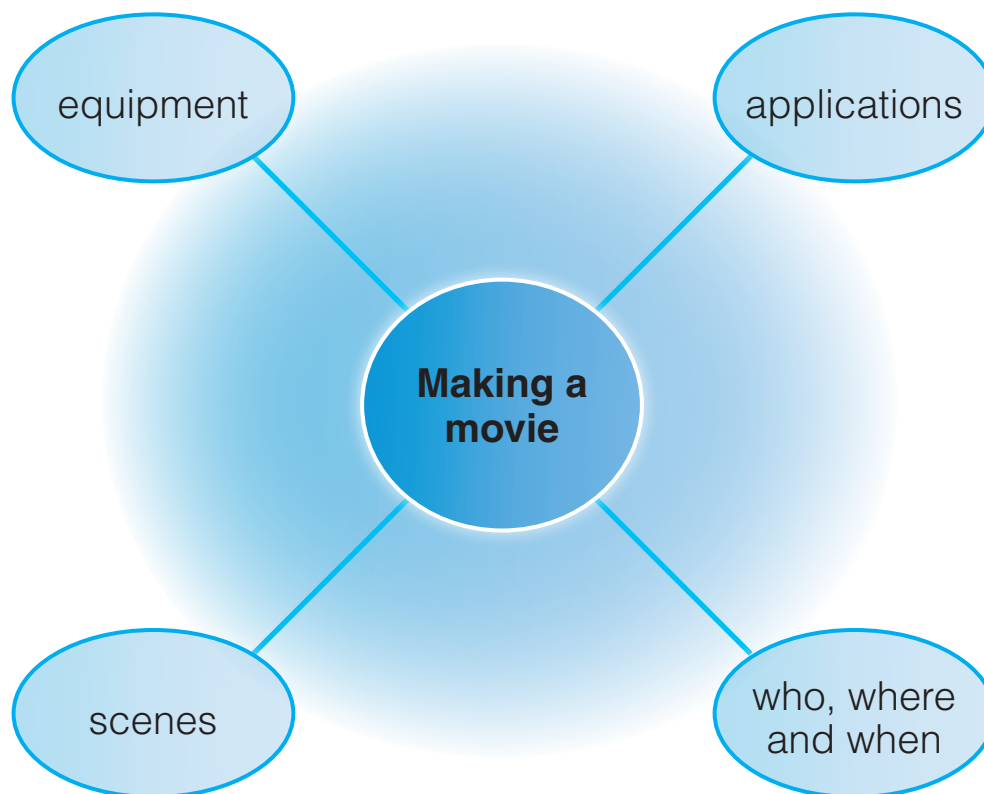
Self-assessment	
How well can you do these things in English? Give yourself a mark from 1 to 4.	
1 = I can do it very well.      2 = I can do it quite well.      3 = I have problems.      4 = I can't do it.	
<b>Listening:</b> <ul style="list-style-type: none"> <li>I can identify personal opinions in a conversation. _____</li> <li>I can identify and understand different accents in spoken English. _____</li> <li>I can identify rephrasing and clarifying in spoken English. _____</li> </ul>	<b>Speaking:</b> <ul style="list-style-type: none"> <li>I can use discourse features to rephrase and clarify an opinion. _____</li> <li>I can discuss projects as part of a group to reach a decision. _____</li> </ul>
<b>Reading:</b> <ul style="list-style-type: none"> <li>I can read text for different purposes. _____</li> <li>I can understand how and when the past passive is used in different texts. _____</li> </ul>	<b>Writing:</b> <ul style="list-style-type: none"> <li>I can take notes while listening to spoken English. _____</li> <li>I can write a process essay. _____</li> <li>I can write a short celebrity piece. _____</li> </ul>
<p>Now decide what you need to do to improve:</p> <ul style="list-style-type: none"> <li>_____</li> <li>_____</li> <li>_____</li> <li>_____</li> </ul>	

## Lessons 16–17 **Project: Films and celebrities**

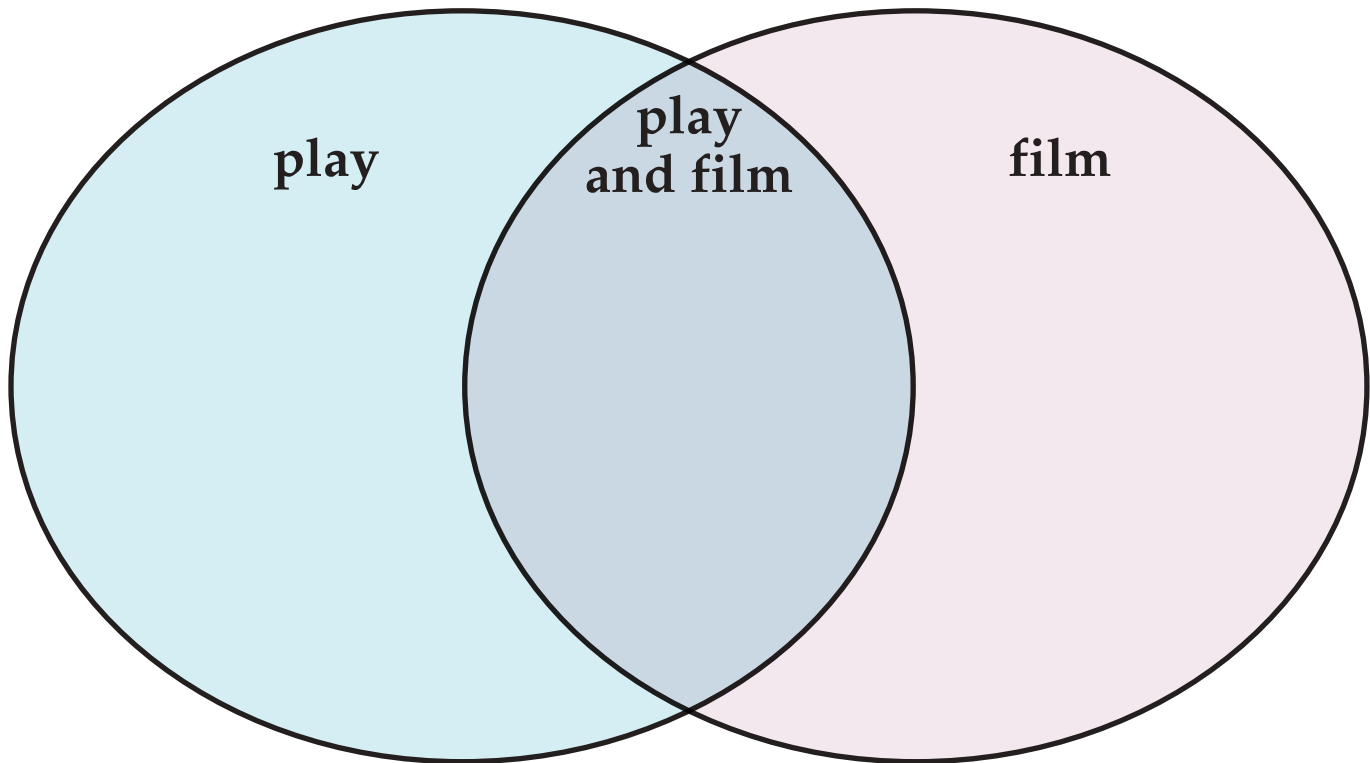
- To plan and create a film based on a previous play that was performed.

### **Project preparation and planning** 21st

- What are the differences between acting in a theatre and in a film?
- 1 With your group, think about the play you wrote in Unit 4 (see pages 84–85). Look at the things that you wanted to change. Discuss the changes with your group and make a note of them.
  - 2 Now, think of how you are going to change your play to a film.
- What do you need to make a film?



- 3 Start shooting your film. Remember that you can use the same costume and stage you used before.
- 4 In your group, edit the scenes you have filmed. You are going to show your film to the class and discuss it.
- 5 Think of all the processes you had to go through, and compare it with the previous project (the play). Use the Venn diagram to make notes about the differences and similarities of producing a play and a film.



- 6 Now, present your film to the class. As a group talk about your experience.

**Did you know?**

There are a lot of applications on your smartphone which can help you with editing your scenes. Think of one and use it.





## Unit 4: 21st century teenagers

Artwork competition winner:

**Amna Khalifa**

Al Sahwa Elementary And Secondary School For Girls



# Unit 4

## 21st century teenagers



- **Topics** What is a teenager?; After school around the world; Friendships; Popular leisure activities; Teenage problems; Cyberbullying
- **Use of English** *wish/if* only for regret; modals of obligation/advice

### Lessons 1–2 What is a teenager?


- Do you think it is easy to be a teenager? Why/Why not?
- What do you think are the main differences between children, teenagers and adults?

### Listening

- 1 You are going to listen to a sociologist giving a presentation about teenagers. Look at the words in the box below. Before you listen, think about which words you might hear.

driving	brain	education	career
family	sleep	art	hobbies
childhood	social media	electronic age	distractions
adulthood	computers	science	grades
arguments	concentration	knowledge economy	teachers
research	university	pets	mobile phones

- 2  Now listen and tick the words you hear.

- 3  Listen to a part of the lecture again and complete each gap with the missing word.

- 4 Look at the **green** words on this page. Write them in your notebooks with a definition and an example sentence.

#### Listening strategy

When speakers give a lecture or presentation, notice how they pace their speech, and where they pause. Speakers will stress particular words that are important for you to know, and they will also pause after important points to give you time to absorb them.

Another internal change that occurs during **adolescence** affects our sleep. It has been scientifically proven that the **internal** body \_\_\_\_\_<sup>1</sup> of a teenager changes during adolescence. This means that a teenager is ready to sleep, on average, \_\_\_\_\_<sup>2</sup> hours later than a child. **Consequently**, it is normal that many teenagers are not able to sleep before 11 pm. **However**, they still need between \_\_\_\_\_<sup>3</sup> and ten hours of sleep per night. This means that most teenagers are **sleep deprived** due to the early start of a school day. Teenagers can \_\_\_\_\_<sup>4</sup> in the afternoon to try and solve this problem, but this can also make it more difficult for them to sleep at night. **Similarly**, teenagers can sleep in at the \_\_\_\_\_<sup>5</sup> to try and reduce their **sleep debt**, but this can make it more difficult when they go back to school because they are used to sleeping late.

## Speaking

- 5** Look at the statements below and choose one to talk about. In your talk, you will need to:

- present arguments for and against the statement
- use evidence where possible
- finish with a conclusion
- use linkers to structure your speech.

Copy the digital organiser below into your notebooks to help you plan.

### Speaking tip

People who are delivering a presentation will use linkers to structure their speech. Look at the **purple** words in Activity 3 and notice how the speaker has used linkers. Linkers can be used to indicate when the speaker is adding another point to support their argument (*Additionally, Furthermore, Also*); making a point to contradict another (*On the other hand, Although, However*) or when they are comparing or making a conclusion (*Similarly, Consequently, Therefore, So, As a result*).

	<i>For</i>	<i>Against</i>	<i>Conclusion</i>
<i>Notes</i>			

If teenage brains are not fully developed yet, they should be treated the same as children.

All teenagers are impulsive; they live in the moment and do not think about the future at all.

Teenagers are smarter than adults; they should be treated the same and given the same freedoms.

Teenagers are constantly stuck to their devices; all parents should refuse to give their children any – it's for their own good!

All teenagers are lazy and just want to sleep all the time. They should have strictly regimented daily timetables and be told when to sleep, study, etc.



## Lessons 3–4 **After school around the world**

- Do you do any activities after school?
- What clubs do you think your school could offer?

### Vocabulary

**Extracurricular activities** are those activities that are not included in the normal school subjects. They are also sometimes called **after school programmes**.

### Reading

- 1 Look at the reading text below and answer the questions that follow.



**A** Hi, my name is Reem. I am in Grade 12 and I am studying hard so that I get a place at university next year. One of my favourite things to do, when not studying of course, is photography. For the past few years my school has been offering extracurricular activities and this year I joined the media club. My parents encouraged me to take this opportunity and I think I have benefited a great deal from it. I have learnt about photography, made new friends, have become more confident in communicating with my teachers – and I feel I am more creative. I love to share my pictures with my friends, and they say I am very good. My club has inspired me and I will definitely use my new skills in the future, perhaps even develop a career or business from it.



**B** Hey, I'm Sami, from South Africa. I am in my first year at university, studying Sport Science; I really love all things sport. I think what helped me to choose my course was Taekwondo. For the last three years I have been practicing Taekwondo after school, and next month I am doing my black belt grading. It is very challenging to train two or three times a week, but it is also very rewarding. Taekwondo has taught me the value of working hard and how, with a combination of dedication and a strong work ethic, I can accomplish anything.



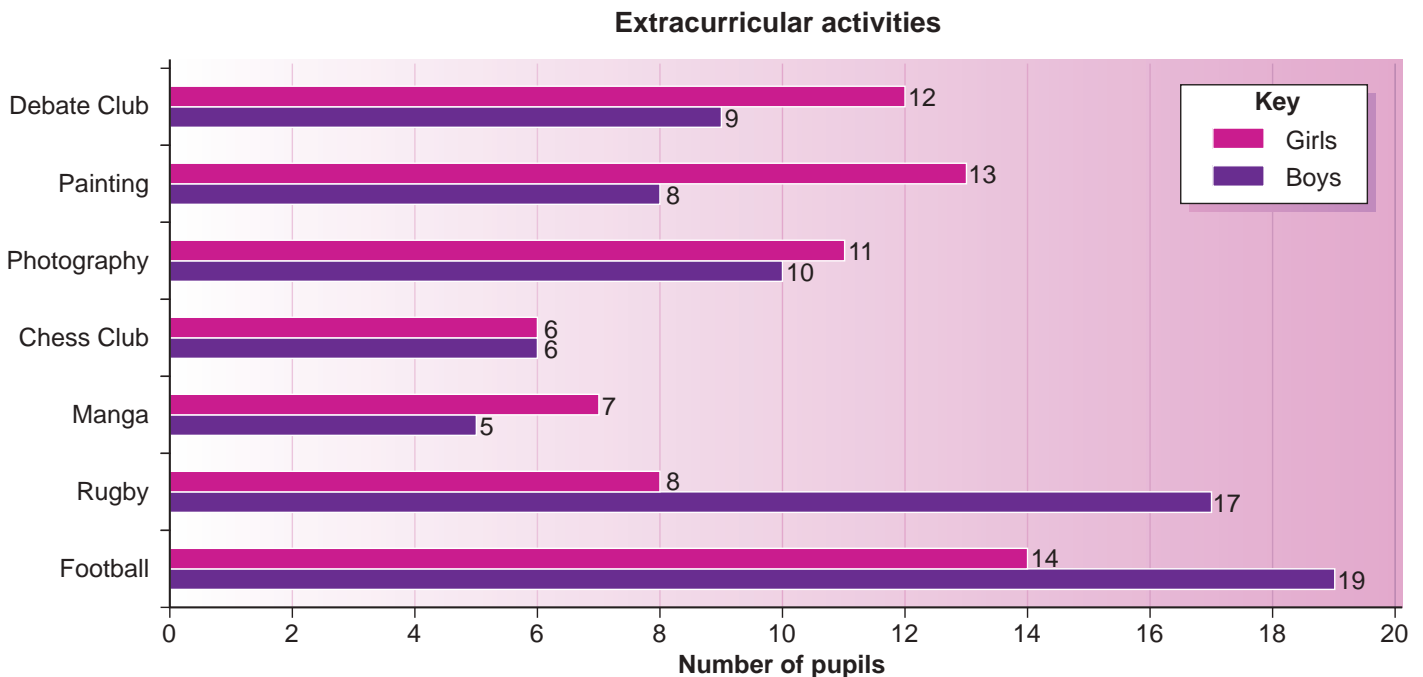
**C** After school activities open up a world of possibilities for teens. They are a great way to get young people off the computer and engaging with others. Schools normally offer a range of activities after class, but there are also many other options available locally. Activities can range from chess clubs to rugby clubs and are generally categorised into social, physical or creative. The key benefits gained include improving the ability to interact with a diverse group of people who share the same interest and making new connections outside of the peer group. Attending clubs can improve confidence in dealing with new situations. Moreover, they can help build self-esteem as people develop new skills and abilities.



- 1 What title would you give to paragraph C?
  - a What the experts say
  - b The pros and cons of extracurricular activities
  - c Getting involved
- 2 Which sentence below best expresses Reem's opinion?
  - a What you learn in clubs is more useful than studying.
  - b Your parents should choose a club/activity for you.
  - c There is a lot to be gained from extracurricular activities.
- 3 Which sentence below best expresses Sami's experience?
  - a Sport is the key to success.
  - b Joining a club has put me on track for the future.
  - c If you join a club will you be successful.

**21st** Look at the graph below, which shows the most popular extracurricular activities at a school in the USA. Answer the questions.

- 1 What type of chart is shown below?
  - a a bar chart
  - b a pie chart
  - c a line graph
- 2 What information is displayed on the y-axis?
- 3 What information does the key provide?
- 4 It can be inferred from the table below that the most popular types of clubs are \_\_\_\_\_.
  - a social
  - b physical
  - c creative
- 5 Which club(s) is/are the least popular overall?





## Lessons 5–6 Friendships

- What makes a good friend?
- What do you think the quote on the right means?

### Speaking

- 1 Do you think friendships are different today than they were in the past? Think about contact, activities and technology.

### Listening

- 2  18 Listen to Ayesha's family have a discussion. Answer the following:
  - a How many people are talking?
  - b Where are they?
  - c What are they discussing?
- 3  18 How many words for *friend* do you know? Listen to the recording and write down the different words/expressions used for *friend*.

### Use of English

- 4 What do Ayesha's parents mean when they say the following?

I wish I had made more of an effort to keep in touch.

If only I could see her again.

If only we'd had the technology back then...

- 5 Look again at the sentences in the speech bubbles and answer the questions.

- 1 Which sentence(s) expresses a regret about a present situation?
- 2 Which sentence(s) expresses a regret about a past situation?
- 3 What's the difference between *wish* and *if only*?

our  
FRIENDSHIP  
ISN'T A  
big thing –  
IT'S A  
million little things

#### Use of English

We use *wish* and *if only* to talk about regrets.

For example,

*If only I knew how to swim when I was younger. I wouldn't be so afraid of the water.*

*I wish I had more time. Then I could do all the things I want to do.*

## Language in focus

- 6 Tell the class things that your family and friends regret both in the past and the present and why.

e.g. *My grandmother wishes she had travelled more because ...*  
*If only my best friend could spend more time with me. She ...*

- Do your friends and families share common regrets?

### Did you know?

International Friendship Day is celebrated in the UAE on the first Sunday in August every year.



## Speaking

- 7 Look at the words to describe what makes a good friend. Can you add any others? Discuss with your partner and agree on an order of importance.

*compassionate*

*honest*

*empathetic*

*sensible*

*trustworthy*

*affectionate*

*generous*

*fun-loving*

*respectful*

*loyal*

### Speaking tip

Remember to justify your decision and give examples where possible.

## Lessons 7–8 Practise and prepare

### Listening 19

- 1 You will listen to a number of people describing a variety of extracurricular activities. Match the names of the people with the pictures below.



1 \_\_\_\_\_



2 \_\_\_\_\_



3 \_\_\_\_\_

- 2 Listen again to the audio. Answer the questions below by circling the correct option – A, B or C.

- 1 Reem wants to study:
  - A photography
  - B communications
  - C law
- 2 While practising Taekwondo, Sami has learned how to:
  - A make black belts
  - B work hard
  - C train once a week
- 3 Aamna feels that being involved in extracurricular activities helps students to:
  - A spend more time on computer work
  - B get involved with people who share diverse interests
  - C study for, and pass, exams

#### Listening strategy

Before you listen, read the questions and identify the specific information to listen for.

## Reading

- 3 Read the passage and answer the questions in the Workbook on pages 12 and 13.

If you were to google this question, you would find the answer that a teenager is a person between the ages of 13 and 19. While this is true, it is a very simple definition of an extremely interesting and important life stage. As we all know, a 'teenager' is so much more than this.

The teenage years, or adolescence as it is also known, is the bridge between childhood and young adulthood. As such, it has always been a time of great social, biological and emotional change. However, the teenage life stage is also a very different experience now than it used to be.

Nowadays, the world is moving towards a knowledge economy in which jobs in manual sector are being replaced by areas such as IT and finance. This has increased the demand for education. As a result, the markers of adulthood: starting work, getting married and having children, are often seen later in life. Consequently, teenagers are under pressure to stay at school, study hard and do well. However, this intense focus on education during adolescence can also be difficult for a teenager due to the biological changes they experience.

Research shows that while the body is developing during adolescence, so is the brain. During adolescence, the connections between certain areas of the brain are still developing and are not yet fully formed. The teenage brain is still forming new connections, and a brain that is forming new connections is better able to learn and remember information. Therefore, a teenage brain can learn and retain more information than an adult brain.

On the other hand, because all the connections within a teenage brain are not yet fully developed, teenagers can find it difficult to focus on future rewards or goals. As a result, teenagers generally place more importance on instant gratification than long-term rewards. Furthermore, the electronic age has provided 21st century adolescents with yet more distractions. The brain has never had so much input as today's teenagers receive. While it is a benefit to have access to so much information, teenagers need to learn to manage what comes in so they are not overloaded. With so much input, adolescents may have a problem remembering the important information.

Today's teenagers face a number of challenges that were not present for previous generations. There is more pressure for them to do well in school so they succeed in the knowledge economy and they have an overwhelming amount of distractions in the form of information and technology that they need to learn to manage. However, there is also more understanding of how the adolescent brain works and what it needs to perform at its best. So, although today's teenagers face many challenges, they have never been better equipped to tackle them.

## Speaking

- 4 Prepare a short presentation on one or more of the challenges you face as a teenager today. Remember pace, pausing and linkers.

### Speaking tip

Use pauses, discourse markers and contractions to make your answers sound more natural.



## Lessons 9–10 Popular leisure activities

- What do you do in your free time?
- Do you think you are very active?

### Listening

- 1 You are going to listen to a radio interview. The person being interviewed has recently launched a new leisure app called #GeoHash UAE. Look at the poster advertising the new app. What do you think they will talk about? What do you think geohashing is?

- 2 Listen to the interview. Were your guesses correct?

- 3 Read a part of the interview and complete the phrases in bold.



**Interviewer:** Excellent. So Rashed, **what do you** \_\_\_\_\_<sup>1</sup> of this report's findings?

**Rashed:** Well, Reem, it is concerning, but also not very surprising.

**Interviewer:** **What makes you** \_\_\_\_\_<sup>2</sup> that?

**Rashed:** Erm, well, we know that young people today are very technologically-minded, more than when we were at their age. There's a lot of technology at their fingertips and adolescence is a different experience now than it used to be.

**Interviewer:** Yes, that is true, but **what** \_\_\_\_\_<sup>3</sup> the lack of physical exercise in youth today?

**Rashed:** That is a concern. So what we need to do is try to combine young people's interest in technology with exercise, which is what we are aiming to do with our new club, GeoHash UAE.

**Interviewer:** Yes, I've heard a little about your club, but I'm not sure all our listeners have. **Would you** \_\_\_\_\_<sup>4</sup> telling us more about it?

**Rashed:** Well, Reem, as I said, the club is called GeoHash UAE, and our aim is to encourage young people across the country to step out of their homes, explore and, hopefully, get some exercise along the way.

**Interviewer:** But what is geohashing? **Can you** \_\_\_\_\_<sup>5</sup> us more about it?

**Rashed:** Certainly. Geohashing is an activity where people must find a specific location within their geohash zone.

**Interviewer:** Please \_\_\_\_\_<sup>6</sup> on.

- 4 Listen again and check your answers.

## Speaking

- 5 Choose a topic from Workbook Activity 3. With your partner, take turns to talk about it. Use the phrases below to help extend the conversation.

Please go on ...

Tell me more ...

What makes you say that?

- 6 In the interview Rashed described a new activity. In pairs, decide on another new activity that UAE teenagers might be interested in. Make notes in your notebook about your idea. Discuss the following:
- what it is
  - who it is for
  - why teenagers would like it
  - how it works
  - what the benefits are.
- 7 Change partners and take turns talking about your ideas. When you are listening:
- use the phrases you know to extend the conversation and check meaning
  - complete the Speaking Rubric in the Workbook page 87.
- 8 **21st** Use the phrases in the *Speaking tip* box to give your partner feedback based on the Speaking Rubric in your Workbook.

### Language tip

When someone is telling us about something new or explaining a new idea, we can use phrases or questions like: *Please go on. Tell me more. What makes you say that? Can you tell me more about that?* to show we are interested, extend the conversation and find out additional information.

### Speaking tip

When we are giving feedback, it is useful to present our views as opinions, for example, *I think that ...*, and to be specific by giving reasons or evidence to support our opinions, for example, *the best part was when ..., it was really good when ...*

## Lessons 11–12 Teenage problems

- Have you ever given advice to a friend?
- What advice did you give?

### Reading

**1** Huda tries to help and give advice to teenagers going through some difficult times. Read the texts and choose the correct word/expression for gaps 1–4.

- a** I'm not sure what I'm doing.
- b** stressed
- c** I'm exhausted.
- d** pressure



Subject: \_\_\_\_\_

Dear Huda,

I feel I am struggling a bit at the moment. One day I'm happy and the next I'm sad. I feel under pressure at school and people keep asking me what I'm going to do when I finish school, but I don't know yet! Sometimes I get very irate and want to stay in my room. \_\_\_\_\_<sup>1</sup>.

Please give me some advice, Yousif

Subject: \_\_\_\_\_

Dear Huda,

I feel very stressed all the time. I have so much work to do for school. Then, when I'm at home, my little brother wants me to play with him and I end up staying up late to study. \_\_\_\_\_<sup>3</sup>. Everything seems to be getting on top of me. What can I do?

Please help, Shamsa

Dear Yousif,

Thank you for being brave and asking for help. What you are going through is normal. You are trying to figure out what you want for your future. I recommend that you find someone to talk to, either a close friend or a parent. Do not put too much \_\_\_\_\_<sup>2</sup> on yourself about choosing a career path, as not everyone knows what they want to do after they leave school! When you are feeling sad, doing some sort of physical activity can help you feel better.

I hope this helps, Huda

Dear Shamsa,

Being a teenager is very challenging, and feeling \_\_\_\_\_<sup>4</sup> is fairly common. It is important to get some help and support. Perhaps share your feelings with a parent or close friend. You should work out a schedule for yourself and stick to that. Allow yourself time to play with your brother, but then ask someone else in your family to take care of him. Teenagers need about 10 hours of sleep a night so you have to prioritise that.

I hope this helps, Huda

## Speaking

- 2 Find this sentence in Huda's reply to Yousif.

*What you are going through is normal.*

What does the word *what* refer to?

- 3 **21st** Work with your partner.

- 1 Brainstorm common teenage problems.
- 2 Share your ideas with another group.
- 3 Agree and prioritise the most common problems.

### Writing tip

A useful skill when writing is being able to paraphrase: this means using different words to say the same thing.

### Language tip

We can use the word *what* at the beginning of a sentence to refer to something that was mentioned earlier.

## Writing

- 4 Read the following problems sent to Huda.

- 1 Discuss the problems with your partner.
- 2 Make notes about the main problem, and your solution.

- 5 Work in groups.

- Write a problem similar to the ones above, using at least 100 words.
- Pass the problem on to the next group, and take a problem from another group.
- Discuss the problem and write a response of at least 100 words. Try to use the word 'what' in your answer to refer to the problem.

Subject:

Dear Huda,

I usually hang out with a group of my friends after school. That's fine most of the time as we all have fun together, but sometimes they want to do things that I don't want to and I feel pressured to agree. Next week they are planning to have a car race. I don't want to do this as I know it's dangerous. What can I do? I don't want to lose my friends.

Thanks, Salem

Subject:

Dear Huda,

I think my friend is addicted to cyber space. We used to do so many things together like hanging out in the mall, going to the cinema or just chatting. Over the past few months, he has been spending all of his time online playing games. We don't hang out any more. When I do see him in school, he's tired and a bit cranky.

What can I do? I'd like my friend back.

Thanks, Essa

## Lessons 13–14 Cyberbullying

- What do you think **cyberbullying** means?
- How can someone be bullied online?



### Reading

- 1 Discuss these questions with a partner.
  - How might you know if someone you know is a victim of cyberbullying?
  - What behaviour might they show? How might their behaviour change?

Now read the opening comment on a thread on a teenage chat forum and check your answers.

- 2 **21st** What advice would you give *anon123*?

### Use of English

Read *Alia79*'s reply again in your Workbook.

Which words/expressions are used to give advice?

Which words/expressions are used to express obligation?

Can you think of any other words/expressions to give advice or express obligation?

Real Teenage Problems

Comments 3

anon123

Hi there. This is the first time I've ever written on a forum but I really need some advice. I'm seriously worried about my best friend and I don't know what to do. She used to have such a bubbly character, but recently she has become quite withdrawn. She doesn't want to leave the house or go to school. She always used to be on her phone and tablet, but now she avoids using them. She gets angry and upset when she receives emails or text messages and she seems to be receiving a lot more than before. She's even deleted her social networking account which she used to use all the time. I really don't know what to do. Can anyone help?

[REPLY](#)
[SHARE](#)

Alia79

It sounds as if...

[REPLY](#)
[SHARE](#)

Noor1994

Good advice Alia79. Also...

[REPLY](#)
[SHARE](#)



## Speaking

3 Look at the situations below. What advice could you give?

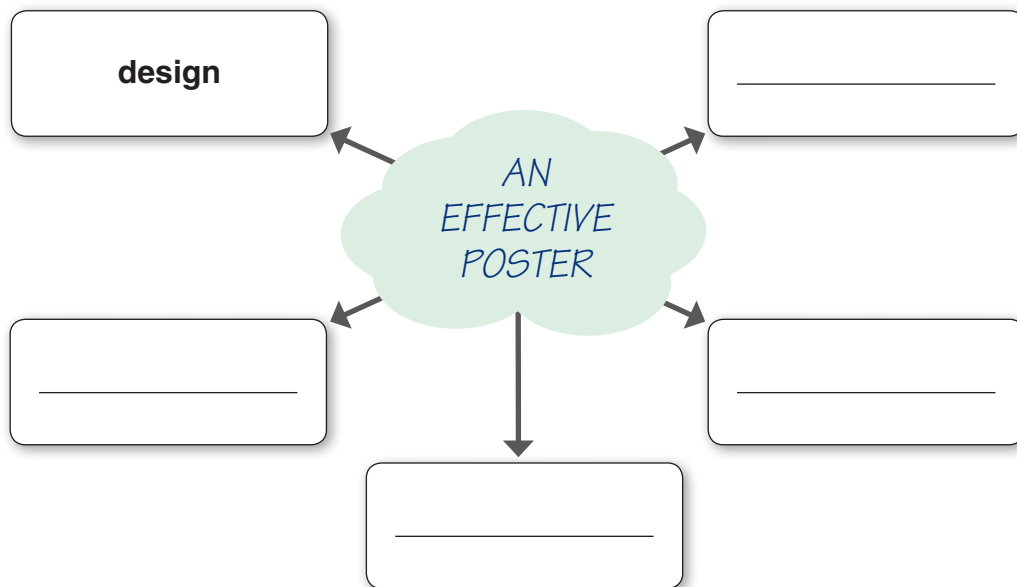
- Talk to other students and ask for their advice.
- Who gave the best advice?



## Writing

4 What makes a good awareness raising poster? Put your ideas into the mind map below.

- Now imagine your school is taking part in an international campaign to promote safety online. You have been asked to design a poster to raise awareness of cyberbullying.
- In your groups, design a poster. Don't forget to use modals for obligation or advice, where appropriate.



## Lesson 15 Recycle

- Could you live without your mobile phone?
- Which app has made your life easier?



### Speaking

- 1 Look at the picture and discuss the questions with a partner.
  - Which lesson from Unit 6 do you think the picture is referring to?
  - How has technology improved 21st Century teenagers' lives?
  - What is the most difficult thing about being a teenager in the 21st Century?

### Reading

- 2 Read the transcript below and answer the questions.

- 1 What two things does Rashed suggest we bring together to tackle the problem?
- 2 According to the interviewer, where do teenagers spend most of their free time?
- 3 What phrase is used to extend the conversation?
- 4 What encourages geohashers to get to the location first?

**Interviewer:** Good afternoon and welcome back to Radio Emirates. If you've just joined us, before the news we were talking about a recent report on young Emiratis and their free-time activities. This report has found that young people in the UAE generally spend their leisure time at home and inactive, rather than outside, doing some form of exercise. I'm joined in the studio by Rashed Al Shamsi who has recently started a new leisure club for young people here in the UAE and who hopes to help tackle this issue. Good morning, Rashed, how are you?

**Rashed:** I'm great thank you. Happy to be here.

**Interviewer:** Excellent. So Rashed, what do you think of the findings in this report?

**Rashed:** It is a concern. So what we need to do is try to combine young people's interest in technology with exercise, which is what we are aiming to do with our new club, GeoHash UAE.

**Interviewer:** Would you mind telling us more about it?

**Rashed:** When a Geohasher signs up or downloads the GeoHash UAE app, they will register their location and the app will tell them which zone they're in. Then they find out what the Geohash location is for that day within their zone. The Geohasher decides whether to take on the challenge and see if they can get to the location that day. It can be quite competitive as well because many Geohashers will try to get to the location first. Also, not every location is easy to get to and the location changes every day. Geohashers receive extra awards through the app if they are the first to the location, if they've had to travel far, and if it was difficult to get to, like up a mountain!

# Lessons 16 **Review**

## Vocabulary

**1** Connect the vocabulary terms with their definitions.

- 1** Childhood
- 2** Friendship groups
- 3** Extracurricular activities
- 4** Adulthood
- 5** Sleep debt
  
- a** Activities outside the normal school day
- b** Several people who are all friends
- c** Stage after adolescence, grown up
- d** Amount of sleep you should get, but don't
- e** Stage before adolescence

**3** Read the statements about what students do in school.  
Put a ✓ in the modal verb column you think each statement belongs in.

	should	shouldn't	must	mustn't
Speak when the teacher is speaking		✓		
Use mobiles				
Help other students				
Be late for school				
Do your homework				
Respect your teacher				
Ask questions if something is confusing				
Sleep in class				

## Language focus

**2** Read the following sentences.  
Write new sentences underneath using *If only/I wish* to transform them into statements of regret.

- 1** Amir did badly on his exam.  
\_\_\_\_\_
- 2** Your beach holiday is over.  
\_\_\_\_\_
- 3** You lost touch with an old friend who moved to Oman.  
\_\_\_\_\_
- 4** In the 18th century, it would take months to travel from Great Britain to America by ship.

## Lessons 17–18 Project

- To compare and contrast teenagers from two different countries.

### Project preparation and planning

- Do you have a friend from another country?

**1** List the activities you do after school, then compare your activities with a partner.

**2** Think about some of the countries you know and choose two countries to talk about. Discuss what you think the most popular after school activities are in those countries.

- Make a KWL chart, like the one below, in your notebook. Complete the chart about teenagers from the two countries you have chosen.

What I know	What I want to know	What I have learned

**3** Now, go online and research one of the points below for the countries you targeted in your KWL chart. When you have finished, share the information with your partners in the group.

- Do the schools provide after school clubs? Name some of the clubs.
- Have the school clubs changed in the past ten years? Name some new clubs that the teenagers are interested in.
- Are sports very important? Which is more popular: outdoor or indoor sports? Name some famous sports that teenagers play.
- Do they have reading clubs? What kinds of books do teenagers like to read? Name some well-known books.
- Where do teenagers go after school or at the weekends? Name some places they might visit.

#### Did you know?

While searching online it's very important to be specific with your search words.



- 4 In your group, talk about all the information you have found. While listening to each other, you should prepare notes. Remember these notes should be easy to read because you will use them later.
- 5 Swap groups as assigned by your teacher. Tell the group about the two countries you have researched. Listen carefully while your new group members are talking about their countries, and fill in the table.

Country	What activities would you most like to try?

- 6 Now, plan your own after school activities according to what you have learned and liked the most.

Sunday	
Monday	
Tuesday	
Wednesday	
Thursday	
Weekend	



# LITERATURE

## *Oliver Twist* by Charles Dickens

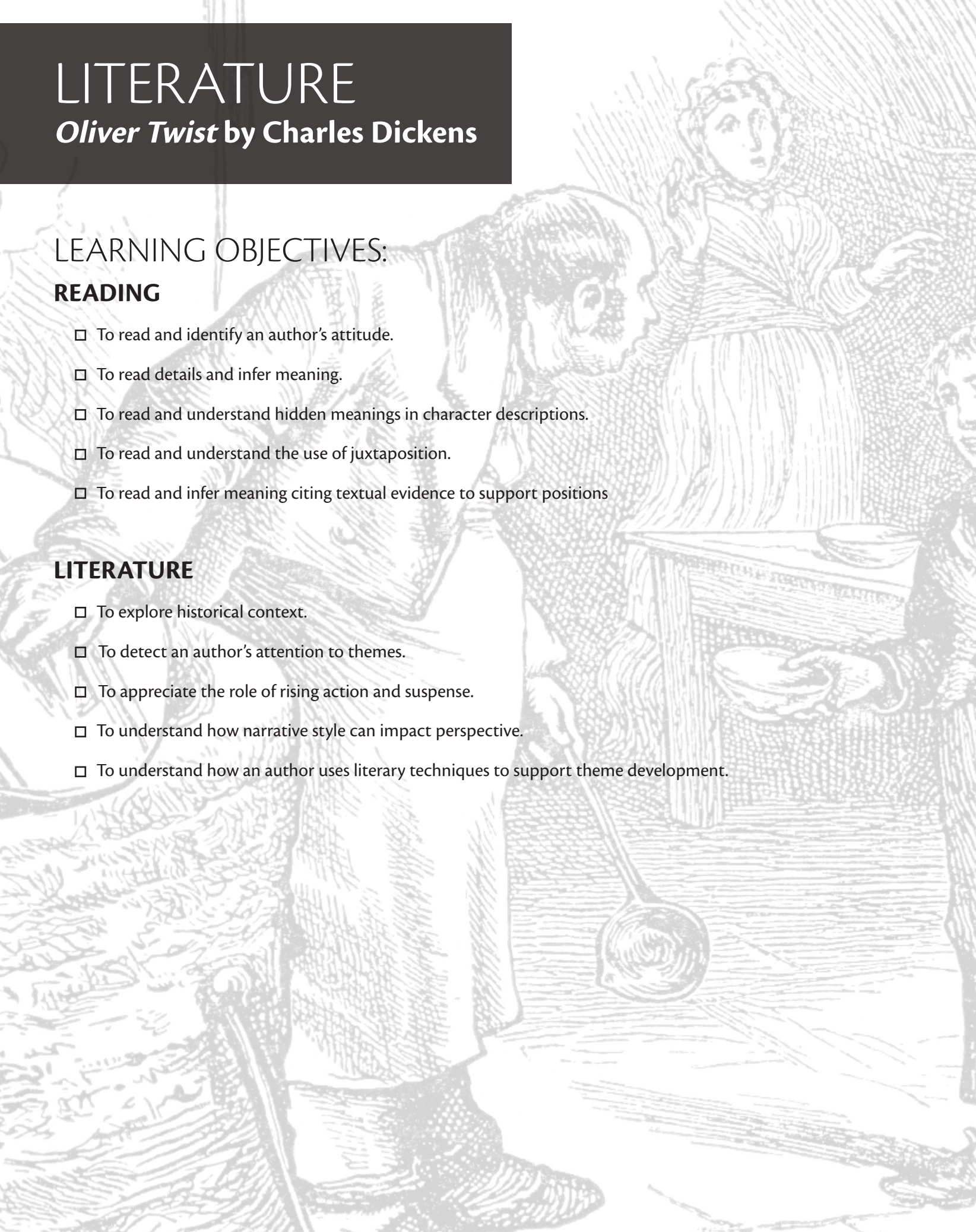
### LEARNING OBJECTIVES:

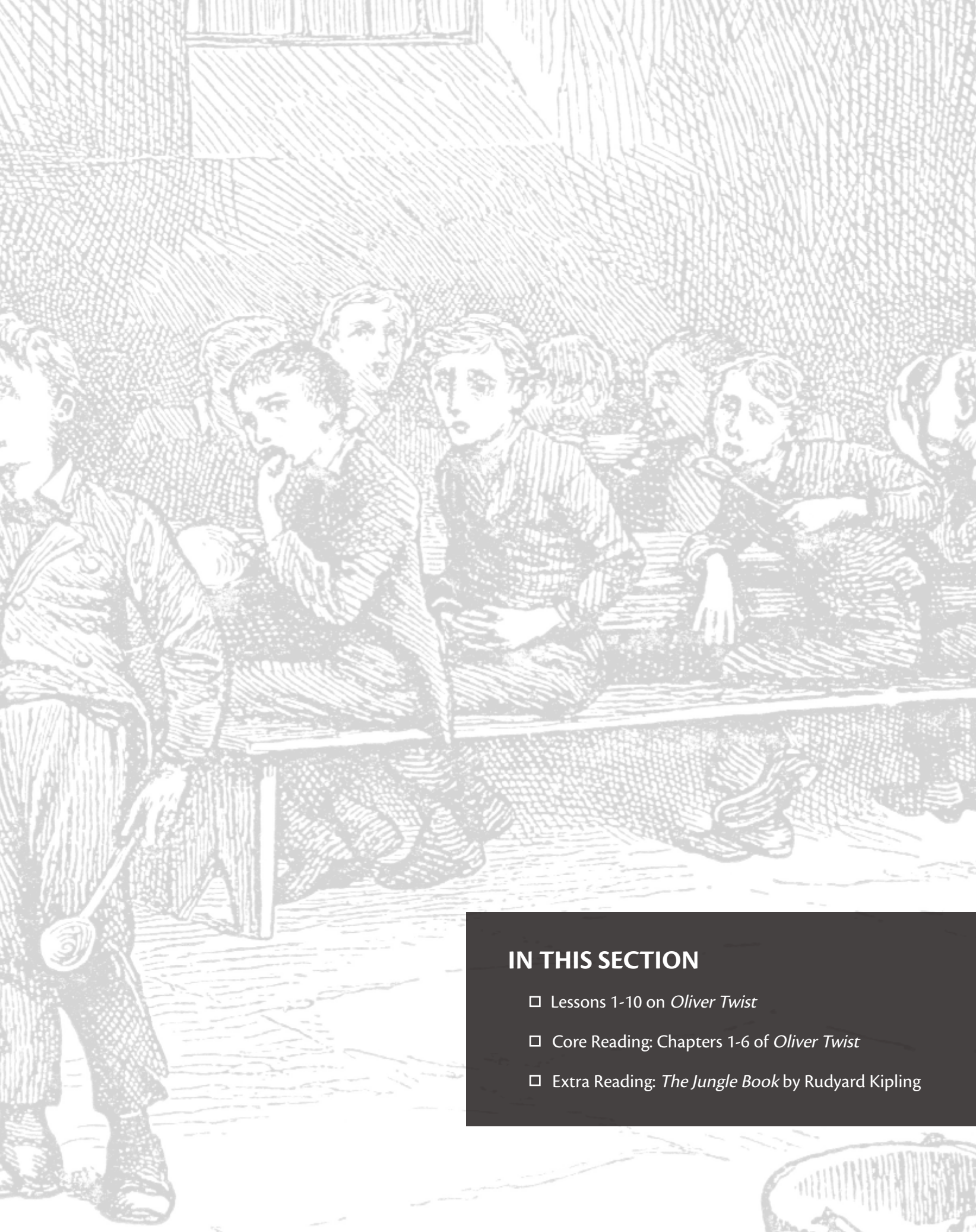
#### READING

- ☐ To read and identify an author's attitude.
- ☐ To read details and infer meaning.
- ☐ To read and understand hidden meanings in character descriptions.
- ☐ To read and understand the use of juxtaposition.
- ☐ To read and infer meaning citing textual evidence to support positions

#### LITERATURE

- ☐ To explore historical context.
- ☐ To detect an author's attention to themes.
- ☐ To appreciate the role of rising action and suspense.
- ☐ To understand how narrative style can impact perspective.
- ☐ To understand how an author uses literary techniques to support theme development.





## IN THIS SECTION

- ❑ Lessons 1-10 on *Oliver Twist*
- ❑ Core Reading: Chapters 1-6 of *Oliver Twist*
- ❑ Extra Reading: *The Jungle Book* by Rudyard Kipling



## Lessons 1–2 **Context and Author Attitude in *Oliver Twist***

- To read and identify an author's attitude in a text.
- To explore the historical context of *Oliver Twist*.

### Speaking

**1** Look at the photos on the page and discuss the questions, giving reasons for your answers where possible.

- What do you think the story might be about?
- Where do you think the story is set?
- When do you think the story is set?



**2** The first chapter in the story *Oliver Twist* is called 'The Workhouse'. Do you know what a "workhouse" is or was? Note down some ideas using the images to help you

### Reading

**3** Read the information about workhouses. Were your guesses correct?

#### **Victorian Workhouses and The Poor Law Amendment of 1834**

In Victorian England, the upper and middle classes were having to pay more and more taxes to cover the cost of the poor in the country. Poor people could ask for help if they were out of work and unable to feed or clothe themselves. However, due to the increasing cost, a decision was made to introduce *The Poor Law Amendment*.

Under this amendment to the *Poor Law*, the poor had to agree to go to a workhouse if they wanted to ask for help with clothing, food or shelter. If they didn't go to a workhouse and were unemployed, they would be sent to Debtor's

prison. Many did not want to go to a workhouse because the living conditions were deliberately harsh. If a working man with a family had to go to the workhouse, so too did his family, including his wife and children. However, families were separated in a workhouse. Men were separated from their wives, and children from their mothers. In addition, those living in the workhouse would be fed small amounts of basic food, such as **gruel** and bread. Further, everyone in the workhouse, including children, were forced to do hard labour, such as crushing rocks for hours a day.

Despite the hard living conditions, many people were in support of workhouses

and this change to the *Poor Law*. There were many in the middle and upper classes who were especially happy to see their taxes decrease, the number of beggars on the streets go down and to see poor people have to work hard for money or help.

On the other hand, there were many who were against the change to the *Poor Law* and the workhouses. They believed that workhouses were prisons for the poor, and many of those who lived there were there through no fault of their own. This became more and more apparent as the populations of workhouses contained an increasing number of children, especially orphans.

### Focus

It can be very important to understand the historical **context** of a story as it can give a reader a deeper understanding of the text.



An illustration of Charles Dickens in his study.

**4** *Oliver Twist* was written in 1837, three years after *The Poor Law Amendment*. Read the extracts from the beginning of the novel and answer the questions. Provide evidence where possible.

- 1** Where is the action taking place?
- 2** Who is Oliver Twist?
- 3** Overall, do you believe the tone is positive or negative?
- 4** Do you believe Oliver Twist is going to have an easy or difficult, or sad or happy life based on this introduction?
- 5** What do you think might be the author's view of workhouses?

In a large, cold **workhouse** in a town in England a boy named Oliver Twist was born. He was brought into a world of sorrow and trouble by a local surgeon and nurse. It seemed doubtful that he would live very long as he initially struggled to breathe, gasping for breath on a little mattress. After a few struggles, Oliver breathed, sneezed, and screamed to let all the other inmates of the workhouse know that he had arrived. The pale face of a young woman raised feebly from the pillow, and a faint voice said, "Let me see the child, and die."

### Reading tip

Writers often use their texts to comment on aspects of their society, and draw the reader's attention to certain issues. Through analysis of textual clues, it can be possible to discern the **author's point of view**.

He was an **orphan** of a workhouse, alone in the world, despised by all and pitied by none.

## Writing

- 5** Based on what you know so far, what do you think the story is going to be about? What do you think will happen to Oliver over the course of the novel? Write down your predictions.

## Lessons 3–4 **Characterisation and Children in *Oliver Twist***

- Prior reading: Chapter 1
- To read details and infer meaning about characters in *Oliver Twist*.
- To detect an author's attention to themes and their historical context.

### Speaking

- 1** In groups, discuss your responses to the questions.
  - 1** How old is Oliver when he is moved from the orphanage to the workhouse?
  - 2** What do you think Oliver's life would be like in a workhouse?
  - 3** Do you think the conditions of a workhouse would give a child a good life?

### Reading

- 2** Read the description of the orphanage from Chapter 1 line 17 "The orphanage owner..." to line 20 "... food or neglect" and answer the questions.
  - 1** Who is Mrs. Mann? Does she seem like a good woman? Why or why not?
  - 2** Do you think the orphanage would be a good home for a child? Why or why not?
- 3** How did Oliver feel when he left the orphanage? Look at the chapter and underline the evidence in the text. Why do you think he felt that way?
- 4** Later in the chapter, Oliver is living in the workhouse. Read the passage from line 35 "In the workhouse ..." to line 57 "... which surrounded him." Questions 1-5 are based on this passage.
  - 1** Which choice best summarises the passage?
    - a** Largely as a result of the circumstances of his birth, a character leads a difficult life.
    - b** An uncaring official disciplines a character because he does not understand him.
    - c** A character who is barely surviving under difficult living conditions, asks for relief and is punished for it.
  - 2** In lines 38-39, it states that "Oliver and his companions were very hungry, but they never asked for a second bowl of gruel." Why do you think this is?
    - a** They were told they are not allowed a second bowl.
    - b** They are afraid to ask for a second bowl.
    - c** They don't like the taste of the gruel.
  - 3** In line 46, "faint" most nearly means
    - a** pale.
    - b** hazy.
    - c** weak.
  - 4** Which choice best describes the master, Mr. Bumble and the workhouse board's reaction to Oliver asking for more food?

#### Reading tip

It is important to notice the details an author gives in their writing and think about why they made these choices. By doing this, we can gain a deeper understanding of a text.



- a They thought calmly about why Oliver acted the way he did and made an appropriate decision.
  - b They were excessively shocked and surprised, and made an unjust decision.
  - c They argued about what to do, and made a questionable decision.
- 5 In the last paragraph of the passage, the author includes the descriptions of Oliver's confinement, the walls, his small hands, and his tears primarily to
- a emphasise the cold and harsh treatment of a character.
  - b foreshadow what will happen to a character.
  - c offer an idea of how important childhood is.

## Writing

- 5 Think about how characters are presented in Chapter 1. Using the graphic organiser, note down details from the text for each character, and your personal response to each one.

CHARACTER	DETAILS FROM TEXT	WHAT I THINK ABOUT THEM
Mrs. Mann	<ul style="list-style-type: none"> <li>• orphanage owner</li> <li>• a very unkind woman</li> <li>• didn't care about orphans</li> </ul>	
Mr. Bumble		
Workhouse Master		
Mr. Gamfield		
The Judge		

- 6 Why do you think Charles Dickens presents the characters who have control over Oliver's life in this way? Think about what you know about the historical context of the novel and write a response.

### Focus

Remember, an author is often commenting on issues relevant to the context of their time. They do this in many ways, such as through **characterisation**.

# Lessons 5–6 **Rising Action and Suspense in *Oliver Twist***

- Prior reading: Chapter 2
- To read and understand hidden meanings in character descriptions in *Oliver Twist*.
- To appreciate the role of rising action and suspense in narrative fiction.

## Speaking

- 1** In pairs, think about what has happened so far in *Oliver Twist*. Make notes of the main points of action on the plot diagram.

Rising Action

Exposition  
Oliver is born

- 2** What is your personal opinion of Oliver Twist as a character? What words would you use to describe him?
- 3** How do you think the author wants you to view Oliver? Provide evidence for your answer where possible.

### Reading tip

Authors sometimes reflect characters' personalities or morals through their physical appearance. Evil characters are often presented as *ugly*, whereas good characters are often described as *beautiful* or *handsome*.

### Focus

Most fictional stories follow a similar plot structure. This structure has specific stages of plot development: *exposition*, *rising action*, the *climax* or *major conflict*, *falling action* and *resolution*.

## Reading

- 4** Read from the beginning of Chapter 2 "Oliver walked twenty miles ..." to line 10 "... upon a doorstep." Oliver has just run away from the workhouse and is on his way to London. Questions 1-3 are based on this passage.
  - 1** How do you think Oliver Twist is feeling in this passage? How do you know?
  - 2** How does the author emphasise Oliver's feelings and his situation in the text? Underline the evidence in the passage.
  - 3** Do many people help Oliver during his journey? How do you know?
- 5** Later in Chapter 2, Oliver meets Jack Dawkins or 'The Artful Dodger' and Fagin who looks after Jack and some other boys. Read the descriptions of these two characters and answer the questions.
  - 1** How old is Jack Dawkins? Do his clothes match his age? Does his behaviour match his age?
  - 2** Jack Dawkins describes Fagin as a "respectable old man." Does he appear respectable in the description? Why or why not?
  - 3** What opinion would you form of their personalities based on their appearance?





The boy was about Oliver's age but was one of the strangest looking boys that Oliver had ever seen. He was a stubby-nosed, flat-browed, common-faced boy, and was as dirty as one could imagine, but he had the airs and manners of a man. He was  
 5 short for his age: with rather bent legs, and little, sharp, ugly eyes. His hat was stuck on the top of his head so lightly, that it threatened to fall off every moment - and would have done so, very often, if he had not had a habit of every now and then giving his head a sudden twitch, which brought it back to its  
 10 old place again. He wore a man's coat, which reached nearly to his heels. He had rolled the sleeves up, half-way up his arms and had his hands planted in the pockets of his corduroy trousers.



In a frying pan, which was on the fire, some sausages were cooking, and standing over them, with a toasting-fork in his hand, was a very old shrivelled man, whose wicked and  
 5 repulsive face was covered by a quantity of matted red hair. He was dressed in a greasy gown, with his throat bare, and seemed to be dividing his attention between the frying pan and the clothes horse, over which a great  
 10 number of silk handkerchiefs were hanging.

## Speaking

- 6 In groups, discuss your responses to the questions and provide evidence from the text where possible.
  - 1 What is Oliver's situation when he meets The Artful Dodger? What does Dodger do?
  - 2 What do Fagin, Dodger and the boys do for Oliver when he arrives at the house? Do they seem kind or cruel?
  - 3 What 'game' do the boys and Fagin play? What do you think of the game?
  - 4 What do you think the boys do for work each day? Do you believe that they make handkerchiefs?
  - 5 Do you trust the Artful Dodger or Fagin? Why or why not?
- 7 Look back to the plot diagram in Activity 1. Are there any more events you need to add? Think about Oliver's situation at the end of Chapter 2 and your answers to the previous questions. How is the author building tension and suspense in the story? What do you think might happen next? Discuss your ideas in groups.

## Lessons 7–8 **Morals and Mob Mentality in *Oliver Twist***

- Prior reading: Chapter 3
- To read and understand the use of juxtaposition to emphasise message in *Oliver Twist*.
- To understand how narrative style can impact the perspective of a scene in a text.

### Speaking

- 1 Think about your predictions from last lesson. What happened in Chapter 3? Were your predictions correct? What conflict did we see unfold? Discuss in groups.

### Reading

- 2 At the beginning of Chapter 3, Dodger, Charley Bates and Oliver leave Fagin's house to work outside that morning. Read the extract and answer the questions.
  - 1 What is the 'work' that Dodger and Charley Bates do that morning?
  - 2 Read the Focus box. What is Oliver's reaction as he watches Dodger and Fagin take the handkerchief? Underline the details in the text that help you visualise the scene and understand Oliver's emotions.
  - 3 Who do the boys take the handkerchief from?

#### Focus

In *Oliver Twist*, Charles Dickens uses a **third person narrative voice** that is **limited omniscient**. This means that the narrator knows the thoughts and feelings of some of the characters in the story, but not all of them.



5 Oliver walked a few paces after them and stood looking on in silent amazement. The old gentleman was a very respectable-looking person. He was dressed very well. He had picked up a book from the stall, and there he stood, reading away. Oliver watched with horror and alarm as he stood a few paces off, looking on with his eyelids as wide open as they would possibly go, to see the Dodger plunge his hand into the old gentleman's pocket, and pull out a handkerchief! The Dodger handed it to Charley Bates and they both ran away around the corner at full speed!

10 In an instant the whole mystery of the handkerchiefs, and the watches, and the jewels, and Fagin rushed upon the boy's mind. He stood with the blood tingling through all his veins from terror, that he felt as if he were in a burning fire. Then, confused and frightened, he began to panic, and, not knowing what he was doing, ran off as fast as he could.

- 3 Read from line 27 "In the very instant ..." to line 49 "... faces that surrounded him in Chapter 3." Questions 1-5 are on this passage.
  - 1 Who is the first person to shout "Stop thief!"? Who repeats it afterwards?
  - 2 How many people are chasing Oliver? How do you know?
  - 3 Do any of the people ask for details or evidence of Oliver's guilt? Do you think they care whether he is the real thief? Why or why not?

- 4 Dickens uses the word “they” throughout the passage to describe the people chasing Oliver mainly to
- a emphasise the loss of any individualism in a group of people.
  - b reflect the growing anger in a group of people.
  - c reinforce the importance for a group of people to agree.
- 5 What other words does Dickens use to describe the group of people chasing Oliver in this passage? Underline them. What effect do these words create?

4 Think about the events that follow later in Chapter 3 and answer the questions, providing evidence from the text where possible.

- 1 What is Mr. Brownlow’s treatment of Oliver after he is caught by the mob?
- 2 How does Mr. Brownlow’s behaviour compare to the mob, the policeman and the judge’s treatment of Oliver?
- 3 What do you think of Mr. Brownlow’s character at this point in the story?
- 4 Why do you think Dickens chooses to juxtapose Mr. Brownlow’s kindness with the behaviour of others?

## Writing

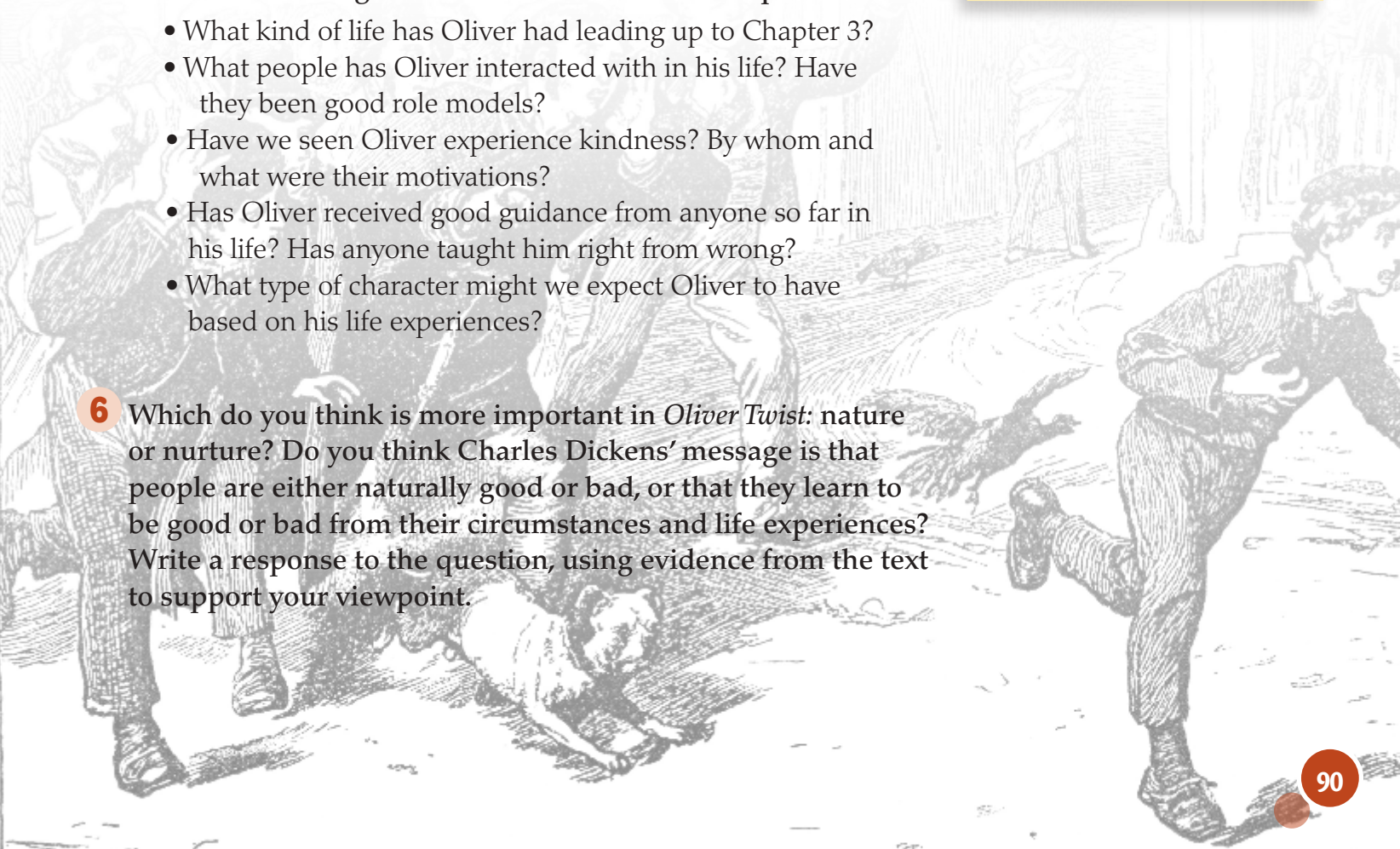
5 Think about and note down your answers to the questions. Share your views with a partner, giving reasons for your answers and citing evidence from the text where possible.

- What kind of life has Oliver had leading up to Chapter 3?
- What people has Oliver interacted with in his life? Have they been good role models?
- Have we seen Oliver experience kindness? By whom and what were their motivations?
- Has Oliver received good guidance from anyone so far in his life? Has anyone taught him right from wrong?
- What type of character might we expect Oliver to have based on his life experiences?

6 Which do you think is more important in *Oliver Twist*: nature or nurture? Do you think Charles Dickens’ message is that people are either naturally good or bad, or that they learn to be good or bad from their circumstances and life experiences? Write a response to the question, using evidence from the text to support your viewpoint.

### Reading tip

Authors use **juxtaposition** to highlight their message through contrast.





## Lessons 9–10 **Character and Appearances in *Oliver Twist***

- Prior reading: Chapter 4
- To read and infer meaning citing textual evidence to support positions.
- To understand how an author uses literary techniques to support theme development.

### Speaking

- 1** Think back to Chapter 3 and your work last lesson. Discuss the questions in groups, note down evidence from the text and what we can infer from this information.

- What can you remember about Mr. Brownlow's treatment of Oliver compared to how the mob, the policeman and the judge treated him?
- Who seemed to care about Oliver the most?

#### Reading tip

It is important to be able to support your viewpoint with evidence from the text.

Mr. Brownlow		The mob, the policeman, the judge	
What he does / says	What we can infer	What they do / say	What we can infer

- 2** Some commentators state that Mr. Brownlow takes the time to *see* Oliver as a person, which is not something others do. Read the extracts and discuss the questions

- What does Mr. Brownlow do in each extract? Do his actions support the statement? Why or why not?
- How do Mr. Brownlow's actions compare to how Mr. Bumble or Fagin see and treat Oliver? Are they kind to Oliver? Why or why not?
- Think about how the author describes the physical appearance of Mr. Bumble, Fagin, Mr. Brownlow and Oliver. How are these descriptions of appearances connected to the presentation of their characters?

"There is something in that boy's face," said the old gentleman to himself as he walked slowly away, tapping his chin with the cover of the book, in a thoughtful manner; "something that touches and interests me. Can he be innocent? He looked like... Oh my!" exclaimed the old gentleman, halting very abruptly, and staring up into the sky, "Where have I seen something like that look before?"

"Let me hear your story; where you come from; who brought you up; and how you got into the company in which I found you. Speak the truth, and you shall not be friendless while I live."

## Reading

**3** Chapter 4 begins with Oliver recovering from an illness at Mr. Brownlow's house. Read from line 17 "There was a portrait ..." to line 28 "... the lady in the picture." Questions 1-5 are on this passage.

- 1** What does Oliver look at on the wall? What is his reaction?
- 2** Does Oliver know who the woman is? Do we? Who do you think it might be?
- 3** How does Oliver describe the face of the woman?
- 4** What is Mr. Brownlow's reaction to seeing Oliver next to the picture?
- 5** How can we further understand this scene when we apply our knowledge of the author's connection between appearances and character?

**4** Later in the chapter, Oliver is feeling better. Read from line 29 "They were happy days ..." to line 51 "interposed Oliver." Questions 1-4 are on this passage.

- 1** Which choice best describes the treatment of appearances and character in the passage?
  - a** There are descriptions of the house, but none of people's characters.
  - b** There are descriptions of characters, but no descriptions of the house.
  - c** There are descriptions of both the characters and the house, but no clear link between the two.
  - d** There are clear links between the descriptions of the house and the characters.
- 2** Which line best supports your answer to the previous question?
  - a** Lines 29-31 "Everything was so ... was wonderful."
  - b** Lines 33-35 "One evening ... a little while."
  - c** Lines 38-39 "When he saw ... sit down."
  - d** Lines 49-50 "My dear child ... give me cause."
- 3** What do you think is the significance of Mr. Brownlow dressing Oliver in "a complete new suit, a new cap, and a new pair of shoes"?
- 4** Why do you think Oliver reacts so strongly when he thinks Mr. Brownlow is going to send him back to the streets?



### Focus

An author uses many different literary techniques to explore themes in novels. This can be through descriptions of *settings* or *characters* or through their use of *juxtaposition*, *imagery*, *context*, or *narrative voice* to name a few.

## Writing

- 6** Dickens' use of appearances in his characterisation is strongly connected to the theme of nature and nurture explored in the novel. Write a response in support of this statement. Consider what you have covered so far in your lessons, remember to cite textual evidence to support your points and use appropriate terminology.

### Chapter 1

#### The Workhouse

In a large, cold **workhouse** in a town in England a boy named Oliver Twist was born. He was brought into a world of sorrow and trouble by a local surgeon and nurse. It seemed doubtful that he would live very long as he initially struggled to breathe, gasping for breath on a little mattress. After a few struggles, Oliver breathed, sneezed, and screamed to let all the other inmates of the

5 workhouse know that he had arrived. The pale face of a young woman raised feebly from the pillow, and a faint voice said, "Let me see the child, and die."

The surgeon had been sitting with his face turned towards the fire, giving the palms of his hands a warm and a rub. As the young woman spoke, he rose, advanced to the bed and said, in a surprisingly kind tone, "Oh, you must not talk about dying yet." The patient shook her head and

10 stretched out her hand towards the child. The surgeon deposited the baby in her arms. She imprinted her cold white lips passionately on its forehead, passed her hands over her face, gazed wildly round, shuddered, fell back and died.

"Poor dear!" said the nurse, "She came here last night. No one knows where she's from." She wrapped Oliver in an old blanket. He was an **orphan** of a workhouse, alone in the world, despised

15 by all and pitied by none.

During the early years of his childhood, Oliver was brought up in an **orphanage** that had connections with the workhouse. The orphanage owner, Mrs. Mann, was a very unkind woman who did not care about the orphans. The conditions were appalling. The children were barely considered and were always left hungry. The orphanage was filthy and dangerous and many of

20 the children died from cold, lack of food or neglect. By his ninth birthday, Oliver Twist was a pale,

#### Vocabulary

**workhouse:** a place where very poor people in Britain used to work for food and a place to stay

**orphan:** a child whose parents are dead

**orphanage:** a home for children whose parents are dead

thin child, much smaller than he should be. Despite this, he had a good sturdy spirit.

On his ninth birthday, the orphanage had a surprise visit from Mr. Bumble, much to the dismay of Mrs. Mann. Mr. Bumble was a fat community official who had an air of importance around him that forced everyone to obey his wishes. He met with Mrs. Mann and declared "Oliver Twist is now  
25 too old to remain here, so the community board has decided to bring him back to the workhouse. I have come out myself to take him there. So, let me see him at once."

"I'll fetch him directly," said Mrs. Mann, leaving the room. Not long after, Oliver was led into the room. "Bow to the gentleman, Oliver," instructed Mrs. Mann. Oliver bowed immediately.

"Will you go along with me, Oliver?" asked Mr. Bumble grandly. Oliver told him that he would.

30 With a slice of bread in his hand, and a little brown cloth cap on his head, Oliver was then led away by Mr. Bumble from the wretched orphanage where he had spent his gloomy infant years. And yet he burst with an agony of childish grief as the gate closed after him. He was leaving behind his home and the only friends he had ever known, and a sense of his loneliness in the great wide world sank into his heart for the first time.

35 In the workhouse, Oliver soon learned that the workers were issued three meals of thin **gruel** a day, with an onion twice a week, and half a roll on Sundays. The room in which the boys were fed was a large stone hall, with a copper pot at one end, out of which the master, dressed in an apron for the purpose, with one or two assistants, served the gruel at mealtimes. Oliver and his companions were very hungry, but they never asked for a second bowl of gruel.

40 After three months, Oliver was truly in need of a second helping of the awful gruel to avoid **starvation**. He was miserable and desperate with hunger. He rose from the table, and advanced to the master, bowl and spoon in hand, said "Please, sir, I want some more." The master was a fat, healthy man but he turned very pale. He gazed in astonishment on the small rebel for some seconds, and then clung for support to the copper pot. The assistants were paralysed with wonder;  
45 the rest of the boys were paralysed with fear.

"What!" gasped the master in a faint voice.

"Please, sir," repeated Oliver, "I want some more."

The master aimed a blow at Oliver's head with the spoon, hit his arm, and shrieked aloud for Mr. Bumble to come to deal with Oliver Twist. Mr. Bumble did not know what to do so he brought the  
50 issue to the workhouse board for advice. An animated discussion took place. Oliver was ordered

### Vocabulary

**gruel:** a liquid meal made from oatmeal boiled in milk or water

**starvation:** suffering or death caused by having not enough food

to stay in a small room away from everyone else and an advert was hung on the outside of the gate, offering a reward of five pounds to anybody who would take Oliver Twist off the hands of the workhouse.

Oliver was left in confinement for a week. He cried bitterly all day, and when the long, dismal night came, he spread his little hands before his eyes to shut out the darkness, and curled up in the corner, trying to sleep. The cold, hard walls were protection in the gloom and loneliness which surrounded him.

One morning, Mr. Gamfield, a **chimney sweep**, was passing the workhouse and noticed the advert on the gate. He did a quick calculation of the amount of money he was in debt for and realised that the five pounds being offered for Oliver would solve all his problems. He approached the workhouse and asked if he could take the boy to be his **apprentice**. He did not care that the work could kill Oliver, he was only thinking of the money. Mr. Bumble did not care about Oliver's well-being and so he agreed that Mr. Gamfield could have Oliver, depending on whether the deal was approved by a judge.

Oliver was cleaned up and given a clean shirt to wear as well as a bowl of gruel and an unusual allowance of bread for his appearance before the judge. Mr. Bumble gave him strict instructions to behave and to agree with everything that he was going to say. It was the critical moment of Oliver's fate. It almost seemed he was to be a chimney-sweep apprentice, no doubt meeting death in one of the chimneys, but the kind judge looked at Oliver and recognised that he was terrified by the idea. He asked Oliver why he looked so pale and distressed. Oliver told him that he would much rather go back to the workhouse to starve or be beaten than to go work for the horrible chimney-sweep. With that, the judge refused to approve the deal and ordered that Oliver be taken back to the workhouse. The next morning, the public were once again informed that five pounds would be paid to anybody who would take possession of Oliver Twist.

That night was cold, dark and dreary. Oliver looked out the window of the room he had been sleeping in. The stars seemed farther from the earth than he had ever seen them before. There was no wind and the shadows thrown by the trees upon the ground looked death-like, from being so still. He softly opened the door of the room. He used the expiring light of a candle to tie the few items of clothing he had in a **handkerchief** and sat down on a bench to wait for morning. With the first ray of light that struggled through the cracks in the shutters, Oliver arose and opened the front door of the workhouse. After one timid look around – and a moment's pause of **hesitation** – he closed it behind him and was in the open street. He looked to the right and to the left, uncertain whether he should leave.

## Vocabulary

**chimney sweep:** a person whose job is cleaning out the structure that allows smoke to escape from a fireplace

**apprentice:** a person who is learning a trade from a skilled employer, usually working for

low wages

**handkerchief:** a square of cotton used to wipe the nose

**hesitation:** the action of pausing before saying or doing something



He remembered seeing wagons toiling up the hill. He took the same route and walked quickly.  
85 His heart beat rapidly when he thought of the trouble he would get in if he was caught, and he half decided to turn back. He had come a long way though, so he decided to continue on his way. Besides, it was so early that there was very little fear of being seen, so, he walked on. When he

was nearly five **miles** away from the town, he heard someone coming along the road. He ran and hid behind hedges, fearing that he might have been followed and be taken back to the workhouse.  
90 Then he sat down to rest by the side of a wall, and began to think – for the first time – where he had better go and try to live.

The wall he sat on had large characters painted on it, showing that it was just seventy miles from that spot to London. The name awakened a new train of ideas in the boy's mind. London! That great place! Nobody, not even Mr. Bumble, could ever find him there! He had often heard the old  
95 men in the workhouse say that no lad of spirit wanted for anything in London, and that there were ways of living in that vast city, which those who had grown up in the country had no idea of. It was the very place for a homeless boy, who would die in the streets unless someone helped him. As these things passed through his thoughts, he jumped upon his feet, and again walked forward.

### Vocabulary

**mile:** a unit of measurement that is the same as about 1.6 kilometres

## Check your Understanding

**1** How old is Oliver Twist when it is decided he is too old for the orphanage?

---

**2** Where does the action take place in Chapter 1? Tick the locations.

- |                                       |                                     |
|---------------------------------------|-------------------------------------|
| <input type="checkbox"/> London       | <input type="checkbox"/> a hospital |
| <input type="checkbox"/> a workhouse  | <input type="checkbox"/> a street   |
| <input type="checkbox"/> a park       | <input type="checkbox"/> a factory  |
| <input type="checkbox"/> an orphanage |                                     |

**3** Why do Mr. Bumble and the community board want someone to take Oliver away?

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**4** Put the sentences in order to make a summary of Chapter 1.

- \_\_\_ Mr. Bumble and the workhouse board decide to offer a reward of five pounds for anyone to take Oliver from the workhouse.
- \_\_\_ Oliver grows up in an orphanage.
- \_\_\_ Oliver escapes from the workhouse and decides to walk to London.
- \_\_\_ The judge rules that Mr. Gamfield, the chimney-sweep, can not take Oliver.
- \_\_\_ Oliver's mother dies.
- \_\_\_ Mr. Bumble takes Oliver to the workhouse.
- \_\_\_ Oliver Twist is born in a workhouse in a town in England.
- \_\_\_ Oliver asks for more gruel when he is close to starvation.

**5** Do you think Oliver is a good or bad person? Why?

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## Chapter 2

### Oliver's New Family

Oliver walked twenty miles that day and all that time tasted nothing but a crust of dry bread, and a few mouthfuls of water. When the night came, he turned into a field and crept under a haystack, determined to lie there until morning. He felt frightened at first, for the wind moaned sadly over the empty fields. He was cold and hungry, and more alone than he had ever felt before. Being very  
5 tired with his walk, however, he soon fell asleep and forgot his troubles.

He spent the next seven days walking and begging for food and water. Most people ignored him but a few kind-hearted people offered him small amounts of food that helped him to continue his journey. Finally, he reached a small town just outside London. The sun was rising in all its splendid beauty, but the light only served to show the boy his own loneliness, as he sat, with bleeding feet  
10 and covered with dust, upon a doorstep. He sat quietly watching people and thinking of how far he had come. He noticed that a boy, who had passed him carelessly some minutes before, had returned, and was now surveying him from the opposite side of the street. He did not give him any attention at first, but the boy continued to observe him for so long, that Oliver raised his head, and returned his steady look. Upon this, the boy crossed over, and walking close up to Oliver, said  
15 "Hello! Are you ok?"

The boy was about Oliver's age but was one of the strangest looking boys that Oliver had ever seen. He was a stubby-nosed, flat-browed, common-faced boy, and was as dirty as one could imagine, but he had the airs and manners of a man. He was short for his age: with rather bent legs, and little, sharp, ugly eyes. His hat was stuck on the top of his head so lightly, that it threatened to fall off  
20 every moment - and would have done so, very often, if he had not had a habit of every now and then giving his head a sudden twitch, which brought it back to its old place again. He wore a man's coat, which reached nearly to his heels. He had rolled the sleeves up, half-way up his arms and had his hands planted in the pockets of his corduroy trousers.

"I am very hungry and tired," replied Oliver, the tears standing in his eyes as he spoke. "I have  
25 walked a long way. I have been walking these seven days."

"Walking for seven days!" said the young gentleman. "Oh, I see. Come, you want food, and you shall have it. Up with you!"

Assisting Oliver to rise, the young gentleman took him to a nearby shop, where he purchased some meat and a half loaf of bread. He gave them to Oliver who made a long and hearty meal, during  
30 the progress of which the strange boy eyed him from time to time with great attention.

"Going to London?" asked the strange boy.

"Yes," replied Oliver.

"Got anywhere to stay?"

"No."

35 "Money?"

"No." The strange boy whistled, and put his arms into his pockets, as far as the big coat-sleeves would let them go.

"Do you live in London?" inquired Oliver.

40 "Yes. I do, when I'm at home," replied the boy. "I suppose you want some place to sleep in tonight, don't you?"

"I do, indeed," answered Oliver. "I have not slept under a roof since I left the countryside."

"Don't worry," said the young gentleman. "I've got to be in London tonight and I know a respectable old gentleman who lives there. He'll give you lodgings for nothing."

45 This unexpected offer of shelter was too tempting to be resisted, especially as it was immediately followed up with a promise that the old gentleman would provide Oliver with a comfortable place. This led to a friendly conversation, from which Oliver discovered that his friend's name was Jack Dawkins, and that among his friends he was better known as 'The Artful Dodger'. He explained that he was a **protégé** of the elderly gentleman.

50 As John Dawkins objected to entering London before nightfall, it was nearly eleven o'clock when they reached the city. The Dodger travelled at a rapid pace, directing Oliver to follow close behind. Although Oliver had enough to occupy his attention with keeping his leader in sight, he could not help taking a few hasty glances on either side of the way, as he passed along. He had never seen a dirtier or more wretched place. The street was very narrow and muddy, and the air was thick

55 with filthy odours. Oliver was just considering whether he should run away when they reached the bottom of the hill. The Dodger caught him by the arm, pushed open the door of a house, pulled him into the passage and closed the door behind them.

"Now, then!" cried a voice from below, in reply to a whistle from the Dodger.

### Vocabulary

**protégé:** a person who is supported and guided by a more experienced person

"Plummy and slam!" was the reply.

This seemed to be some password or signal that all was right; for the light of a candle gleamed on the wall at the end of the passage; and a man's face peeped out, from where a bit of the old kitchen staircase had been broken away.

"There's two of you," said the man, pushing the candle farther out, and shielding his eyes with his hand. 'Who's the other one?'"

"A new friend," replied Jack Dawkins, pulling Oliver forward.

"Where did he come from?"

"Greenland. Is Fagin upstairs?"

"Yes, he's sorting the handkerchiefs. Up you go!"

The candle was drawn back, and the face disappeared. Oliver, feeling his way with one hand, and having the other firmly grasped by his companion, climbed with much difficulty the dark and broken stairs: which his leader bounded up with an ease that showed he was well acquainted with them. He threw open the door of a back room and drew Oliver in after him.

The walls and ceiling of the room were perfectly black with age and dirt. There was a table before the fire, upon which were a candle, two or three pots, a loaf and butter, and a plate. In a frying pan, which was on the fire, some sausages were cooking, and standing over them, with a toasting-fork in his hand, was a very old shrivelled man, whose wicked and **repulsive** face was covered by a quantity of matted red hair. He was dressed in a greasy gown, with his throat bare, and seemed to be dividing his attention between the frying pan and the clothes horse, over which a great number of silk handkerchiefs were hanging. Several rough beds made of old sacks, were huddled side by side on the floor. Seated round the table were four or five boys, none older than the Dodger. They all crowded around the Dodger as he whispered a few words to the man, and then turned around and grinned at Oliver. So did the man himself, toasting-fork in hand.

"This is him, Fagin," said Jack Dawkins, "my friend Oliver Twist." Fagin grinned, took Oliver by the hand and asked him to join them. Upon this, a young gentleman came up to him and shook both his hands very hard. One young gentleman was very excited to hang up his cap for him and another was so helpful that he put his hands in Oliver's pockets so that, as he was very tired, he might not have the trouble of emptying them himself, when he went to bed.

### Vocabulary

**repulsive:** causing strong disgust



"We are very glad to see you, Oliver," said Fagin. "Dodger, take off the sausages and prepare a seat near the fire for Oliver." He saw that Oliver was looking questioningly at the many handkerchiefs. "Ah, you're staring at the handkerchiefs! There is a good many of them, isn't there? We're just  
90 getting them ready for the wash; that's all, Oliver; that's all. Haha!"

The end of this speech received a **boisterous** shout from all the pupils of the merry old gentleman. The old gentleman then invited them to start dinner. Oliver ate his share, and Fagin then mixed him a cup of hot tea, telling him he must drink it all quickly, because another gentleman wanted the cup. Oliver did as he was desired. Immediately afterwards he felt himself gently lifted on to one  
95 of the sacks, and then he sunk into a deep sleep.

It was late next morning when Oliver awoke, from a sound, long sleep. There was no one in the room but Fagin, who was boiling some coffee in a saucepan for breakfast and whistling softly to himself as he stirred it round and round, with an iron spoon. He would stop every now and then to listen when there was the smallest noise below: and when he had satisfied himself,  
100 he would go on whistling and stirring again, as before. When the coffee was done, Fagin drew the saucepan to the hob. Standing as if he did not know what to do with himself, he turned around and looked at Oliver, and called him by his name. Oliver did not answer and stayed still to appear to be still asleep. Fagin stepped gently to the door, which he fastened. He opened a hidden hole in the floor and took out a small box, which he placed carefully on the table. His eyes glistened  
105 as he raised the lid, and looked in. Dragging an old chair to the table, he sat down and took from it a magnificent gold watch, sparkling with jewels. At least half a dozen more were taken from the same box, and surveyed with equal pleasure, as well as rings, **brooches**, bracelets, and other articles of jewellery, of such magnificent materials, and costly workmanship, that Oliver had no idea, even of their names.

110 As Fagin examined the treasures, his bright dark eyes, which had been staring at the riches before him, fell on Oliver's face. The boy's eyes were fixed on his in silent curiosity, and although the recognition was only for an instant it was enough to show the old man that he had been observed. He closed the lid of the box with a loud crash, and, laying his hand on a bread knife which was on the table, furiously stood up. Even in this terror, Oliver could see that Fagin was  
115 shaking a lot though, for the knife quivered in the air.

"What's that?" said Fagin. "What do you watch me for? Why are you awake? What have you seen? Speak out, boy! Quick, quick! For your life."

"I wasn't able to sleep any longer, sir," replied Oliver meekly. "I am very sorry if I have disturbed you, sir."

### Vocabulary

**boisterous:** very noisy and active

**brooch:** a piece of jewelry that uses a pin to close, worn by a woman near her neck

120 “You were not awake an hour ago?” asked Fagin, scowling fiercely at the boy.

“No! No, indeed!” replied Oliver.

“Are you sure?” cried Fagin, with a still fiercer look than before, and a threatening attitude.

“I promise I was not, sir,” replied Oliver, earnestly. “I was not, indeed, sir.”

Fagin abruptly resumed his old manner, and played with the knife a little, before he laid it down, as  
125 if to show that he had picked it up in a joking manner.

“Of course, I know that, my dear. I only tried to frighten you. You're a brave boy. Ha! you're a brave boy, Oliver.” Fagin rubbed his hands and chuckled but glanced uneasily at the box.

“Did you see any of these pretty things, my dear?” said Fagin, laying his hand upon it after a short pause.

130 “Yes, sir,” replied Oliver.

“Ah!” said Fagin, turning rather pale. “They...they're mine, Oliver; my little property. All I have to live upon in my old age. People call me a miser, my dear. Only a miser; that's all.”

Oliver thought the old gentleman must be a miser to live in such a dirty place, with so many expensive watches, but perhaps his fondness for the Dodger and the other boys cost him a good  
135 deal of money. He asked if he might get up.

“Certainly, my dear, certainly,” replied the old gentleman. “Stay. There's a jug of water in the corner by the door. Bring it here and I'll give you a basin to wash in, my dear.”

Oliver got up; walked across the room; and stooped for an instant to raise the jug. When he turned his head, the box was gone.

140 He had barely washed himself, and made everything tidy, by emptying the basin out of the window, when the Dodger returned accompanied by a very energetic young friend, whom Oliver had seen the previous night, and who was now formally introduced to him as Charley Bates. The four sat down, to a breakfast of coffee and some hot rolls which the Dodger had brought home in the crown of his hat.

145 “Well,” said Fagin, glancing slyly at Oliver, and addressing himself to the Dodger, “I hope you've been at work this morning, my dears?”

“Hard,” replied the Dodger.

“As nails,” added Charley Bates.

“Good boys, good boys!” said Fagin. “What have you got, Dodger?”

150 “A couple of pocket-books,” replied that young gentleman.

“Lined?” inquired Fagin with eagerness.

"Pretty well," replied the Dodger, producing two pocket-books; one green, and the other red.

"Not so heavy as they might be," said Fagin, after looking at the insides carefully; "but very neat and nicely made. Skillful workman, isn't he, Oliver?"

155 "Very indeed, sir," said Oliver, at which Mr. Charles Bates laughed loudly, very much to the amazement of Oliver, who saw nothing to laugh at in anything that had passed.

"And what have you got, my dear?" Fagin asked Charley Bates.

"Handkerchiefs," replied Charley Bates, at the same time producing four handkerchiefs.

160 "Well," said Fagin, inspecting them closely, "they're very good ones. You haven't marked them well, though, Charley, so the marks shall be picked out with a needle, and we'll teach Oliver how to do it. Shall we, Oliver? Haha!"

"If you please, sir," said Oliver.

"You'd like to be able to make handkerchiefs as easy as Charley Bates, wouldn't you, my dear?" said Fagin.

165 "Very much, indeed, if you'll teach me, sir," replied Oliver.

Charley Bates saw something so hilarious in this reply, that he burst into another laugh which made him spit out the coffee he had sipped. "He is so jolly green!" said Charley when he recovered, as an apology to the company for his impolite behaviour. The Dodger said nothing, but he smoothed Oliver's hair over his eyes, and said he'd know better soon enough; upon which the old gentleman, observing Oliver's colour rising, changed the subject by asking whether there had been 170 much of a crowd at the market that morning? This made him wonder more and more, for it was plain from the replies of the two boys that they had both been there, and Oliver naturally wondered how they could have found the time to be so very **industrious**.

When the breakfast was cleared away the merry old gentleman and the two boys played a very 175 curious and uncommon game. Fagin placed a box in one pocket of his trousers, a notebook in the other, and a watch in his waistcoat pocket, with a chain round his neck, and stuck a fake diamond pin in his shirt. He buttoned his coat tight round him and put his glasses case and handkerchief in his pockets. He then walked up and down the room with a stick, in **imitation** of the manner in which old gentlemen walk about the streets. Sometimes he stopped at the fireplace, and 180 sometimes at the door, making believe that he was staring with all his might into shop windows. He would look constantly round him, for fear of thieves, and would keep slapping all his pockets

### Vocabulary

**industrious:** hard-working

**imitation:** an act of copying a person's speech or mannerisms, especially to be funny

in turn, to see that he hadn't lost anything, in such a very funny and natural manner, that Oliver laughed till the tears ran down his face. All this time, the two boys followed him closely about, getting out of his sight, so **nimbly**, every time he turned around, that it was impossible to follow  
 185 their motions. At last, the Dodger stepped on his toes, or ran upon his boot accidentally, while Charley Bates stumbled up against his behind. In that one moment they took from him, with the most extraordinary speed, the box, notebook, watch, chain, shirt-pin, handkerchief, even the glasses case. If the old gentleman felt a hand in any one of his pockets, he cried out where it was and then the game began all over again. When this game had been played a great many times, they  
 190 took a break and laughed at how well they had performed.

A couple of young ladies came to deliver some things to Fagin, one of whom was named Beth, and the other Nancy. They had a good deal of hair, not very neatly tied up, and were rather untidy about the shoes and stockings. They were not exactly pretty but they were remarkably kind and friendly in their manners. Oliver thought them very polite young ladies indeed. After a while they left and  
 195 Charley and the Dodger left shortly after, all having been kindly given money to spend by Fagin.

"There, my dear," said Fagin. "That's a pleasant life, isn't it? They have gone out for the day."

"Have they done work, sir?" inquired Oliver.

"Yes," said Fagin; "that is, unless they should unexpectedly come across any when they are out, and they won't neglect it. Make them your role models, my dear. Do everything they bid you and take  
 200 their advice in all matters - especially the Dodger's, my dear. He'll be a great man himself, and will make you one too, if you learn from him. Is my handkerchief hanging out of my pocket, my dear?" asked Fagin, stopping short.

"Yes, sir," said Oliver.

"See if you can take it out, without my feeling it, as you saw them do, when we were at play this  
 205 morning."

Oliver held up the bottom of the pocket with one hand, as he had seen the Dodger hold it, and drew the handkerchief lightly out of it with the other.

"Is it gone?" cried Fagin.

"Here it is, sir," said Oliver, showing it in his hand.

210 "You're a clever boy, my dear," said the playful old gentleman, patting Oliver on the head approvingly. "I never saw a sharper lad. Here's a **shilling** for you. If you go on, in this way, you'll be the greatest man of the time. And now come here, and I'll show you how to take the marks out of

### Vocabulary

**nimbly**: to move quickly and lightly

**shilling**: a coin used in Britain before 1971 that was equal to  $\frac{1}{20}$  of a British pound

the handkerchiefs.”

Oliver wondered what picking the old gentleman's pocket in play had to do with his chances of  
215 being a great man. But, thinking that Fagin, being so much his senior, must know best, he followed  
him quietly to the table, and was soon deeply involved in his new study.



## Check your Understanding

1 Who offers Oliver a place to stay in London for free?

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2 How would you describe Fagin's home? Underline your evidence in the text.

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3 What does Oliver see Fagin take out of a hidden box?

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4 How does Fagin react when he sees that Oliver has been watching him and isn't asleep?

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5 Why do you think the boys laugh when Fagin asks Oliver whether he would like to learn to make handkerchiefs?

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## Chapter 3

### Oliver's Arrest

For many days, Oliver remained in Fagin's room picking the marks out of the many handkerchiefs, and sometimes taking part in the game already described, which the two boys and Fagin played every morning. One morning, Oliver got permission from Fagin to work outside with his new friends. There had been no handkerchiefs to work upon for two or three days, and the dinners had  
5 been rather small. The three boys went out, the Dodger with his coat-sleeves tucked up, and his hat cocked to the side, as usual, Charley Bates with his hands in his pockets, and Oliver between them, wondering where they were going, and what kind of job he would be learning to do. The Dodger made a sudden stop, put his finger on his lips and drew his companions back again with the greatest caution.

10 "What's the matter?" demanded Oliver.

"Hush!" replied the Dodger. "Do you see that old man at the bookstall?"

"The old gentleman over the way?" said Oliver. "Yes, I see him."

"He'll do," said the Dodger.

"A perfect target," observed Charley Bates.

15 The two boys walked **stealthily** across the road and got close behind the old gentleman whose attention was on some books. Oliver walked a few paces after them and stood looking on in silent amazement. The old gentleman was a very respectable-looking person. He was dressed very well. He had picked up a book from the stall, and there he stood, reading away. Oliver watched with horror and alarm as he stood a few paces off, looking on with his eyelids as wide open as they  
20 would possibly go, to see the Dodger plunge his hand into the old gentleman's pocket, and pull out a handkerchief! The Dodger handed it to Charley Bates and they both ran away around the corner at full speed!

In an instant the whole mystery of the handkerchiefs, and the watches, and the jewels, and Fagin rushed upon the boy's mind. He stood with the blood tingling through all his veins from terror,

#### Vocabulary

**stealthily:** in a quiet and cautious manner to avoid being noticed

25 that he felt as if he were in a burning fire. Then, confused and frightened, he began to panic, and, not knowing what he was doing, ran off as fast as he could.

This was all done in a minute's space. In the very instant when Oliver began to run, the old gentleman, putting his hand to his pocket, and missing his handkerchief, turned sharply round. Seeing the boy running away, he very naturally **concluded** that Oliver was the thief, and shouting ' 30 Stop! Thief!' with all his might, ran after him, book in hand.

"Stop thief! Stop thief!" A **mob** was forming in pursuit of Oliver. The cry was taken up by a hundred voices, and the crowd grew at every turning. Away they fly, splashing through the mud, and rattling along the pavements; up go the windows, out run the people, onward press the mob. There is a passion for hunting something deeply implanted in humans. One wretched breathless 35 child, panting with exhaustion, terror in his looks, agony in his eyes, large drops of sweat streaming down his face, straining every nerve to get away from his pursuers, and as they follow on his track, and gain upon him, they hail his decreasing strength with joy. "Stop thief!"

Oliver was stopped at last! He was down on the pavement, and the crowd eagerly gathered round him, each newcomer, jostling and struggling with the others to catch a glimpse.

40 "Stand aside!"

"Give him a little air!"

"Nonsense! he doesn't deserve it."

"Where's the gentleman?"

"Here he is, coming down the street."

45 "Make room there for the gentleman!"

"Is this the boy, sir?"

"Yes."

Oliver lay, covered with mud and dust, and bleeding from the mouth, looking wildly round upon the heap of faces that surrounded him.

50 "Yes," said the gentleman, "I am afraid it is the boy."

A police officer made his way through the crowd and seized Oliver by the collar. "Come, get up," said the man, roughly.

### Vocabulary

**conclude:** using reasoning to arrive at a judgement or opinion

**mob:** a large crowd of people that causes trouble or violence

"It wasn't me indeed, sir. It was two other boys," said Oliver, clasping his hands passionately, and looking round. "They are here somewhere."

55 "Don't hurt him," said the old gentleman, **compassionately**.

Oliver, who could hardly stand, made a move to raise himself on his feet, and was at once lugged along the streets by the jacket-collar, at a rapid pace. The gentleman walked on with them by the officer's side.

"Are you the party that's been robbed, sir?" inquired the police officer.

60 "Yes, I am," replied the old gentleman; "but I am not sure that this boy actually took the handkerchief. I...I would rather not press charges."

"He must go before the judge now, sir," replied the police officer.

"There is something in that boy's face," said the old gentleman to himself as he walked slowly away, tapping his chin with the cover of the book, in a thoughtful manner; "something that  
65 touches and interests me. Can he be innocent? He looked like...Oh my!" exclaimed the old gentleman, halting very abruptly, and staring up into the sky, "Where have I seen something like that look before?"

So, he was brought in front of the judge who asked the gentleman his name. "Mr. Brownlow" was his response. Then with many interruptions, and repeated insults, Mr. Brownlow tried to explain  
70 what happened, observing that, in the surprise of the moment, he had run after the boy because he had saw him running away. He expressed his hope that he would be dealt with as kindly as possible, but the judge was not interested and wanted to sentence Oliver to hard labour in a workhouse.

Just then, the owner of the bookstall arrived and asked if he could tell the court what he had seen.  
75 "I saw three boys, two others and the prisoner here, standing on the opposite side of the road, when this gentleman was reading. The robbery was committed by another boy. I saw it done, and I saw that this boy was perfectly amazed and confused by it." Upon hearing this, the judge agreed that Oliver should be freed so Mr. Brownlow left the court. When he went outside, he saw little Oliver Twist on his back on the pavement, with his shirt unbuttoned, and his temples bathed with  
80 water, his face a deadly white and a cold tremble convulsing his whole frame. Mr. Brownlow and the bookstall owner called a coach and carefully laid Oliver on the seat. They then drove away.

After the robbery, the Dodger and Charley Bates did not stop running until they were back at

## Vocabulary

**compassionately:** in a manner showing concern for someone who is sick, hurt or poor

Fagin's.

"Where's Oliver?" asked Fagin, rising with a threatening look. "Where's the boy?"

85 The young thieves looked uneasily at each other. But they made no reply.

"What's become of the boy?" said Fagin, seizing the Dodger tightly by the collar, and threatening him. "Speak out, or I'll beat you!"

"The police got him, and that's all about it," said the Dodger, sullenly. "Come, let go of me, will you!" He swung out of the big coat, which he left in Fagin's hands.

90 Just then a man came to the door. He was a stoutly-built fellow in a black velvet coat, and very dirty trousers. He had a brown hat on his head, and a dirty handkerchief around his neck. He had a beard of three days' growth, and two scowling eyes, one of which displayed various coloured symptoms of having been recently damaged by a blow. He was Fagin's **associate**, Bill Sikes, a housebreaker and thief. A white shaggy dog, with his face scratched and torn in twenty different  
95 places, skulked into the room beside him. Mr. Sikes and Fagin discussed the cause and manner of Oliver's capture.

"I'm afraid," said Fagin, "that he may say something which will get us into trouble."

"That's very likely," returned Sikes with a **malicious** grin.

"I'm afraid that, if the game was up with us, it might be up with a good many more, and that it  
100 would come out rather worse for you than it would for me, my dear," said Fagin.

"Somebody must find out what he told them," said Mr. Sikes in a much lower tone than he had taken since he came in. Fagin nodded.

"If he hasn't told the police about us, and is put in jail, there's no fear till he comes out again," said Mr. Sikes, "and then he must be taken care of. You must get hold of him somehow."

105 Just then, the young ladies that Oliver had met the previous day, Beth and Nancy, arrived. Fagin and Bill Sikes explained the situation to them. They explained that they needed someone to go to find out where Oliver was and what had happened to him.

"Nancy, my dear," said Fagin in a soothing manner, "what do you say?"

"That it won't do, so it's no use trying to convince me, Fagin," replied Nancy.

### Vocabulary

**associate:** a person who you work with or spend time with

**malicious:** having the desire to harm another person



110 “Why, you're just the very person for it,” reasoned Mr. Sikes, “nobody about here knows anything of you.”

“And as I don't want them to,” replied Nancy.

“She'll go, Fagin,” said Sikes.

“No, she won't, Fagin,” said Nancy.

115 “Yes, she will, Fagin,” said Sikes.

And Mr. Sikes was right. With threats and promises, the lady had no choice but to do what Bill Sikes said. So, Nancy, pretending to be Oliver's sister, went to the police station to find out what happened. The officer explained what had happened in court and that Oliver had taken ill. He explained that Oliver had been taken by the old gentleman. She immediately reported  
120 back what she had been told to Fagin and Bill Sikes. They decided to put all their efforts into finding where he had been taken to and bringing him back.

## Check your Understanding

### 1 Put the sentences in order to make a summary of Chapter 3.

- \_\_\_ Dodger and Charley Bates return to Fagin's and tell him that Oliver was caught by the police.
- \_\_\_ Mr. Brownlow and the bookstall owner put Oliver, who is ill, in a coach and drive off with him.
- \_\_\_ Dodger, Charley Bates and Oliver Twist go outside to work together one morning.
- \_\_\_ Oliver is brought in front of a judge for stealing a handkerchief.
- \_\_\_ Oliver watches as Dodger and Charley Bates take a handkerchief from an old gentleman's pocket.
- \_\_\_ Nancy tells Fagin and Bill Sikes that Oliver was taken to the old gentleman's and they decide that he must be brought back.
- \_\_\_ Oliver panics, runs away and is chased by a mob.
- \_\_\_ The bookstall owner tells the judge that Oliver didn't take the handkerchief.
- \_\_\_ Bill Sikes and Fagin agree that Nancy must go find out what happened to Oliver.

### 2 Was Oliver surprised when Dodger and Charley Bates took the old gentleman's handkerchief? How do you know?

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### 3 Who is Mr. Brownlow? What do we know about his appearance and character? Note down information from the text and describe what it tells you about him.

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### 4 Who is Bill Sikes? What do we know about his appearance and character? Note down information from the text and describe what it tells you about him.

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### 5 Why do Bill Sikes and Fagin want Oliver back?

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## Chapter 4

### Oliver's Recovery

The coach stopped before a neat house, in a quiet shady street near Pentonville. Here, a bed was prepared for Oliver and he was taken care of with a kindness that knew no bounds. But, for many days, Oliver was so ill that he was unaware of all the goodness of his new friends. Weak and thin, he awoke at last from what seemed to have been a long and troubled dream. Feebly raising himself

5 in the bed, with his head resting on his trembling arm, he looked anxiously around. "What room is this? Where have I been brought to?" said Oliver. "This is not the place I went to sleep in." He uttered these words in a feeble voice, being very faint and weak, but they were overheard at once. The curtain at the bed's head was hastily drawn back, and a motherly old lady, very neatly and precisely dressed, rose as she undrew it, from an armchair close by, in which she had been

10 sitting sewing.

"Hush, my dear," said the old lady softly. "You must be very quiet, or you will be ill again, and you have been very bad, as bad as bad could be. Lie down again and rest."

With those words, Mrs. Bedwin very gently placed Oliver's head upon the pillow and, smoothing back his hair from his forehead, looked so kindly and lovingly in his face, that he could not help

15 placing his little withered hand in hers. So, Oliver kept very still; partly because he was anxious to obey the kind Mrs. Bedwin in all things, and partly, to tell the truth, because he was completely exhausted. There was a portrait of a woman above Oliver's bed. He felt a strange warmth when he looked at it and felt as if the woman in the painting wanted to take care of him.

"Are you fond of pictures, dear?" inquired Mrs. Bedwin, seeing that Oliver had fixed his eyes, most

20 intently, on the portrait.

"I don't quite know," said Oliver, without taking his eyes from the canvas; "I have seen so few that I hardly know. What a kind face that lady's is!" He continued to gaze in awe at the portrait.

Mr. Brownlow entered the room and enquired about how Oliver was feeling. He pointed hastily to the picture over Oliver's head, and then to the boy's face. There was its living copy. The eyes, the

25 head, the mouth, every feature was the same. The expression was, for the instant, so precisely alike,

that the minutest line seemed copied with startling accuracy. He was shocked by the likeness so he left the room puzzled, wondering how it could be that Oliver looked so similar to the lady in the picture.

They were happy days, those of Oliver's recovery. Everything was so quiet, and neat, and orderly, everybody so kind and gentle that after the noise and **turbulence** in the midst of which he had always lived, it was wonderful. He was no sooner strong enough to put on his clothes, when Mr. Brownlow provided him with a complete new suit, a new cap, and a new pair of shoes. Oliver had never had a new suit before. One evening, as he was sitting talking to Mrs. Bedwin, there came a message down from Mr. Brownlow, that if Oliver Twist felt pretty well, he should like to see him in his study, and talk to him a little while. Oliver tapped at the study door. When Mr. Brownlow called to him to come in, he found himself in a little back room, quite full of books, with a window, looking into some pleasant little gardens. There was a table drawn up before the window, at which Mr. Brownlow was seated reading. When he saw Oliver, he pushed the book away from him, and told him to come near the table, and sit down. Oliver **complied**, marvelling not only at the number of books that were in the room but that there are people who read and write these books to make the world wiser.

"Now," said Mr. Brownlow, "I want you to pay great attention, my boy, to what I am going to say. I shall talk to you **without any reserve** because I am sure you are well able to understand me, as many older persons would be."

"Oh, don't tell you are going to send me away, sir!" exclaimed Oliver, alarmed at the old gentleman's serious tone! "Don't turn me out of doors to wander in the streets again. Let me stay here and be a servant. Don't send me back to the wretched place I came from. Have **mercy** upon a poor boy, sir!"

"My dear child," said the old gentleman, moved by the warmth of Oliver's sudden appeal, "you need not be afraid of my deserting you, unless you give me cause."

"I never, never will, sir," interposed Oliver.

"I hope not," replied the old gentleman. "I do not think you ever will. I have been **deceived**, before, but I feel strongly disposed to trust you, nevertheless, and I am more interested in your behalf than I can well account for, even to myself. The persons on whom I have **bestowed** my dearest love, lie deep in their graves, but, although the happiness and delight of my life lie buried there too, I

### Vocabulary

**turbulence:** a state of confusion or disorder

**comply:** to do what you have been asked or ordered to do

**without reserve:** to do or say something in a free and complete way

**mercy:** kind treatment of someone who could

be treated harshly

**deceive:** to make someone believe something that is untrue

**bestow:** to give something as a gift or honour

have not made a coffin of my heart, and sealed it up, forever, on my best affections. Deep **affliction** has but strengthened and refined them. I only say this, because you have a young heart, and knowing that I have suffered great pain and sorrow, you will be more careful, perhaps, not to wound me again. You say you are an orphan, without a friend in the world. All the inquiries I have  
60 been able to make confirm the statement. Let me hear your story; where you come from; who brought you up; and how you got into the company in which I found you. Speak the truth, and you shall not be friendless while I live."

But before Oliver could tell his story, they were interrupted by a visit from Mr. Brownlow's friend, Mr. Grimwig. They all had tea together and then Oliver went outside the house to run an errand  
65 for Mr. Brownlow. He was asked to bring some books back to the bookstall and to pay Mr. Brownlow's bill of five **pounds**.

"Let me see; he'll be back in twenty minutes, at the longest," said Mr. Brownlow, pulling out his watch, and placing it on the table. "It will be dark by that time."

"Oh! you really expect him to come back, do you?" inquired Mr. Grimwig. He was suspicious of  
70 Oliver and his intentions.

"Don't you?" asked Mr. Brownlow, smiling.

"No," he said, hitting the table with his fist, "I do not. The boy has a new suit of clothes on his back, a set of valuable books under his arm, and a five-pound note in his pocket. He'll join his old friends, the thieves, and laugh at you. If ever that boy returns to this house, sir, I'll eat my head."

### Vocabulary

**affliction:** something that causes pain or suffering  
**pound:** a unit of money in the United Kingdom



## Check your Understanding

**1** Write a summary of the main points of action in Chapter 4.

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**2** What does Oliver gaze at as he is laying in bed?

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**3** Read the statements and decide if they are true, false or not given.

- |   |            |
|---|------------|
| <b>1</b> Mrs. Bedwin is Mr. Brownlow's housekeeper.                               | T / F / NG |
| <b>2</b> Mr. Brownlow is surprised by Oliver's likeness to a portrait of a woman. | T / F / NG |
| <b>3</b> Oliver's recovery was a noisy and turbulent time.                        | T / F / NG |
| <b>4</b> Oliver speaks to Mr. Brownlow in his library.                            | T / F / NG |
| <b>5</b> Mr. Brownlow tells Oliver that he will not send him away without cause.  | T / F / NG |
| <b>6</b> Mr. Grimwig is an old, grumpy man who doesn't like Oliver.               | T / F / NG |

**4** What does Mr. Brownlow ask Oliver to do for him?

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**5** Why does Mr. Grimwig believe that Oliver will not return?

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## Chapter 5

### The Kidnapping

Bill Sikes sat waiting in a dark, dingy restaurant. At his feet, sat his white-coated, red-eyed dog; who occupied himself in licking a large, fresh cut on one side of his mouth, which appeared to be the result of some recent conflict. Bill Sikes was in foul humour and kicked the dog in anger and frustration. Mr. Sikes spoke to the dog in the very harshest key of a very harsh voice. He started  
5 to beat the dog again when Fagin came through the door and the dog darted out to safety.

"What did you come in between me and my dog for?" said Sikes, with a fierce gesture.

Fagin rubbed his hands; and, sitting down at the table, affected to laugh at his friend. He was obviously very ill at ease, however.

"Grin away," said Sikes, surveying him with **contempt**, "grin away. You'll never have the laugh at  
10 me, though. I've got the upper hand over you, Fagin."

"Well, well, my dear," said Fagin, "I know all that; we have a mutual interest, Bill."

"Well, what have you got to say to me?" asked Sikes.

"Here is your share. It's rather more than it ought to be, my dear, but as I know you'll do me a good turn another time, and..."

15 "Where is it? Hand it over!" interposed the robber, impatiently.

"Yes, yes, Bill; give me time, give me time," replied Fagin, soothingly. "Here it is! All safe!" As he spoke, he drew forth an old cotton handkerchief from his pocket, and untying a large knot in one corner, produced a small brown paper packet. Sikes, snatching it from him, hastily opened it and proceeded to count the money it contained.

20 "This is all, is it?" inquired Sikes.

"All," replied Fagin.

#### Vocabulary

**contempt:** a feeling that someone or something is not worthy of respect

"You haven't opened the parcel and swallowed one or two as you come along, have you?" inquired Sikes, suspiciously. "Don't put on an injured look at the question; you've done it many a time."

They were interrupted by the arrival of Nancy who updated them with the latest news in the search for Oliver Twist. She had an idea of the area he had been taken to and was going to go there to see if she could find him. Nancy soon left, accompanied by Bill, to continue the search.

Oliver was on his way to the bookstall. He was walking along, thinking how happy and contented he was feeling when Nancy found him. She grabbed him and dragged him with her, making a big show of pretending to have found her brother. Bill Sikes appeared, grabbed the money and books from Oliver and instructed his dog to guard Oliver. Weak with recent illness, stupefied by the suddenness of the attack, terrified by the fierce growling of the dog, and the brutality of the man, what could one poor child do! Darkness had set in and it was an unfriendly neighbourhood. No help was near, so resistance was useless. In another moment he was dragged into a labyrinth of dark narrow courts and was forced along them at a pace which caused him to give a few cries.

Back in Mr. Brownlow's house, the gas lamps were lighted; Mrs. Bedwin was waiting anxiously at the open door; the servant had run up the street twenty times to see if there were any traces of Oliver; and still the two old gentlemen sat waiting in the dark parlour, with the watch between them.

Bill Sikes, Nancy and Oliver walked on, by little-frequented and dirty alleys, for a full half an hour meeting very few people, and those they saw appeared to hold much the same low position in society as Mr. Sikes himself. They turned into a very filthy narrow street, nearly full of old clothes shops. The dog running forward, as if conscious that there was no further occasion for his keeping on guard, stopped before the door of a shop that was closed and apparently untenanted. The house was in bad condition, and on the door was nailed a board, advertising that it was to let, which looked as if it had hung there for many years. Nancy stooped below the shutters, and Oliver heard the sound of a bell. They crossed to the opposite side of the street and stood for a few moments under a lamp. A noise, as if a window was gently raised, was heard and soon afterwards the door softly opened. Mr. Sikes then seized the terrified boy by the collar and all three were quickly inside the house. They crossed an empty kitchen and, opening the door of a low earthy-smelling room which seemed to have been built in a small backyard, were received with a shout of laughter. They were greeted by The Artful Dodger, Charley Bates and Fagin. The Dodger and Charley rifled through Oliver's pockets to see if there was anything they could take.

### Vocabulary

**stupefy:** to become confused or unable to think properly

“Look at his clothes, Fagin!” said Charley, putting the light so close to his new jacket as nearly to set him on fire. “Look at his clothes! Super fine cloth, and the heavy cut! Oh, my eye, what a sight!  
55 And his books, too! Nothing but a gentleman, Fagin!”

“Delighted to see you looking so well, my dear,” said Fagin, bowing with mock **humility**. “The Dodger shall give you another suit, my dear, for fear you should spoil that special one. Why didn't you write, my dear, and say you were coming? We'd have gotten something warm for dinner.”

At this, Charley Bates roared again, so loud, that Fagin himself relaxed, and even the Dodger smiled  
60 as he drew forth the five-pound note from Oliver's pocket.

“Hello, what's that?” inquired Sikes, stepping forward as Fagin seized the note. “That's mine, Fagin.”

“No, no, my dear,” said Fagin. “It's mine, Bill, mine. You can have the books.”

“If that isn't mine!” said Bill Sikes, putting on his hat with a determined air, “mine and Nancy's that  
65 is, I'll take the boy back again.”

Fagin was startled. Oliver was startled too, though from a very different cause, for he hoped that the dispute might really end in his being taken back.

“Come! Hand it over, will you?” said Sikes.

“This is hardly fair, Bill. Hardly fair, is it, Nancy?” inquired Fagin.

70 “Fair, or not fair,” retorted Sikes, “hand it over, I tell you! Do you think Nancy and me have got nothing else to do with our precious time but to spend it in scouting after, and kidnapping, every young boy that gets grabbed because of you? Give it here, you old skeleton, give it here!” With this gentle complaint, Mr. Sikes plucked the note from between Fagin's finger and thumb, and looking the old man coolly in the face, folded it up small, and tied it in his neckerchief.

75 “That's for our share of the trouble,” said Sikes, “and not half enough either. You may keep the books, if you're fond of reading. If you aren't, sell them.”

“They belong to the old gentleman,” said Oliver, wringing his hands, “to the good, kind, old gentleman who took me into his house, and had me nursed, when I was near dying of the fever. Oh, please send them back! Send him back the books and money. Keep me here all my life but  
80 please, please send them back. He'll think I stole them. The old lady and all of them who were

## Vocabulary

**humility:** the quality of not thinking you are better than others

so kind to me will think I stole them. Oh, do have mercy upon me, and send them back!" With these words, which were uttered with all the energy of passionate grief, Oliver fell upon his knees at Fagin's feet and beat his hands together, in perfect **desperation**.

85 "The boy's right," remarked Fagin, looking around, and knitting his shaggy eyebrows into a hard knot. "You're right, Oliver, you're right; they WILL think you have stolen them. Haha!" chuckled Fagin, rubbing his hands, "it couldn't have happened better, if we had chosen our time!" Oliver jumped suddenly to his feet and tore wildly from the room, uttering shrieks for help, which made the bare old house echo to the roof.

90 "Keep back the dog, Bill!" cried Nancy, springing before the door, and closing it, as Fagin and his two pupils darted out in pursuit. "Keep back the dog; he'll tear the boy to pieces."

"It would serve him right!" cried Sikes. "Stand back from me!"

"I don't care for that, Bill. I don't care for that," screamed the girl, struggling to stop him, "the child won't be torn down by the dog, unless you kill me first."

"Won't he!" said Sikes, gritting his teeth. "I'll soon do that, if you don't keep away."

95 Fagin and the two boys returned, dragging Oliver among them.

"What's the matter here!" said Fagin, looking round.

"The girl's gone mad, I think," replied Sikes, savagely.

"No, she hasn't," said Nancy, pale and breathless, "no, she hasn't, Fagin; don't think it."

100 "So, you wanted to get away, Oliver, did you?" said Fagin, taking up a jagged and knotted stick from the corner of the fireplace. Oliver made no reply. But he watched Fagin's motions, and breathed quickly. "Wanted to get assistance; called for the police, did you?" sneered Fagin, catching the boy by the arm. "We'll cure you of that, my young master." He inflicted a sharp blow on Oliver's shoulders with the stick, and was raising it for a second blow, when the girl, rushing forward, grabbed it from his hand. She flung it into the fire, with a force that brought some of the glowing  
105 coals whirling out into the room.

"I won't stand by and see it done, Fagin," cried the girl. "You've got the boy so what more do you need? Let him be or I shall kill you all." The girl stamped her foot violently on the floor as she vented this threat, and with her lips compressed, and her hands clenched, looked alternately at Fagin and Bill Sikes, her face quite colourless from the passion of rage into which she had gradually

### Vocabulary

**desperation:** a strong feeling of sadness or fear and loss of hope



110 worked herself.

"Why, Nancy!" said Fagin, in a soothing tone after a pause, during which he and Mr. Sikes had stared at one another in a **disconcerted** manner, "you're more clever than ever tonight. Ha! ha! my dear, you are acting beautifully."

"Am I?" said the girl. "Take care I don't overdo it. You will be the worse for it, Fagin, if I do and so I  
115 tell you in good time to keep clear of me."

"What do you mean by this?" said Sikes, "What do you mean by it? Do you know who you are?"

"Oh, yes, I know all about it," replied the girl, laughing hysterically and shaking her head from side to side with a poor assumption of **indifference**.

"Well, then, keep quiet," warned Sikes, with a growl that he was accustomed to use when  
120 addressing his dog, "or I'll quiet you for a good long time to come." The girl laughed again, even less composedly than before, and, darting a hasty look at Sikes, turned her face aside, and bit her lip till the blood came.

"Come, come, Sikes," said Fagin appealing to him in a soft tone, and motioning towards the boys, who were eagerly attentive to all that passed, "we must have **civil** words; civil words, Bill."

125 "Civil words!" cried Nancy, whose passion was frightful to see. "Civil words, you villain! Yes, you deserve them from me. I thieved for you when I was a child not half as old as this!" pointing to Oliver. "I have been in the same trade, and in the same service, for twelve years since. Don't you know it?"

The girl said nothing more; but made such a rush at Fagin that would probably have left signal  
130 marks of her revenge upon him, had not her wrists been seized by Sikes at the right moment; upon which, she made a few ineffectual struggles, and fainted. "She's all right now," said Sikes, laying her down in a corner. Fagin wiped his forehead and smiled, as if it were a relief to have the disturbance over, but neither he, nor Sikes, nor the dog, nor the boys, seemed to consider it in any other light than a common occurrence **incidental** to business.

Charley led Oliver into the next room, gave him old clothes to put on and left him in the dark,  
135 locking the door behind him. He was sick and weary, and he soon fell sound asleep.

## Vocabulary

**disconcerted:** unsettled or confused

**indifference:** lack of interest or concern

**civil:** to be courteous and polite

**incidental:** happening as a result of something

## Check your Understanding

**1** What pet does Bill Sikes have?

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**2** Where do Bill and Nancy take Oliver?

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**3** Who is waiting for Oliver when he arrives with Bill and Nancy?

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**4** Which choice best describes the relationship between Fagin and Bill Sikes?

- 1** They are respectful and honest partners in illegal business.
- 2** They are partners in illegal business who get along well.
- 3** They are reluctant and mistrustful partners in illegal business.
- 4** They are partners in illegal business who argue but eventually agree.

**5** Write a summary of the main points of action in Chapter 5.

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## Chapter 6

### Mr. Brownlow's Disappointment

Back at the workhouse that Oliver had escaped from, Mr. Bumble was sitting down to have a cup of tea and read the daily newspaper. The very first paragraph upon which Mr. Bumble's eye rested, was the following advertisement:

#### *FIVE GUINEAS REWARD*

- 5 'A young boy, named Oliver Twist, **absconded**, or was **enticed**, last Thursday evening, from his home, at Pentonville, and has not since been heard of. The above reward will be paid to any person who has information that leads to the discovery of Oliver Twist, or information that throws any light upon his previous history.'

- And then followed a full description of Oliver's dress, person, appearance, and disappearance,  
10 with the name and address of Mr. Brownlow at full length. Mr. Bumble opened his eyes, read the advertisement, slowly and carefully, three times and in something a little more than five minutes was on his way to Pentonville, having actually, in his excitement, left this tea untasted.

- "Is Mr. Brownlow at home?" inquired Mr. Bumble from the girl who opened the door. To this inquiry the girl returned the not uncommon, but rather evasive reply of "I don't know; where do  
15 you come from?" Mr. Bumble no sooner uttered Oliver's name, in explanation of his errand than Mrs. Bedwin, who had been listening at the parlour door, ran into the passage in a breathless state. "Come in, come in," said the old lady. "I knew we would hear of him. Poor dear! I knew we would. I was certain of it! I said so all along." The old lady hurried back into the parlour again and seating herself on a sofa, burst into tears. The girl had run upstairs meanwhile, and now returned with a  
20 request that Mr. Bumble would follow her immediately, which he did. He was shown into the little back study, where Mr. Brownlow and his friend Mr. Grimwig sat. Mr. Bumble sat himself down.

"Now, sir, you come as a result of having seen the advertisement?" asked Mr. Brownlow.

"Yes, sir," said Mr. Bumble.

#### Vocabulary

**guinea:** an old British coin which was worth 21 shillings

**abscond:** to go away or escape from somewhere secretly

**entice:** to attract someone by offering

something that is appealing or interesting

"Do you know where this poor boy is now?"

25 "No more than anybody," replied Mr. Bumble.

"Well, what do you know of him?" inquired the old gentleman. "Speak out, my friend, if you have anything to say. What do you know of him?"

Mr. Bumble put down his hat, unbuttoned his coat, folded his arms, inclined his head in a **retrospective** manner and, after a few moments' reflection, commenced his story. In Mr. Bumble's  
30 description, Oliver was born of bad parents, abandoned for others to take care of. That he had, from his birth, displayed no better qualities than betrayal, rudeness, and **malice**. That he had terminated his brief career in the place of his birth, by running away in the night from his workhouse. In proof of his really being the person he said he was, Mr. Bumble laid upon the table the papers he had brought. Folding his arms again, he then awaited Mr. Brownlow's observations.

35 "I fear it is all too true," said the old gentleman sorrowfully, after looking over the papers. "I would gladly have given you treble the money, if it had been favourable to the boy." It is not improbable that if Mr. Bumble had possessed this information at an earlier period of the interview, he might have imparted a very different colouring to his little history. It was too late to do it now, however, so he shook his head gravely, pocketed the five guineas and left the room. Mr. Brownlow paced  
40 the room to and fro for some minutes, evidently so much disturbed by Mr. Bumble's tale, that even Mr. Grimwig decided not to vex him further. After a while he stopped and rang the bell violently.

"Mrs. Bedwin," said Mr. Brownlow, when the housekeeper appeared, "that boy, Oliver, is an imposter."

"It can't be, sir. It cannot be," said the old lady energetically.

45 "I tell you he is," retorted the old gentleman. "What do you mean by can't be? We have just heard a full account of him from his birth; and he has been a little villain, all his life."

"I never will believe it, sir," replied the old lady, firmly. "Never!"

"You old women never believe anything but quack-doctors, and lying story-books," growled Mr. Grimwig. "I knew it all along. Why didn't you take my advice in the beginning? You would if he  
50 hadn't had a fever, I suppose, eh? He was interesting, wasn't he? Interesting! Bah!" And Mr. Grimwig poked the fire with a flourish.

### Vocabulary

**desperation:** relating to the past or something that happened in the past

**malice:** an intention to cause harm to someone

"He was a dear, grateful, gentle child, sir," retorted Mrs. Bedwin, indignantly. "I know what children are, sir, and have done these forty years and people who can't say the same, shouldn't say anything about them. That's my opinion!"

55 This was a hard hit at Mr. Grimwig, who was a bachelor. As it elicited nothing from that gentleman but a smile, the old lady tossed her head, and smoothed down her apron preparing to make another speech, when she was stopped by Mr. Brownlow.

"Silence!" said the old gentleman, **feigning** an anger he was far from feeling. "Never let me hear the boy's name again. I rang to tell you that. Never! You may leave the room, Mrs. Bedwin.

60 Remember, I am very serious." There were sad hearts at Mr. Brownlow's that night.

### Vocabulary

**feign:** to pretend to be affected by something



## Check your Understanding

**1** Who goes to see Mr. Brownlow to tell him about Oliver Twist's history?

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**2** What do you think were his true motivations for going to see Mr. Brownlow?

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**3** Who believes the story of Oliver Twist's history? List the names of the characters.

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**4** Note down any words you are unfamiliar with from the chapter. What do you think they could mean based on the information that surrounds them? Check your guesses in a dictionary.

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# Extra Reading

## The Jungle Book by Rudyard Kipling

### Chapter 1

#### Mowgli Joins the Wolf Pack

It was seven o'clock of a very warm evening in the Seeonee hills when Father Wolf woke up from his day's rest. Mother Wolf was laying with her crying **cubs**. The moon shone into the cave where they all lived. "Augrh!" said Father Wolf. "It is time to hunt again." He was going to hunt down the hill when a little shadow with a **bushy** tail whined: "Good luck."

It was the **jackal** — Tabaqui. The wolves of India do not like Tabaqui because he runs about making **mischief**, and telling tales, and eating rags and pieces of leather from the village rubbish. But they are afraid of him too, because Tabaqui has a bad temper and is not scared of anyone.

"Shere Khan, the Big One, will hunt here on the hills for the next moon," said Tabaqui.

Shere Khan was the tiger who lived near the Waingunga River, twenty miles away.

"He has no right!" Father Wolf began angrily. "By the Law of the Jungle he has no right to change where he hunts without any warning. He will scare all the animals within ten miles and these days I have to kill for two."

Father Wolf listened, and below in the valley he heard the angry, singsong **whine** of a tiger who has caught nothing and does not care if all the jungle knows it.

"The fool!" said Father Wolf. "To begin a night's work of hunting with that noise!"

"He is not hunting deer," said Mother Wolf. "He is hunting Man."

The whine had changed to a sort of **humming** purr. It was the kind of noise that confuses woodcutters who sleep in the open, and makes them run into the mouth of the tiger.

"Man!" said Father Wolf, showing all his white teeth. "Are there not enough beetles and frogs in the waters that he must eat Man, and on our ground too!"

The Law of the Jungle, **forbids** every beast from eating Man. The only exception is when he is killing

#### Vocabulary

**cubs**: a young animal, such as a lion, bear or wolf

**bushy**: said of hair or fur that is very thick

**jackal**: a wild animal like a dog that eats dead animals

**mischief**: children's bad behaviour which

does not cause serious harm or damage you can't win

**whine**: a long, high, sad sound

**humming**: a sound that is continuous and low

**forbid**: to tell someone they are not allowed to do something

to teach his children how to kill. But still, he must hunt outside the hunting grounds of his pack or tribe. The purr grew louder. "Aaarh!" Then there was a **howl** from Shere Khan. "He has missed," said Mother Wolf.

Father Wolf ran out and heard Shere Khan talking to himself angrily as he fell into the bush.

"The fool has jumped at a woodcutter's campfire, and has burned his feet," said Father Wolf. "Tabaqui is with him."

"Something is coming," said Mother Wolf, **twitching** one ear. "Get ready."

The bushes rustled a little. "Man!" he said. "A man's cub. Look!"

In front of him, holding onto a low branch, stood a brown baby who could just about walk. He looked up into Father Wolf's face, and laughed.

"Is that a man's cub?" said Mother Wolf. "I have never seen one. Bring it here."

Father Wolf's jaws closed right on the child's back. He was gentle and not even a tooth scratched the baby's skin. He laid the boy down with the cubs.

"How little!" said Mother Wolf softly. The baby was pushing his way between the cubs to get warm.

"I could kill him with a touch of my foot. But see, he looks up and is not afraid," said Father Wolf.

A shadow came over the cave. "My lord, my lord, it went in here!" said Tabaqui, following behind Shere Khan.

"What do you want Shere Khan?" said Father Wolf, but his eyes were very angry.

"A man's cub came this way," said Shere Khan. "Its parents have run away. Give it to me."

Father Wolf knew Shere Khan was too big to come into the cave. "The man's cub is ours to kill if we choose."

The tiger's roar filled the cave with thunder. Mother Wolf stood up quickly and jumped forward. Her eyes were like two green moons in the darkness, facing the **blazing** eyes of Shere Khan.

"The man's cub is mine. He will not be killed. He will live, run and hunt with the Pack! Now go away!" said Mother Wolf angrily.

Father Wolf looked on amazed. Shere Khan might have faced Father Wolf, but he could not stand up against Mother Wolf. He knew that she would fight to the death. So, he backed out of the cave

### Vocabulary

**howl:** a loud sound made by an animal to express pain, sadness or a strong emotion

**twitching:** to make a small movement with a part of the body, generally without doing so on purpose

**blazing:** bright, powerful and impressive

growling. When he was out he shouted:

"In the end the cub will be mine!"

Mother Wolf threw herself down **panting** next to the cubs. Father Wolf said to her in a serious voice

"The cub must be shown to the Pack. Will you keep him, Mother?"

"Yes! I will keep him. Lie still, little frog. I will call him Mowgli. The time will come when you will hunt Shere Khan."

"But what will our Pack say?" said Father Wolf.

The Law of the Jungle says that that once a cub is old enough to stand on his feet, he must be shown to the Pack council. After that inspection, the cubs are free to run where they please.

## Chapter 2

### The Pack Council

Father Wolf waited until his cubs could run a little, and then on the night of the Pack meeting he took them and Mowgli and Mother Wolf to the Council Rock. The Council Rock is a hilltop covered with stones and rocks. There is enough space for a hundred wolves to hide. Akela, the great grey **Lone** Wolf, who led all the Pack by strength and intelligence, was laying down on his rock, and below him sat forty or more wolves of every size and colour.

At last, Father Wolf pushed Mowgli, into the center. He sat there laughing and playing with some pebbles that **glistened** in the moonlight.

Akela didn't raise his head from his **paws**. "Well look here!" A roar came up from behind the rocks. It was the voice of Shere Khan crying: "The cub is mine. Give him to me."

Now, the Law of the Jungle says that if there is any disagreement for a cub to be accepted by the Pack, two members of the pack who are not the cubs Mother or Father must speak up for him.

#### Vocabulary

**panting:** to breathe quickly and loudly through your mouth, generally because you are out of breath

**lone:** solitary; alone

**glisten:** to shine by reflecting light

**paws:** the foot of an animal that has claws or nails, such as a wolf, bear or tiger

"Who speaks for this cub?" said Akela. There was no answer and Mother Wolf got ready for what she knew would be her last fight, if it came to it.

Baloo, the sleepy brown bear who teaches the wolf cubs the Law of the Jungle, got up and mumbled. "I speak for the man's cub. Let him run with the Pack, and be joined with the others. I will teach him myself."

"We need another member," said Akela. Who speaks besides Baloo?"

A black shadow dropped down into the circle. It was Bagheera the Black Panther. Everybody knew Bagheera, and nobody wanted to cross his path, for he was as clever as Tabaqui, knew how to get what he wanted, as brave as the wild buffalo, and as careless as a wounded elephant. But he had a voice as soft as wild honey dripping from a tree.

"Akela, The Law of the Jungle says that the life of a cub can be bought at a price. And the Law does not say who must pay that price. Am I right?"

"Good! Good!" said the young wolves, who are always hungry. "Listen to Bagheera. The cub can be bought for a price. It is the Law."

"To kill a cub is **dishonour** and Baloo has spoken on his behalf," said Bagheera. "So, I will pay for his life with a bull I have killed."

There was a cry of voices, saying: "What harm can a boy do us? Let him run with the Pack. Where is the bull, Bagheera? Let him be accepted."

Mowgli was still interested in the pebbles, and he did not notice when the wolves came and looked at him one by one.

At last they all went down the hill. Only Akela, Bagheera, Baloo, and Mowgli's own wolves were left. Shere Khan roared through the night, he was very angry that Mowgli had not been given to him.

"Men and their cubs are very **wise**. He may help us," said Akela.

"He could truly be a help in time of need. No one can hope to lead the Pack forever," said Bagheera.

Akela said nothing. He was thinking of the time that comes to every leader of every pack when he is no longer strong enough and is killed and replaced by a new leader.

"Take him away," he said to Father Wolf, "and train him as one of us."

And that is how Mowgli joined the Seeonee Wolf Pack for the price of a bull and on Baloo's good word.

### Vocabulary

**dishonor:** a feeling of embarrassment or loss of people's respect

**wise:** said of someone who is able to make good judgments, usually based on life experience



## Chapter 3

### Learning Laws of the Jungle

During the next eleven years, Baloo taught Mowgli all the Laws of the Jungle. He was a very fast learner, and as a man-cub, he had to learn more than his wolf brothers. Sometimes Bagheera, the Black Panther would come to see Mowgli **recite** the day's lesson to Baloo. Mowgli learned how to climb a tree, swim through the lakes and run through the jungle. He learned about the Wood and Water Laws: how to tell the difference between a good branch and a **rotten** one; how to speak politely to the wild bees; what to say to Mang the bat when he disturbed him in the branches at midday; and how to warn the water-snakes in the pools before he splashed into them.

None of the Jungle People liked being disturbed, and were always ready to attack an **intruder**. Mowgli was taught the Strangers' Hunting Call; this call was for when the jungle-people would hunt outside of their grounds. Mowgli would repeat "Give me permission to hunt here because I am hungry." Until he got the answer "Hunt then for food, but not for pleasure."

Mowgli had to learn a lot of things by heart, and he got very tired of saying the same thing over a hundred times. But, as Baloo said to Bagheera, one day when Mowgli had run off in anger, "A man's cub is a man's cub, and he must learn all the Law of the Jungle."

"But he is small," said the Black Panther, who would have **spoiled** Mowgli if he had his own way. "How can his little head remember all of this?"

"Is there anything in the jungle that is too little to be killed? No. That is why I teach him these things, and that is why I hit him, very softly, when he forgets."

"Softly! What do you know of softness," Bagheera **grunted**. "His face is **bruised** today by this 'softness'."

"It is better that he is bruised by me, someone who loves him, than to be harmed by someone who does not understand him," Baloo answered.

"I am now teaching him the Master Words of the Jungle. These words will protect him from the birds and the Snake People, and all the animals who have four feet. He is protected now, but only if he can

#### Vocabulary

**recite:** to repeat a piece of writing aloud from memory for an audience

**rotten:** decayed

**intruder:** someone who enters a place without permission or where they are not wanted

**spoiled:** a child who is allowed to do or have anything that it wants

**grunt:** to make a short, low sound, usually because of anger or pain

**bruised:** having dark marks on the skin from being hit

remember the words from all the jungle. Is not that worth a little beating?"

"What are the words he must remember? I can help him" said Bagheera as he stretched out one paw.

"I will call Mowgli and he will say them to you, if he comes. Come, Little Brother!"

"My head is ringing like a bee tree," said an angry little voice above their heads. Mowgli slid down a tree trunk, "I come for Bagheera and not for fat old Baloo!"

"Tell Bagheera, then, the Words of the Jungle that I have taught you today," said Baloo.

"Master Words for which people?" said Mowgli, happy to show off. "The jungle has many languages and I know them all."

"You know a little, but not much. See, Bagheera, they never thank their teacher. Not one small wolfling has ever come back to thank old Baloo for his teachings. Say the word for the Hunting-People then, great teacher," said Baloo.

"We be of one blood, you and I," said Mowgli.

"Good. Now for the birds."

Mowgli repeated the same words but this time with the birds whistle at the end of the sentence.

"Now for the Snake-People," said Bagheera.

The answer was a long hiss. Mowgli kicked up his feet and clapped his hands. He jumped on to Bagheera's back, making bad faces at Baloo.

Baloo congratulated Mowgli for what he had learned. He began to tell Bagheera how he had asked for the Master Words from Hathi the Wild Elephant, who knows about all these things. How Hathi had taken Mowgli down to a pool to get the Snake Word from a water-snake, because Baloo could not say it properly, and how Mowgli was now safe against all accidents in the jungle. Neither snake, bird, or beast would hurt him now.

"There is no one to fear," Baloo said touching his big furry stomach with pride.

"Except his own tribe," said Bagheera, under his breath. Then Mowgli said aloud, "I will have a tribe of my own, and lead them through the Jungle all day long, and throw branches and dirt at old Baloo," Mowgli went on.

"Whoof!" Baloo's big paw picked Mowgli off Bagheera's back, and as the boy lay between the big paws he could see the Bear was angry.

"Mowgli," said Baloo, "Have you been talking with the Monkey People?"

Mowgli looked at Bagheera to see if the Panther was angry too, and Bagheera's eyes were as hard as green stones.

"When Baloo hurt my head," said Mowgli (he was still on his back), "I went away, and the grey apes came down from the trees and had **pity** on me. No one else cared." He snuffled a little.

"The pity of the Monkey People!" Baloo snorted.

"And then, they gave me nuts and nice things to eat. They carried me in their arms up to the top of the trees and said I was their blood brother except that I had no tail, and that I should be their leader someday."

"They have no leader," said Bagheera. "They lie. They have always lied."

"They were very kind and told me to come again. Why have I never been taken to the Monkey People? They stand on their feet just like me. They do not hit me with their hard paws. They just play all day."

"Listen, Man-Cub," said the Bear, and his voice rumbled like thunder on a hot night. "I have taught you all the Law of the Jungle for all the people of the jungle, except the Monkey-People who live in the trees. They have no law. They are **outcasts**. They have no language of their own, but use the stolen words which they hear when they are waiting above in the branches. Their way is not our way. They are without leaders. They have no memory. We have nothing to do with them. We do not drink where the monkeys drink; we do not go where the monkeys go; we do not hunt where they hunt; we do not die where they die. Have you ever heard of me speak about them?"

"No," said Mowgli in a whisper, the forest was very still now that Baloo had finished.

"The Monkey-People are forbidden," said Baloo, "forbidden to the Jungle-People. Remember that!"

"Forbidden," said Bagheera,

Nuts and branches were thrown at them by the Monkey-People. They walked away, taking Mowgli with them. What Baloo had said about the monkeys was true. They were always going to have a leader, and laws of their own. But they never did, because they had bad memories and couldn't remember their ideas. None of the other animals would take notice of them, and that was why they were so pleased when Mowgli came to play with them and they heard how angry Baloo was.

One of them came up with an idea, and he told all the others that Mowgli would be a useful person to keep in the tribe. He could do things that animals could not, like weave sticks together for protection

### Vocabulary

**pity:** a feeling of sympathy for someone else's unhappiness

**outcasts:** people who are not accepted in their society because the society will not accept them

from the wind. If they caught him, they could make him teach them.

The Monkey-People thought it was a brilliant idea. This time, they said, they were really going to have a leader and become the wisest people in the jungle, so wise that everyone else would notice and **envy** them. So, they followed Baloo and Bagheera and Mowgli through the jungle very quietly until it was time for the midday sleep. Mowgli, who was very much **ashamed** of himself, slept between the Panther and the Bear. He decided that he would never play with the Monkey-People again.

### Vocabulary

**envy:** a negative feeling when you wish that you had something that another person has

**ashamed:** feeling guilty or embarrassed about one's actions

## Chapter 4

### Monkey Business

The next thing he remembered was feeling hard, strong little hands on his legs and arms. Then a **swash** of branches in his face. He was looking down through the swaying branches. Baloo woke the jungle with his deep cries and Bagheera climbed up the trunk with his sharp teeth showing. The Monkey-People were so pleased with themselves and climbed away to the upper branches where Bagheera could not reach. They shouted "He has noticed us! Bagheera has noticed us. All the Jungle-People admire us for our skill and our tricks." Then they began their flight. Mowgli could not help but enjoy the wild rush. Jumping and crashing and whooping and yelling, the whole Monkey-People tribe swept along the tree-roads with Mowgli as their **prisoner**.

The first thing Mowgli thought of was to send a message back to Baloo and Bagheera. He knew that at the speed the monkeys were going, his friends would not be able to catch up. He saw Rann the big blue bird (who works as a messenger), and gave him the bird call, "We be of one blood, you and I." The branches closed over the boy, but Rann flew to the next tree in time to see the little brown face come up again. "Mark my trail!" Mowgli shouted. "Tell Baloo of the Seeonee Pack and Bagheera of the Council Rock."

"In whose name, Brother?" Rann had never seen Mowgli before, but of course he had heard of him.

"Mowgli. Man-Cub they call me! Mark my trail!"

Rann nodded his head and closed his wings, his feet gathered up under him, and waited.

Meantime, Baloo and Bagheera were **furious**. Bagheera climbed as he had never climbed before, but the thin branches broke as he was too heavy. He slipped down and his claws were full of bark.

"Why did you not warn the man-cub?" he roared to poor Baloo.

"We may catch them yet!" Baloo panted.

"Not at that speed! Sit still and think! Make a plan. This is no time for chasing. They may drop him if

#### Vocabulary

**swash:** a feeling of embarrassment or loss of people's respect

**prisoner:** to catch and keep someone so that they

**furious:** extremely angry



we follow too close.”

“Mowgli, Mowgli! Why did I not warn you about the Monkey-People?! Now, he will be alone in the jungle without the Master Words.”

Baloo placed his paws over his ears and rolled over complaining

“Baloo, what would the jungle think if I, the Black Panther, **curled** myself up like Ikki the Porcupine, and cried?”

“Why would I care what the jungle thinks? He may be dead by now.”

“I have no fear for the man-cub. He is wise and well taught.” Bagheera licked one paw thoughtfully.

“The Monkey-People, fear Kaa the Rock Snake. He can climb as well as they can. Just the whisper of his name makes them scared. Let’s go to Kaa.”

“What will he do for us? He is not in our tribe” said Bagheera.

“He is very old and very clever. Above all, he is always hungry,” said Baloo hopefully. “We can promise him that we will give him food.”

Baloo rubbed his brown shoulder against the Panther, and they went off to look for Kaa the Rock Python.

They found him stretched out in the afternoon sun. He was admiring his beautiful new coat. He had been resting for the last ten days changing his skin.

“He has not eaten,” said Baloo, with relief. “Be careful, Bagheera! He is always a little blind after he has changed his skin, and very quick to strike.”

Kaa was not a **poisonous** snake but he was very strong. He only needed to wrap his huge coil around a body to kill them.

“Good hunting!” cried Baloo.

“Baloo, what are you doing here? Said Kaa. “Good hunting, Bagheera. I need some food.”

“We are hunting,” said Baloo carelessly. He knew that Kaa could not be hurried. He is too big.

“Can I come with you?” asked Kaa. I came very near to falling on my last hunt, and the noise of my tail slipping woke the Monkey-People.”

“The Monkey-People have moved,” he said quietly. “When I came up into the sun today I heard them

### Vocabulary

**curl (up):** to sit or lie on the ground with one’s arms and legs close to one’s body

**poisonous:** a substance that can cause illness or death if taken into the body

shouting among the tree-tops.”

“It is the Monkey-People that we are following,” said Baloo.

“Why?” he said with **curiosity**.

“Those nut-stealers have stolen away our man-cub. You may have heard of him.” “The best and wisest and boldest of man-cubs—my own pupil, I...we love him and we need your help.”

“My help? How? I take them when they come in my way, but I do not hunt them.”

“Up, Up! Up, Up! Hillo! Illo! Illo, look up, Baloo of the Seeonee Wolf Pack!”

Baloo looked up to see where the voice came from, and there was Rann the bird, sweeping down with the sun shining on his wings. It was near Rann’s bedtime, but he had flown all over the jungle looking for the Bear.

“What is it?” said Baloo.

“I have seen Mowgli with the Monkey-People. He told me tell you. They have taken him beyond the river to the monkey city, to the Cold Lairs. I have told the bats to watch through the night time. That is my message. Good hunting!”

“Thank you Rann!” cried Bagheera.

“It is nothing. It is nothing. The boy sang the Master Word. I had to respond,” and Rann flew away.

“He has not forgotten to use the words,” said Baloo with a laugh of pride.

“I am proud of him, but now we must go to the Cold Lairs,” said Bagheera.

They all knew where that place was, but not many of the Jungle-People ever went there. Cold liars was an old **deserted** city, lost and **buried** in the jungle. It was a long journey to the place Mowgli had been taken.

In the Cold Lairs the Monkey-People were not thinking of Mowgli’s friends at all. Mowgli had never seen an Indian city before, and even though it was mostly a heap of ruins it seemed very wonderful.

Mowgli was sore and angry as well as hungry. He walked through the empty city giving the Strangers’ Hunting Call from time to time, but no one answered him. Mowgli felt that he was in a very bad place. “All that Baloo has said about the Monkey-People is true,” he thought to himself.

### Vocabulary

**curiosity:** a strong desire to know or learn about something

**deserted:** a place where there are no longer any people

**buried:** when something is completely covered by something else and difficult or impossible to see

"There is a cloud coming to cover the moon. If only it was big enough I could try to run away in the darkness. But I am tired."

That same cloud was being watched by two good friends in the ditch below the city wall. Bagheera and Kaa, knew how dangerous the Monkey-People were in large numbers so they did not want to take any risks.

"I will go to the west wall," Kaa whispered, "and will come down the slope quickly."

"When that cloud covers the moon, I will go to the walkway. They hold some sort of council meeting there." Said Bagheera.

"Good hunting," said Kaa, and **slithered** away to the west wall.

Mowgli heard Bagheera's light feet on the terrace. The Black Panther had raced up the slope almost without a sound and was hitting the monkeys. He knew not to waste time.

There was a scary howl. As Bagheera tripped on the rolling kicking bodies of the Monkey-People beneath him, a monkey shouted, "There is only one here! Get him!"

A group of monkeys started biting, scratching, tearing, and pulling Bagheera, while five or six held Mowgli and pulled him up the wall of the summerhouse. They pushed him through the hole of the broken dome. Mowgli fell in the way that Baloo had taught him to fall, and landed on his feet.

"Stay there," shouted the monkeys, "after we have killed your friends, we will play with you, if you are still alive."

"We be of one blood, you and I," said Mowgli, quickly giving the Snake's Call. He could hear hissing in the rubbish all round him. He gave the Call a second time, to make sure they heard him.

The old summerhouse was alive with cobras. "Stand still, Little Brother, your feet may do us harm."

Mowgli stood as still as he could. He looked through the open walls and heard the furious noise of the fight around the Black Panther. For the first time since he was born, Bagheera was fighting for his life.

"Baloo must be at hand; Bagheera would not have come alone," Mowgli thought. And then he called aloud: "To the tank, Bagheera. Roll to the water tanks. Roll and plunge! Get to the water!"

Bagheera heard, and the cry that told him Mowgli was safe gave him new courage. A crash and a splash told Mowgli that Bagheera had fought his way to the tank where the monkeys could not follow.

### Vocabulary

**slither:** to move easily across a surface like a snake

Kaa had only just worked his way over the west wall. The monkeys ran away with cries of, "Kaa! It is Kaa! Run! Run!"

"Get the man-cub out of that trap; I can't do anymore," Bagheera said tiredly. "Let's take the man-cub and go. They may attack again."

"They will not move until I order them to." Kaa hissed, and the city was silent again.

"Where is the manling?"

"Here, in a trap. I cannot climb out," cried Mowgli.

Kaa looked carefully until he found a crack in the marble design showing a weak spot. Then lifting six feet of his body he smashed the wall down. Mowgli jumped through the opening and threw himself between Baloo and Bagheera, an arm around each big neck.

"Are you hurt?" said Baloo, hugging him softly.

"I am sore, hungry, and a little bruised."

"Kaa saved all of our lives, thank him Mowgli" said Bagheera.

Mowgli turned and saw the great Python's head swaying a foot above his own.

"We be one blood, you and I," Mowgli answered. "I owe you my life. If you are ever hungry I will bring you food."

"Go quickly my friends. Go and sleep as the moon is setting. We do not know what will happen next." said Kaa.

"Now," said Bagheera, "jump on my back, Little Brother, and we will go home."

One of the beauties of Jungle Law is that punishment settles all scores. There is no talking about it afterward."

Mowgli laid his head down on Bagheera's back and slept so deeply.

## Chapter 5

### Red Flower

#### Part 1

Eleven whole years passed and Mowgli lived a wonderful life among the wolves. He grew up with the cubs, and Father Wolf taught him his business, and the meaning of things in the jungle. When he was not learning, he sat out in the sun and slept, and ate and went to sleep again. When he felt dirty or hot he swam in the forest pools; and when he wanted honey (Baloo told him that honey and nuts were just as pleasant to eat as raw meat) he climbed up for it. Bagheera showed him how.

He took his place at the Council Rock, too, when the Pack met. It was there he discovered that if he stared at any wolf, the wolf would drop his eyes, and so he used to stare for fun. At other times, he would pick the long **thorns** out of the furs of his friends. The wolves **suffer** terribly from thorns in their coats. He would go down the hillside into the lands by night, and look very curiously at the villagers in their huts. He did not trust humans because once Bagheera had showed him a square box with a drop gate so cleverly hidden in the jungle that he nearly walked into it. He told him that it was a trap.

He loved to go with Bagheera into the dark warm heart of the forest, to sleep all through the **drowsy** day, and at night see how Bagheera did his hunting. Bagheera hunted right and left, whenever he felt hungry. So did Mowgli, with one exception. As soon as he was old enough to understand things, Bagheera told him that he must never touch cattle because he had been bought into the Pack at the price of a bull's life. "All the jungle is yours," said Bagheera, "but for the sake of the bull that bought you, you must never kill or eat any cattle. That is the Law of the Jungle." Mowgli **obeyed** this law.

He grew strong as a boy must grow who does not know that he is learning any lessons, and who has nothing in the world to think about except things to eat.

Mother Wolf told him once or twice that Shere Khan was not a creature to be trusted, and that someday he must kill Shere Khan. Although a young wolf would have remembered that advice every hour, Mowgli forgot it because he was only a boy.

#### Vocabulary

**thorns:** a small, sharp pointed growth on the stem of a plant or flower

**suffer:** to experience pain or something unpleasant

**drowsy:** feeling sleepy and not being entirely awake or alert

**obey:** to follow laws or rules



Shere Khan was always crossing his path in the jungle. As Akela grew older and weaker the tiger had become great friends with the younger wolves of the Pack. They followed him for everywhere looking for **scraps**. Then Shere Khan would talk to them about how they were being led by a dying wolf, Akela, and a man cub, Mowgli. "They tell me," Shere Khan would say, "that at Council you are scared to look him between the eyes." And the young wolves would growl. The began to dislike Mowgli because of the horrible things Shere Khan would say.

Bagheera, who had eyes and ears everywhere, knew about this. He told Mowgli that Shere Khan would kill him some day. Mowgli would laugh and answer: "I have the Pack and I have you; and Baloo, even though he is so lazy, he will fight for me. Why should I be afraid?"

It was a very warm day when something came to Bagheera's mind from something that he had heard. Perhaps Ikki the Porcupine had told him. He said to Mowgli when they were deep in the jungle and Mowgli was laying his head on his beautiful black fur, "Little Brother, how many times have I told you that Shere Khan is the **enemy**?"

"As many times, as there are nuts on that tree," said Mowgli, who, naturally, could not count. "Why do you ask? I am sleepy, Bagheera, and Shere Khan is all talk, like Mao the Peacock."

"But this is no time for sleeping. Baloo knows it; I know it; the Pack know it; and even the foolish, **foolish** deer know. Tabaqui has told you too."

"Ho! Ho!" said Mowgli. "Tabaqui came to me the other day saying that I am just a man's cub and not good enough to do jungle work. But I caught Tabaqui by the tail and swung him twice against a palm-tree to teach him better **manners**."

"That was not a good idea. Even though Tabaqui is a mischief-maker, he would have told you something important. Open those eyes, Little Brother. Shere Khan will not kill you in the jungle. Remember, Akela is very old, and soon the day will come where he cannot hunt any longer and will not be the leader anymore. Many of the wolves that agreed to keep you in the Council are old too. The young wolves believe, as Shere Khan has taught them, that a man-cub has no place with the Pack. You will be a man soon."

"And what kind of man does not run with his brothers?" said Mowgli. "I was born in the jungle. I have obeyed the Law of the Jungle, and there is no wolf from whose paws I have not pulled a thorn. Surely they are my brothers!"

Bagheera stretched himself at full length and half shut his eyes. "Little Brother, feel under my jaw."

Mowgli put up his strong brown hand, and just under Bagheera's silky chin, where the giant muscles were all hidden by the glossy hair, he found a little bald spot.

"There is no one in the jungle who knows that I, Bagheera, carry that mark. The mark of the **collar**; and yet, Little

## Vocabulary

**scraps:** small pieces of food that are left over and are usually thrown away

**enemy:** someone who is not a friend and tries to do bad things

**foolish:** not wise, stupid or silly; showing bad

judgment

**manners:** polite behaviour that is respectful to others in social situations

**collar:** a leather or metal strap around the neck of an animal

Brother, I was born among men, and it was among men that my mother died, in the cages of the king's palace at Oodeypore. It was because of this that I paid the price for you at the Council when you were a little cub. I had never seen the jungle. They fed me behind bars from an iron pan. One night I felt that I was Bagheera the Panther. I am not a man's toy. So I broke the silly lock with one knock of my paw and ran away. And because I had learned the ways of humans, I became more feared in the jungle than Shere Khan."

"Yes," said Mowgli, "all the jungle fear Bagheera, all except Mowgli."

"Oh, you are a man's cub," said the Black Panther very softly. "Even I returned to my jungle, you must also go back to the humans, if you are not killed in the Council."

"But why...but why should anyone want to kill me?" said Mowgli.

"Look at me," said Bagheera. And Mowgli looked at him firmly between the eyes. The big panther turned his head away for half a minute.

"That is why," he said. "Not even I can look at you between the eyes, and I was born among men, and I love you, Little Brother. The others hate you because their eyes cannot meet yours. You are wise, you can pull out thorns from their feet, because you are a man."

"I did not know these things," said Mowgli sadly.

"It is in my heart that when Akela misses his next kill, the Pack will turn against him and against you. They will hold a jungle Council at the Rock, and then...and then...I have it!" said Bagheera, leaping up. "Go down quickly to the human's huts in the valley, and take some of the Red Flower that they grow there. So that when the time comes you may have an even stronger friend than Baloo or me and those in the Pack that love you. Get the Red Flower."

By Red Flower Bagheera meant fire. No creature in the jungle will call fire by its proper name. Every beast fears it, and invents a hundred ways of describing it.

"The Red Flower?" said Mowgli. "That grows outside their huts at night time? I will get some."

"Remember that it grows in little pots. Get one quickly, and keep it by you for your time of need." Said Bagheera.

"Good!" said Mowgli. "I will go. But are you sure. Oh my Bagheera", he slipped his arm around his neck and looked deep into the big eyes. "Are you sure that all this is Shere Khan's doing?"

"By the Broken Lock that freed me, I am sure, Little Brother."

"Then, by the bull that bought me, I will make sure Shere Khan pays for this," said Mowgli as he made his way to the village.

"That is a man. That is all man," said Bagheera to himself, lying down again.

## Part 2

Mowgli was far into the forest, running hard, and his heart was beating fast. He came to the cave as the evening began, and took a deep breath. He looked down the valley and saw that the cubs were out. Mother Wolf was at the back of the cave. She knew by his breathing that something was troubling her 'frog'.

"What is it, Son?" she said.

"Some talk about Shere Khan wanting to kill me," he called back. "I will hunt in the village tonight," and he jumped down through the bushes, to the river at the bottom of the **valley**. He heard the yell of the Pack hunting and heard the roar of a hunted deer. Then there were unpleasant howls from the young wolves: "Akela! Akela! Let the Lone Wolf show his strength. Attack, Akela!"

Akela tried to attack and missed. Mowgli heard the bite of his teeth and then a cry as the deer knocked him over with his foot.

He did not wait and continued. The yells grew quieter behind him as he ran into the fields where the villagers lived.

"Bagheera was telling the truth," he panted, as he settled down in some cow food by the window of a hut. "Tomorrow is going to be a bad day for Akela and for me."

Then he put his face close to the window and watched the fire. He saw the man's wife get up and feed it with black pieces in the night. When the foggy morning came, he saw the man's child pick up a **wicker** pot filled with dirt. The boy started filling the pot with lumps of red-hot **charcoal**. He put it under his blanket, and went to the cows in the shed.

"Is that all?" said Mowgli. "If a cub can do it, there is nothing to fear." So he stepped around the corner and met the boy. He took the pot from his hand, and disappeared into the fog while the boy cried with fear.

"They are very much like me," said Mowgli, blowing into the pot as he had seen the woman do. "This thing will die if I do not give it things to eat" so he dropped twigs and dried bark on the red stuff.

### Vocabulary

**valley:** an area of low land between hills or mountains that often has a river running through it

**wicker:** a material made of very thin pieces of wood twisted together, generally used to

make furniture

**charcoal:** a hard, black substance that is generally burned for cooking or heat

Halfway up the hill he met Bagheera.

"Akela has missed," said the Panther. "They would have killed him last night, but they needed you also. They were looking for you on the hill."

"I was in the fields. I am ready. See!" Mowgli held up the fire-pot.

"Good! I have seen how the humans push a dry branch into that stuff, and soon after the Red Flower grew at the end of it. Are you not afraid?" said Bagheera.

"No. Why should I be scared? I remember now, or maybe it was a dream. Before I was a wolf, I used to lay next to the Red Flower. It was warm and pleasant."

That day Mowgli sat in the cave managing his fire pot by dipping dry branches into it to see how they looked. He found a good branch to use for his plan. In the evening when Tabaqui came to the cave and told him rudely that he was wanted at the Council Rock, he laughed until Tabaqui ran away. Mowgli went to the Council, still laughing.

Akela the Lone Wolf was laying by the side of his rock. The job to lead the Pack was now open. Shere Khan with his following of scrap-fed wolves walked backward and forward. Bagheera lay close to Mowgli, and the fire pot was between Mowgli's knees. When they were all gathered together, Shere Khan began to speak. He would never have dared to do that when Akela was in his **prime**.

"He has no right," whispered Bagheera. "He is a dog's son."

Mowgli sprang to his feet. "Free People," he cried, "does Shere Khan lead the Pack? What has a tiger to do with our leadership?"

"Seeing that the leadership is yet open, and being asked to speak—" Shere Khan began.

"By who?" said Mowgli. "Are we all dogs that need to **grovel** to this cattle killer?"

There were yells of "Silence, you man's cub!" "Let him speak. He has kept our Law."

The elders of the Pack shouted, "Let the Dead Wolf speak." When a leader of the Pack has missed his kill, he is called the Dead Wolf for as long as he lives, which is not long.

Akela raised his old head tiredly and said "Free People, and you too, dogs of Shere Khan. For twelve seasons, I have led you to and from the kill, and in all that time not one of you has been trapped or injured. Now I have missed my kill, your right is to kill me here on the Council Rock. So, I ask, who is going to kill me? It is my right, by the Law of the Jungle, that you come one by one."

### Vocabulary

**prime:** the time in one's life when he/she is most active or successful

**grovel:** to act towards someone in a way that shows they are powerful and more important than oneself

There was a long silence, no wolf wanted to fight Akela to the death. Then Shere Khan roared, “Bah! He is **doomed** to die! It is the man-cub who has lived too long. Free People, he was my meat from the beginning. Give him to me. I am tired of this man-wolf foolishness. He has been in the jungle for ten seasons. Give me the man-cub, or I will always hunt here and not even give you one bone. He is a man, a man’s child, and from the **core** of my bones I hate him!”

Then more than half the Pack yelled: “A man! A man! What has a man to do with us? Send him back to his own place.”

“And turn all the people of the villages against us?” screamed Shere Khan. “No, give him to me.”

Akela lifted his head again and said, “He has eaten our food. He has slept with us. He has helped us to catch our food. He has not broken any of the Laws of the Jungle.”

“Also, I paid for him with a bull when he was accepted. The bull is worth only a little, but my honor is worth a lot more,” said Bagheera in his gentlest voice.

“A bull that was paid ten years ago!” the Pack **scowled**.

“What about the honor of a **pledge**?” said Bagheera with his white teeth showing under his lip. “You are called the Free People!”

“A man’s cub cannot run with the people of the jungle,” howled Shere Khan. “Give him to me!”

“He is our brother in all but blood,” Akela went on, “and you would kill him here! In truth, I have lived too long. Some of you eat cattle, and others I have heard that, under Shere Khan’s teaching, you go by the dark night and snatch children from the villager’s doorstep. So I know you are cowards. I will die and my life is of no worth, or I would offer that in the man-cub’s place. But for the sake of the Honor of the Pack, I promise that if you let the man-cub go to his own place, I will not fight you when it is my time to die. I will die without fighting. That will save at least three lives.”

“He is a man! A man!” scowled the Pack. Most of the wolves began to gather around Shere Khan, whose tail was beginning to twitch.

### Part 3

“Its time...” said Bagheera to Mowgli. “... to fight.”

Mowgli stood up with the fire pot in his hands. Then he stretched out his arms, he was furious with rage and sadness “Listen you!” he cried. “There is no need for this. You have told me so many times that I am a man and do not belong here. So I do not call you my brothers any more, but dogs, as a man would.

#### Vocabulary

**doomed:** certain to meet a bad end

**core:** the center of something

**scowl:** to look at someone with a very annoyed expression

**pledge:** a formal promise

He flung the fire pot on the ground, and some of the red coals lit a pile of dried **moss** that **flared** up. The Council jumped back in terror as the flames grew.

Mowgli pushed his dead branch into the fire until the twigs lit and crackled, and **whirled** it above his head near the trembling wolves.

"You are the master," said Bagheera. "Save Akela. He is your friend."

Akela, the unwell old wolf who had never asked for **mercy** in his life, gave one sad look at Mowgli.

"Good!" said Mowgli, looking around slowly. "I see that you are dogs. I will go to my own people. The jungle is shut to me, and I will forget you and your friendship. I will be more forgiving than you are. Because I was all but your brother in blood, I promise that when I am a man among humans I will not **betray** you as you have betrayed me." He kicked the fire with his foot, and the sparks flew up. "There will be no war between any of us in the Pack. But there is a **debt** to pay before I go." He walked towards Shere Khan who sat blinking stupidly at the flames, and caught him by his chin. Bagheera followed in case of any fight. "Up, dog!" Mowgli cried. "Up, when a man speaks, or I will set your coat on fire!"

Shere Khan's ears went flat back on his head, and he shut his eyes as the blazing branch was very close to him.

"This cattle-killer said he would kill me in the Council because he had not killed me when I was a cub." He beat Shere Khan over the head with the branch, and the tiger cried and whined in pain and fear.

"Remember when I come to the Council Rock again, it will be with Shere Khan's skin on my head. For the rest of you, Akela goes free to live as he pleases. You will not kill him, because that is not my will. Go now!" The fire was burning furiously at the end of the branch. Mowgli struck right and left around the circle, and the wolves ran away howling with the fire burning their fur.

Only Akela, Bagheera, and the ten wolves that had taken Mowgli's side were left. Something began to hurt Mowgli inside him. He had never been hurt in his life before. He caught his breath and **sobbed**, the tears running down his face.

"What is this feeling?" he said. "I do not wish to leave the jungle, and I do not know what this is. Am I dying, Bagheera?"

"No, Little Brother. These are only tears, what humans use when they are sad," said Bagheera. "You are a man which means the jungle is shut to you. Let them fall, Mowgli. They are only tears." So, Mowgli sat and cried as though his heart was breaking.

### Vocabulary

**moss:** a small, green or yellow-coloured plant that grows on rocks, walls and trees

**flared:** something that is wider at one end

**whirl:** to turn around or make turn around in circles

**mercy:** kindness that results in forgiveness

**betray:** to be disloyal to someone

**debt:** something that is owed to someone else as payment

**sob:** to cry noisily while taking in deep breaths



"Now," he said, "I will go to the humans. But first I must say goodbye to my mother." He went to the cave where she lived with Father Wolf, and he cried on her coat, while the four cubs howled miserably.

"You will not forget me?" said Mowgli.

"Never, we will follow your trail" said the cubs. "Come to the foot of the hill when you are a man, and we will talk to you, and we will come to the fields at night to play with you."

"Come soon!" said Father Wolf. "Oh, wise little frog, come again soon. We will be old, your mother and I."

"Come soon," said Mother Wolf, "little son of mine. Listen, child of man, I loved you more than I loved my cubs."

"I will come back," said Mowgli. "And when I come it will be to lay out Shere Khan's skin upon the Council Rock. Do not forget me! Tell them in the jungle never to forget me!"

The dawn was beginning to break when Mowgli went down the hillside alone, to meet those **mysterious** things, called humans.

### Vocabulary

**mysterious:** strange or unknown

## Chapter 6

### Lives with the Humans

After the fight with the Pack at the Council Rock, Mowgli went down to the fields where the villagers lived. He did not stop there because it was too near to the jungle, and he knew that he had made at least one bad enemy at the Council. So, he carried on, keeping to the rough road that ran down the valley, and followed it at a steady jog for nearly twenty miles. He came to a farmland that he did not know. He saw a little village where cattle and buffaloes were eating. The little boys in charge of the **herds** saw Mowgli, they shouted out and ran away. Mowgli walked on, he was feeling hungry, he came to the village gate and pushed it open.

“So men are afraid of the People of the Jungle here also.” He sat down by the gate. A man came out so Mowgli stood up, opened his mouth, and pointed down it to show that he wanted food. The man stared, and ran back up the street of the village shouting. Then a man who was big and fat dressed in white came to the gate followed by at least a hundred people, who stared, shouted and pointed at Mowgli.

“They have no manners, these humans,” said Mowgli to himself. “Only the grey ape would behave as they do.” So, he threw back his long hair and looked at the crowd confused.

“What is there to be afraid of?” said the man dressed in white. “Look at the marks on his arms and legs. They are the bites of wolves. He is a wolf-child who has ran away from the jungle.”

Of course, when playing together, the cubs had often **nipped** Mowgli harder than they meant to. There were white scars all over his arms and legs. But Mowgli knew these were not bites because he knew what real biting meant.

“Bitten by wolves? Poor child! He is a handsome boy. He has eyes like red fire. Messua, he looks like the boy that was taken by the tiger.”

“Let me look,” said a woman with heavy **copper** rings on her wrists and ankles, “Yes, he does. He is

#### Vocabulary

**herds:** a large group of animals that live together, such as cows or goats

**nip:** to bite softly

**copper:** a metal that is a reddish-brown colour, used to make wire, coins, jewellery and other things

thinner, but he does look like my boy.”

The man dressed in white was a clever man, and he knew that Messua was the wife to the richest villager in the place. So, he looked up at the sky for a minute and said: “What the jungle has taken the jungle has given back. Take the boy into the house, my sister.”

“By the Bull that bought me,” said Mowgli to himself. “Well, if I am a man, a man I must become.”

The crowd parted as the woman led Mowgli to her hut. There was a red bedframe, a great clay chest with funny raised patterns on it. There were half a dozen copper cooking pots, and on the wall a real **looking glass**.

She gave him a big cup of milk and some bread. She laid her hand on his head and looked into his eyes. She thought that he might be her real son who has come back from the jungle where the tiger had taken him. So, she said, “Nathoo, Nathoo!” Mowgli did not show that he knew the name. “Do you not remember the day when I gave you new shoes?” She touched his foot, and it was almost as hard as a horn. “No,” she said sadly, “these feet have never worn shoes. But you are like my Nathoo, and you shall be my son.”

Mowgli was uneasy, because he had never been under a roof before. But as he looked at the roof, he saw that he could tear it out any time if he wanted to get away. “I must talk like men, not like the jungle people.” He said to himself.

So, as soon as Messua said a word Mowgli would **imitate** it almost perfectly. Before dark he had learned the names of many things in the hut.

Mowgli found bedtime difficult, he was not used to sleeping in a room. So, when they shut the door, he went out through the window. “Let him do what he is used to, remember he has never slept in a bed. He will not run away.” said Messua’s husband.

Mowgli stretched out on the grass at the edge of the field, but before he had closed his eyes a soft grey nose **poked** him under the chin.

“Phew!” said Grey Brother (he was the eldest of Mother Wolf’s cubs). “I followed you for twenty miles. It smells like wood smoke and cattle. Wake up, Little Brother; I have some news.”

“Is everything ok in the jungle?” said Mowgli, hugging him.

“Yes, except the wolves that were burned with the Red Flower. Now, listen. Shere Khan has gone away to hunt until his coat grows again, he is badly **singed**. When he returns he swears **revenge**.”

### Vocabulary

**looking glass:** a mirror

**imitate:** to copy something or someone

**poke:** to push someone with a finger or other pointed object quickly and suddenly

**singed:** burnt

**revenge:** punishment for harm someone has done to another

"There are two words to that. I have also made a little promise. I am tired tonight, but Grey Brother, always bring me the news of the jungle."

"You will not forget that you are a wolf? Being with these men will not make you forget?" said Grey Brother anxiously.

"Never. I will always remember that I love you and everyone in our cave. But I will also always remember that I have been thrown out of the Pack."

"When I come down here again, I will wait for you in the **bamboos**."

For three months after that night Mowgli hardly ever left the village gate, he was so busy learning the ways and customs of humans. First, he had to wear a cloth around him, which annoyed him. Then he had to learn about money, which he did not understand. And about working in the fields, of which he did not see as useful.

The little children in the village made him very angry. Luckily, the Law of the Jungle had taught him to keep his temper. When they made fun of him because he would not play games or fly kites, or because he mispronounced some word, he knew it was bad to hurt them, so he ignored them.

He did not know his own strength. In the jungle, he knew he was weak compared to the animals. But in the village, people said that he was as strong as a bull.

### Vocabulary

**bamboo:** a tall, green, grass-like plant that is common in the tropics

## Chapter 7

### Tiger! Tiger!

#### Part 1

The custom of most Indian villages is for boys to take the cattle and buffaloes out to eat in the early morning, and bring them back at night. As long as the boys keep with the herds they are safe, not even the tiger will attack a **mob** of cattle.

Mowgli went through the village street in the morning, sitting on the back of Rama, the great bull. The blue buffaloes, with their long, backward-sweeping horns and **savage** eyes, rose out their sheds. One by one, they followed him. Mowgli made it very clear to the children with him that he was the Master. He told Kamya, one of the boys, to **graze** the cattle by himself, while he went on with the buffaloes, and to be very careful not to stray away from the herd.

Mowgli drove them on to the edge of the village where the Waingunga river came out of the jungle. He dropped from Rama's neck and ran off to a bamboo clump, where Grey Brother was waiting. "Ah," said Grey Brother, "I have waited here for many days. What is this cattle-herding work you are doing?"

"It is an order," said Mowgli. "I am village people for a while. Do you have any news about Shere Khan?"

"He has come back to the jungle, and was waiting for you for a long time. Now he has gone again to hunt. But he is still after you."

"Very good," said Mowgli. "While he is away you or one of the four brothers sit on that rock, so that I can see you as I come out of the village. When he comes back wait for me by the red tree in the center of the field. We do not want to walk into Shere Khan's trap."

Then Mowgli picked out a shady place, and lay down and slept while the buffaloes grazed round him.

Herding in India is one of the laziest things in the world. The cattle move and **crunch**, and lie down, and move on again. They only grunt, and the buffaloes hardly say anything. The children sleep and

#### Vocabulary

**mob:** a large, angry crowd

**savage:** wild

**graze:** to take animals to a field for them to eat grass

**crunch:** to crush between the teeth

wake and sleep again. They weave little baskets of dried grass and put grasshoppers in them; or catch two mantis insects and make them fight; or string a necklace of red and black jungle nuts; or watch a lizard lying on a rock, or a snake hunting a frog. Then they sing long, long songs with odd **native** sounds at the end of them. The day seems longer than most people's whole lives. Then evening comes and the children call the buffaloes and they all walk across the field back to the **twinkling** village lights.

Day after day Mowgli would lead the buffaloes out to their mud pools. Day after day he would see Grey Brother's back a mile and a half away across the field. He knew that Shere Khan had not come back. Day after day he would lie on the grass listening to the noises around him, dreaming of the old days in the jungle. If Shere Khan had made a step with his weak paw up in the jungles by the Waingunga, Mowgli would have heard him in those long, still mornings.

At last a day came when he did not see Grey Brother at the signal place. He laughed and headed the buffaloes for the red tree, which was covered with golden-red flowers. Grey Brother was sitting there, every hair on his back lifted.

"He has hidden for a month to throw you off guard. He crossed the **ranges** last night with Tabaqui," said the wolf, panting.

Mowgli answered. "I am not afraid of Shere Khan, but Tabaqui is very clever."

"Have no fear," said Grey Brother, licking his lips a little. "I met Tabaqui in the morning. He told me everything before I broke his back. Shere Khan's plan is to wait for you at the village gate this evening. He is getting ready now, in the big dry **ravine** of the Waingunga river."

"Has he eaten today, or is he hunting on an empty stomach?" said Mowgli. The answer meant life or death to him.

"He ate a goat in the morning. Remember, Shere Khan could never fast, even for the sake of revenge."

"Oh! What a Fool! He thinks that I will wait until he has slept! Now, where is he? If there were ten of us we could pull him down as he sleeps. These buffaloes will not charge unless they can smell him, and I cannot speak their language. Can we follow his trail so that they can smell it?"

"He swam far down the Waingunga to cut that off," said Grey Brother.

"Tabaqui told him that I know. He would never have thought of it alone." Mowgli stood with his finger in his mouth, thinking. "The big ravine of the Waingunga. That opens out on the field, less than half a mile from here. I can take the herd around through the jungle to the head of the ravine and then sweep

### Vocabulary

**native:** relating to the local inhabitants of a place

**twinkling:** shining brightly then less brightly, almost flashing

**ranges:** a group of mountains

**ravine:** a valley that is deep and narrow, and has steep sides



down. But he can get out at the end, we must block it. Grey Brother, can you cut the herd in two for me?"

"No, but I have brought a wise helper." Grey Brother ran off. Then a huge grey head lifted up, which Mowgli recognised.

"Akela! Akela!" said Mowgli, clapping his hands. "I should have known that you would not forget me. We have a big job to do. Cut the herd in two, Akela. Keep the cows and calves together, and the bulls and the buffaloes together."

Akela separated the herd into two clumps. In one, the cows stood with their calves in the center, ready. In the other, the bulls and the young bulls grunted and stamped. Even though they looked fiercer they were much less dangerous than the cows because they didn't have any calves to protect. Even six men could not have divided the herd so neatly.

"They are trying to join again" panted Akela.

Mowgli slipped on to Rama's back. "Drive the bulls away to the left, Akela. Grey Brother, when we are gone, hold the cattle together, and drive them into the end of the ravine."

"How far?" said Grey Brother, panting.

"Until the sides are higher than Shere Khan can jump," shouted Mowgli. "Keep them there until we come down." The bulls raced off as Akela barked, and Grey Brother stopped in front of the cows. They **charged** down on him, and he ran just before them to the end of the ravine, as Akela drove the bulls far to the left.

"Well done! Careful, now Akela. I didn't know these creatures could move so quickly" Mowgli called.

"I have hunted these in my time," said Akela in the dust. "Shall I turn them into the jungle?"

"Yes! Turn. Quickly turn them! Rama is mad with rage. If I could only tell him what I need him to do today."

The bulls were turned, to the right this time, and crashed into the standing bush. The other herd children saw that the cattle were half a mile away and hurried to the village as fast as their legs could carry them, crying that the buffaloes had gone mad and run away.

### Vocabulary

**charger:** to run towards with the intention of hitting or running into

## Part 2

Mowgli's plan was simple enough. All he wanted to do was to make a big circle at the top of the ravine. Then take the bulls down it and catch Shere Khan between the bulls and the cattle. He knew that after a meal Shere Khan would not be able to fight or climb up the sides of the ravine. He was **soothing** the buffaloes now by his voice. Akela had gone to the back, to hurry the animals at guard. It was a long, long circle, they did not want to get too close to the ravine to warn Shere Khan that they were there.

At last Mowgli got the confused herd together at the top of the ravine next to some grass. It was so high, you could see across the tops of the trees down to the field below. But what Mowgli saw was the sides of the ravine, and saw that there was no way for a tiger to get out.

"Let them breathe, Akela," he said, holding up his hand. "I must tell Shere Khan we have him in the trap."

He put his hands to his mouth and shouted down the ravine. It was almost like shouting down a tunnel, the **echoes** jumped from rock to rock.

After a long time, there came back the sleepy growl of a full-fed tiger who had just woken up.

"Who calls?" said Shere Khan.

"Me, Mowgli." He replied. "It is time to come to the Council Rock! Hurry them down, Akela! Down, Rama, down!"

The herd stopped for a moment at the edge of the slope. Then Akela gave a hunting call. They stomped over one after the other. Once they started, there was no chance of stopping them. They were in the middle of the ravine when Rama **winded** Shere Khan and roared.

"Ha! Ha!" said Mowgli. Shere Khan heard the noise of their **hoofs**. He picked himself up, and moved down the ravine. He looked from side to side for some way to escape. The walls of the ravine were straight and he had to hold on, willing to do anything rather than fight. The herd splashed through the water. Mowgli heard a roar from the bottom of the ravine, and saw Shere Khan turn. The tiger knew if the worst came to the worst it was better to meet the bulls than the cows with their calves. Both herds ran into the field, stamping and snorting. Mowgli watched his time, and jumped off Rama's neck.

"Quick, Akela! Break them up or they will be fighting each other. Drive them away, Akela. Softly now,

## Vocabulary

**soothe:** to make a person or animal feel calm  
**echo:** the repetition of a sound after it reflects off a surface  
**wind:** to make it difficult for someone to

breath

**hoofs:** the hard part of the bottom of some animals' feet, such as horses and sheep

softly! It is all over."

Akela and Grey Brother ran back nipping at the buffaloes' legs. The herd went to run up the ravine again but Mowgli managed to turn Rama. The others followed him.

Shere Khan was dead, and the messenger birds were coming for him already.

"Brothers, that was a dog's death," said Mowgli, feeling for the knife he always carried in a cover around his neck now that he lived with men. "His skin will look good on the Council Rock. We must get to work quickly."

Mowgli knew better than anyone else how an animal's skin is fitted on, and how it can be taken off. But it was hard work. Mowgli **slashed** and tore and grunted for an hour. A hand fell on his shoulder. He looked up and saw Buldeo with a gun. The children had told the village what Mowgli was doing. Buldeo was angry at Mowgli for not taking better care of the herd. The wolves hid as soon as they saw the man coming.

"What is this?" said Buldeo angrily. "You think that you can skin a tiger? Where did the buffaloes kill him? Is this the Tiger who has a hundred **rupees** on his head? Perhaps I will give you one rupee after I have taken the skin to Khanhiwara." He went down to singe Shere Khan's **whiskers**. Most native hunters always singe a tiger's whiskers to stop his ghost from haunting them.

"Hmmm!" said Mowgli, half to himself as he ripped back the skin of a front paw. "I need the skin for my own use. Old man, take away that fire!"

"How can you talk to the chief hunter of the village like this? It is because of the buffaloes that you killed the tiger. You can't even skin him properly!"

"By the Bull that bought me," said Mowgli, who was trying to get at the shoulder. "There is an old war between this tiger and me, a very old war, and I have won."

"Great King," he said at last in a dry whisper.

"Yes," said Mowgli, without turning his head, laughing a little.

"I am an old man. I did not know that you were anything more than a herd's boy. Can I get up and go? Or will this wolf kill me?"

### Vocabulary

**slash:** to cut with a knife, sword, or other object in one quick, strong movement off a surface

**rupees:** the name of the money used in some

Asian countries, such as India and Pakistan

**whiskers:** the long hairs that some animals, such as cats and tigers, have on their faces

"You can go in peace. Next time, do not get involved in my business. Let him go, Akela."

Buldeo ran to the village as fast as he could, looking back over his shoulder in case Mowgli changed his mind.

Mowgli carried on skinning the tiger. It was nearly sunset before he and the wolves had finished.

"Now we must hide this and take the buffaloes home! Help me to herd them, Akela."

When they got near the village Mowgli saw lights. Half the village seemed to be waiting for him by the gate. "That is because I have killed Shere Khan," he said to himself. The villagers shouted: "Evil Wolf-man! Go away! Go quickly. Shoot, Buldeo, shoot!"

Buldeo took a shot, and a young buffalo roared in pain.

"Now what is this?" said Mowgli, confused, as the shouts got louder.

"They are like the Pack, these people," said Akela, sitting down. "They want you to leave."

"Wolf! Wolf's cub! Go away!" shouted the man dressed in white, waving a twig of the tulsi plant.

"Again? Last time it was because I was a man. This time it is because I am a wolf. Let's go, Akela."

Messua ran across to the herd, and cried: "Oh, my son, my son! They say you are dangerous. I do not believe them but you need to go or they will kill you!"

"Come back, Messua!" shouted the crowd.

Mowgli laughed a little short ugly laugh when a stone hit him. "Go back, Messua. This is one of the silly tales they will tell under the big tree at sunset. I have at least paid for your son's life. Goodbye," he said to Messua.

"Now, once more, Akela," he cried. "Bring the herd in."

The buffaloes wanted to get back to the village. They ran through the gate like a whirlwind, moving the crowd right and left.

"Keep count!" shouted Mowgli **mockingly**. "I may have stolen one of them. Goodbye, children of men, and you can thank Messua that I will not come in with my wolves and hunt you up and down your street."

### Vocabulary

**mockingly:** to laugh at someone in a way that is not nice

He turned on his heel and walked away with the Lone Wolf, and as he looked up at the stars he felt happy. "Akela. Let's take Shere Khan's skin and go. No, we will not hurt the village, Messua was kind to me."

The moon was just going down when Mowgli and the two wolves came to the hill of the Council Rock, and they stopped at Mother Wolf's cave.

"They have cast me out from the Man-Pack, Mother," shouted Mowgli, "but I come with the skin of Shere Khan and have kept my promise."

Mother Wolf walked slowly from the cave with the cubs behind her, and her eyes glowed as she saw the skin.

"I told him on that day, when he pushed his head and shoulders into this cave, looking for you, that the hunter would be the hunted. Well done."

"Little Brother, well done," said a deep voice in the cave. "We were lonely in the jungle without you." Bagheera came running to Mowgli. They climbed up the Council Rock together. Mowgli spread the tiger's skin out on the flat stone where Akela used to sit. Akela called the old call to the Council, "Look, look properly, Wolves."

Ever since Akela had been removed, the Pack had been without a leader, hunting and fighting at their own pleasure. But they answered the call from **habit**. They came to the Council Rock, and saw Shere Khan's striped skin on the rock.

"Look Wolves. Have I kept my promise?" said Mowgli. And the wolves howled "Yes," and one dirty looking wolf howled, "Lead us again, Akela. Lead us again! We are tired of this life without a leader."

"No," purred Bagheera, "Once you are fed, you will change your mind again."

"Man-Pack and Wolf-Pack have cast me out," said Mowgli. "Now I will hunt alone in the jungle."

"And we will hunt with you," said the four cubs.

So Mowgli went away and hunted with the four cubs in the jungle from that day on.

### Vocabulary

**habit:** something done regularly, often without thinking about it

## Chapter 8

### Letting in the Jungle

Mowgli was so tired and sad after the meeting at the Council Rock that he decided to go to Mother Wolf's cave to rest and sleep off his sadness.

After he had rested he was feeling a little better. He told Mother Wolf and Father Wolf all about his adventures with the Man-Pack, and how he, with the help of Akela and Grey Brother, had captured and killed Shere Khan.

Baloo and Bagheera also liked to come to the lair and listen to Mowgli stories. Mowgli told Mother Wolf how badly he had been treated by men. How they had thrown stones at him and **humiliated** and hurt him.

Mother Wolf comforted him, "I am glad that I didn't see them hurt you because I would have caused some damage too, my little frog. But I wouldn't have hurt that kind woman who took you in and gave you milk and bread" she said.

Father Wolf was very proud of Mowgli's adventures and told Mother Wolf, 'our little frog has come back so wise and strong.' Then turning to Mowgli, he said, "Listen son leave the Man-Pack for good now. Stay with us in the Jungle."

"It may not be that easy for Mowgli", said Akela, as if he knew something the others didn't.

"I think trouble is brewing in the village. After Shere Khan's skin was hung up on Council Rock, I **retraced** our trail back to the village. On the way, I met with Mang the Bat, who told me that the humans were carrying the Red Flower. Buldeo is looking for you Mowgli. He has locked up Messua and her husband."

"What do they want of me?" cried Mowgli in anguish.

He knew that he must somehow stop Buldeo from harming Messua and her husband. Suddenly Bagheera sprung to his feet. He could smell danger coming. Grey brother and Akela **sensed** something

#### Vocabulary

**humiliate:** to make someone feel extremely stupid, embarrassed or ashamed

**retrace:** to go back over something, such as a path or a series of events

**sense:** to feel or perceive something



too. It was the smell of humans.

"It is Buldeo!" said Mowgli, **clenching** his teeth.

The four cubs who had been by Mowgli's side all along were ready to jump forward but Mowgli calmed them down. He told them that they must move quietly and carefully. They reached Buldeo's path and could see the villagers searching the area. They heard Buldeo saying how he was the one who killed Shere Khan.

Buldeo then started saying how he and the villagers were going to hurt Messua and her husband to drive them out the village. And how he will divide their land and buffaloes for everyone in the village.

"What is he saying?" asked Bagheera anxiously.

When Mowgli told them what Buldeo was planning, they were surprised and said, "Does man trap man too?"

"I had better get to the village quickly before Messua gets hurt", said Mowgli. Then turning to his friends, he told them to stop Buldeo and his **gang** somehow. "You know the songs of the jungle, don't you?" he said smiling.

His friends knew what he meant and nodded knowingly. They wanted to teach Buldeo and his gang a lesson so they started to sing the most heart-rending, terrible jungle howls one could ever imagine. Buldeo and the others didn't know where the sounds were coming from, and were terrified. In fact, they were so scared that they decided to climb up the tree tops for protection.

As he reached Messua's hut, he looked through the window into the room and saw both Messua and her husband tied up. There were **rags** covering their mouths so that they could not cry out for help. There were four people guarding the room, so Mowgli went through the window and cut them both free.

"Why have they done this to you?", asked Mowgli with sadness.

"They think we are your parents and because of that we should be killed" Messua told Mowgli in a frightened voice.

"Go now", Mowgli told them. "Go to the jungle, my friends are waiting there and will look after you."

Just then he heard Buldeo's voice. He knew he had to get Messua and her husband out of the hut.

### Vocabulary

**clench:** to close your hand or mouth very tightly

**gang:** a group of people who do bad things

**rags:** old pieces of cloth which are no longer useful for much

Mowgli suddenly felt a soft lick on his feet. He could recognise that gentle lick anywhere. "Mother!" he said happily. Mother Wolf had followed Mowgli to the village.

"I heard my cubs singing in the Jungle. So I followed the one I love best, Little frog. I wanted to see the woman who treated you so kindly."

"There she is, Mother! You must help me. They want to kill her and her husband. I need you to get them out of here through the jungle and into the next village."

"If we can manage to get to Khanhiwara, thirty miles from here, we will be safe", said Messua's husband. "We will find protection there."

They got their belongings together including a little money and raced off toward Khanhiwara led by Mother Wolf, who let out a strong howl. Messua knew that she and her husband were safe with her.

"You are the jungle, yet you are not of the jungle," said Bagheera to Mowgli, "but I love you, Little Brother, and want to help you. Come, we are ready to tackle the villagers and make them pay for what they have done to Messua and her husband."

The black panther went to the room where Messua and her husband had been kept prisoners, and he lay down on the cot in the room. The villagers unlocked the door of the room and found the black panther stretched out on the cot, they left, terrified, screaming and tumbling over one another to get away. The streets of the village were deserted in no time.

"That will give Messua and her husband enough time to reach the next village." Mowgli said to himself.

Mowgli ran off to the jungle as he was exhausted and wanted to sleep. When he finally woke up, Bagheera was by his side. He told him that Mother Wolf had sent word through Chil the Kite to say that Messua and her husband were safe and close to reaching Khanhiwara.

"Come little brothers, let's go back to our home. Our work here is done. Now we must forget the Man-pack," said Bagheera.

"Yes", said Mowgli slowly. "We will forget them soon. But first I need to speak to Hathi. Do you know where Hathi is?"

"Why do you want to see Hathi right now?" asked Bagheera quietly.

"Ask Hathi and his three sons to come and see me quickly," insisted Mowgli.

"How can you order someone like Hathi in that rude way, Little Brother?" asked Bagheera worried.

"Remember he is the Master of the Jungle. And when you were small, he taught you all the

master-words of the jungle.”

“Never mind all of that”, replied Mowgli. “I now have a master-word to give him. Tell him to come to Mowgli the frog. If he does not respond to that call, then ask him to come because of the Sack of the Fields of Bharatpore.”

Bagheera knew by the look on Mowgli’s face that something was **troubling** him and that this was not the time to argue or question him. He ran off, as the boy requested, to get Hathi.

Mowgli was angry by the way Messua had been treated and was thinking of a plan to get revenge. As he was in deep thought, he saw Hathi the elephant appear suddenly, silent as usual, with his three sons and Bagheera following behind.

“You were right Mowgli,” said Bagheera. It was a special master word you gave Hathi, which bought him here so quickly.”

Looking at Hathi, Mowgli asked “Hathi, have you heard of the tale that the hunter we hunted today has spoken about? The story is about how a wise old elephant fell into a hunter’s trap and was wounded, but the brave elephant escaped from the bottom. I remember the elephant had three sons. The story says that the elephant took revenge on the hunters by destroying their village, houses and fields so that nothing was left.”

“Yes of course,” replied Hathi quietly. “The tale is about me and my three sons. How do you know the story?”

“Buldeo the hunter in the village where I lived told me the story. I want you to do it a second time to the village of the Man-Pack that cast me out. They are **cruel** and senseless. I want you and your sons to let in the jungle so completely that they will never return.”

Bagheera now understood why Mowgli had sent for Hathi. Hathi was the only one who could do the job.

At first Hathi **hesitated** and explained that he did not have any problems with the villager. “Hathi, are you the only one living in the Jungle? What about all of us? Let’s all join together and get rid of these unwanted people.” Mowgli argued.

“All right, all right,” said Hathi finally. “Your war will be our war.”

Hathi and his sons slowly spread word to the jungle that there was better food and water to be found in a different area. The animals were quickly interested and they roamed around the edge of the village looking for the place.

### Vocabulary

**trouble:** to make someone feel worried about something

**cruel:** extremely unkind and causing pain or harm

**hesitate:** to think twice before doing something

Soon there was almost a stampede and the animals went into the fields and trampled on the crops.

At night Hathi and his sons came and broke the **barriers**. They made loud noises and lifted up their trunks. The animals were confused by the noises and ran into the fields.

The next morning the villagers saw that their crops were completely lost and knew that they would starve if they did not move out soon. They knew that the jungle would soon move in completely and it was not safe for them to be there.

Hathi completed his job by destroying the food the villagers had stored in their houses; rain poured into the roofless houses and there were floods of water everywhere. Houseless and foodless, the village people ran down the valley as they saw their village lying in ruins. A month later new grass had started growing there by the end of the rainy season. The jungle had completely taken over.

### Vocabulary

**barriers:** an object, natural or man-made, that prevents movement

## Chapter 9

### Mowgli Becomes a Man

After the letting in of the Jungle, some years passed by. Mowgli had many more adventures and many changes took place in his life. Mother Wolf and Father Wolf died due to old age. Baloo grew old and **stiff** and even Bagheera, who was strong as steel started aging.

Akela had become too weak to hunt so Mowgli would spend his days helping him. Although Mowgli won the fight with the red dogs, it was Akela's last fight. He had told Mowgli to go back to his own people as he did not belong in the jungle anymore.

"Remember that you are man," were the last words Akela said to Mowgli before he died.

It was two years that passed since Akela's death, Mowgli was now almost 17 years old. He was tall and strong with all the good food of the jungle. He could stop a young deer in the wild and throw him with his hand; he could wrestle with the big wild cows of the North. He knew every jungle animal and the Jungle feared and respected him for his strength as well as his intelligence.

Spring had arrived in the jungle. The air was light and **fragrant**. Spring was the most wonderful of all seasons in the jungle. With fresh new flowers and singing birds, Spring was Mowgli's favourite time of the year. But this spring was different, Mowgli's thoughts were far away from the jungle. As he and Bagheera were lying by the side of the hill overlooking the Waingunga, a feeling of sadness came over him.

"Listen, Little Brother," said Bagheera cheerfully, "can you hear the sounds of spring?"

"Yes, yes, I can hear them," replied Mowgli **unenthusiastically**, without looking up. "I also know it's the time of year ..." Mowgli said in a sad voice "...when you and the others run away to sing your songs and leave me alone. None of you come when I call for you during this time."

Mowgli wondered why this year, that heavy feeling had come over him so strongly. He said to Bagheera, "Although I have eaten well and drunk well, I feel empty. It is putting me in a bad mood. I feel hot, then suddenly I feel cold. I don't know what is happening to me. I think it is time I did my usual spring running. I haven't done much exercise recently because hunting has been so easy for me

#### Vocabulary

**stiff:** when someone has difficulty moving because of pain or old age

**fragrant:** something that smells good

**unenthusiastically:** doing something without interest

and the four cubs. I will call to them to run with me.”

He called and called, but no one answered. The cubs like all the animals of the jungle at this time of the year were far away, singing the spring song.

“What is happening to me and everyone in the jungle?” wondered a confused Mowgli. “Why is everything suddenly so different?”

That evening he decided to eat early and prepare for his spring run. The moon was shining brightly and it was a perfect night. For a moment, Mowgli forgot his sadness because of all the beauty around him. He started running happily towards the Northern **swamps** cutting through the heart of the jungle. The smell of the flowers told him he was near the swamps. He ran to the middle and sat on a tree trunk. “At last I have left that unhappy feeling behind me.”

He was about to start singing a song when suddenly the unhappiness he thought had gone, came back even stronger this time.

“Why is it following me around?” he wondered. He looked around to see if anyone was behind in the trees, but he didn’t see anything. “I am going crazy like Tabaqui, I must’ve eaten poison.”

He started feeling sorry for himself and wanted to cry. “If I die here,” he thought “no one would know about it. I had better go back to the council Rock and die by Bagheera’s side.” As he went to get up, tears started rolling down his face. He went quiet for a moment and remembered what Akela’s last words were to him- that he must go back to this own kind.

“No! No! I must get back!” he said to himself finally.

He started walking, not knowing where he was going. At a distance, there was a village, he could see a fire burning. “That is the Red Flower burning,” he said to himself. “That means there is some Man-Pack nearby!”

He was strangely attracted to light of the fire. He saw a hut in the distance and started walking towards it. As he got close, the door to the hut suddenly opened and a woman stood looking out in the darkness. A child cried in the background and the woman said over her shoulder, “Go to sleep, it’s just a wolf.”

Mowgli recognized the voice and started **shivering** as if he had a fever, but to be sure he cried out, “Messua! Messua!”

“Who is there?” asked the woman, a **quiver** in her voice.

“Have you forgotten?” asked Mowgli.

### Vocabulary

**swamps:** land that is wet and soft

**shiver:** to move one’s body without wanting to because of being cold or frightened

**quiver:** a slight shake in one’s voice due to emotion



"If it is you who I think it is- what name did I give?" she asked. She heard the name as Mowgli repeated, "Nathoo! Nathoo!" That was the name she had given Mowgli when he first came to her.

"Come, my son," she said at last, recognizing the voice as Mowgli appeared.

"My you have changed! You look so handsome and strong" she said. "What do you want to eat and drink? You can have anything. We owe our lives to you."

"When we went back to the village we saw that everything was destroyed. So we worked as hard as hard as we could to live a **modest** life. My husband died last year. This child was born two years ago. He is your brother."

"Mother!" said Mowgli suddenly "I feel as if I am burning and shivering! I don't know what is wrong with me."

Mowgli sat down and started mumbling something to himself. He felt **dizzy** and uneasy with all sorts of things running in his mind. Messua was so happy to see him she wouldn't stop talking. She even told him she would get him married to the Kings daughter because he was so handsome.

Then Mowgli heard a growling sound outside of the hut. He looked out and saw Grey Brother standing there whining.

"Wait outside!" Mowgli said a little angry. "You didn't come when I called you, why?"

He saw Messua coming and told her "I must go now, Mother." "Come back soon" she said. "I will surely come back, Mother" he said with sadness.

Turning back to Grey Brother, Mowgli asked again "Why didn't you come?"

"You only called last night. We were singing the new spring song in the jungle. But I followed your trail as soon as I could. I am here now. But what are you doing here with the Man-Pack, Little Brother?" asked Grey Brother confused.

"Bagheera was right..." continued Grey Brother.

"About what?" asked Mowgli. "He said Man goes to Man at last. Mother Wolf would say that often too."

"And what do you think I should do now, Grey Brother?" asked Mowgli.

"The Man-Pack threw you out remember? They sent Buldeo after you and were ready to throw you into the red flower. And it was you who let in the jungle..."

### Vocabulary

**modest:** normal; without luxury

**dizzy:** having a spinning feeling that makes one feel sick and like one cannot stand up

"I have asked you what you think," insisted Mowgli.

Grey Brother became serious and said, "I swear that the three cubs and I will never let you down again. We will follow you and always listen to you. But what are you going to tell the rest of the Jungle, Little Brother?"

"Tell the jungle I will speak to them at the Council Rock tonight."

Grey Brother ran ahead of Mowgli shouting "The master of the jungle wants to return to his own people. Come and hear him tonight at Council Rock!"

Heavy-hearted, Mowgli appeared at the Council Rock that night. Only the four cubs, Baloo and Kaa came.

"So this is the end of the trail for you, Manling? Asked Kaa. Mowgli threw himself down crying. "There, there Little Brother! Said Kaa gently. Cry if you must, but remember, we be of one blood you and I!"

"Oh my brothers, I don't want to leave you but I seem to be drawn to go and be with my people. How can I ever leave you?" Said Mowgli.

"It is nothing to be ashamed of, Little Brother," said Baloo lovingly. "When the honey is eaten, we leave the hive, that is all."

"But Bagheera and the bull that bought me?" started Mowgli. Just then a loud crash was heard and Bagheera appeared, light, strong and fearsome.

"I did not come right away Little Brother. I have killed another bull; this bull buys you your freedom. All debts are paid now. Go in peace. Remember, Bagheera loved you."

Baloo stared out, his arms stretched out. "You heard him. Now, go! But come and give me a big hug before you go!"

Mowgli hugged the old bear, sobbing, while Baloo softly licked Mowgli's feet. Bagheera looked on sadly. "The jungle-people won't cast me out?" stammered Mowgli.

"No. Little Brother, we will always be at your call. You are the master of the jungle, remember? But now you need to go back to your own kind. We now follow new trails" said Grey Brother with sadness in his voice.

And so, Mowgli finally left the jungle to follow new trails in the world of men.

# Wordlists

## Unit 1

<b>activation</b>	noun
<b>allow</b>	verb
<b>artificial intelligence</b>	noun
<b>aspect</b>	noun
<b>automation</b>	noun
<b>background</b>	noun
<b>behaviour</b>	noun
<b>blog</b>	noun
<b>blueprint</b>	noun
<b>code</b>	noun
<b>communicate</b>	verb
<b>compromised</b>	verb
<b>content</b>	noun
<b>conversation</b>	noun
<b>creative</b>	adjective
<b>descriptive</b>	adjective
<b>develop</b>	verb
<b>development</b>	noun
<b>digital revolution</b>	noun
<b>domain</b>	noun
<b>encourage</b>	verb
<b>encrypt</b>	verb
<b>endorse</b>	verb
<b>entrepreneur</b>	verb
<b>explore</b>	verb
<b>exposition</b>	noun
<b>expository</b>	adjective
<b>financial gain</b>	noun
<b>games console</b>	noun
<b>hack</b>	verb
<b>hacker</b>	noun
<b>hieroglyph</b>	noun
<b>home</b>	noun
<b>host</b>	noun
<b>household</b>	noun

<b>identity theft</b>	noun
<b>innovation</b>	noun
<b>language</b>	noun
<b>launch</b>	verb
<b>limited</b>	adjective
<b>losing</b>	verb
<b>malicious</b>	adjective
<b>meme</b>	noun
<b>narrative</b>	adjective
<b>netiquette</b>	noun
<b>network</b>	noun
<b>oral tradition</b>	noun
<b>passionate</b>	adjective
<b>password</b>	noun
<b>personal</b>	adjective
<b>persuasive</b>	adjective
<b>phishing</b>	verb
<b>platform</b>	noun
<b>potential</b>	adjective
<b>printing press</b>	noun
<b>process</b>	noun
<b>product</b>	noun
<b>prototype</b>	noun
<b>regularly</b>	adverb
<b>related</b>	adjective
<b>release</b>	noun
<b>release</b>	verb
<b>satellite communications</b>	noun (pl)
<b>security breach</b>	noun
<b>smart home</b>	noun
<b>software</b>	noun
<b>target</b>	noun
<b>telecommunications</b>	noun (pl)
<b>telegram</b>	noun
<b>telegraph</b>	noun
<b>texting</b>	verb
<b>virtually</b>	adverb

**voice recognition** noun  
**voice-activated** adjective

### Phrase list

access to  
 have an influence on somebody/  
 something

## Unit 2

**abstract** adjective  
**act** verb  
**actor** noun  
**architecture** noun  
**audience** noun  
**awful** adjective  
**beautiful** adjective  
**blankly** adverb  
**brilliant** adjective  
**ceramics** noun (pl)  
**combined** verb  
**comedy** noun  
**contemporary** adjective  
**curtain** noun  
**damp** adjective  
**deafening** adjective  
**debate** noun  
**depict** noun  
**director** noun  
**exhibition** noun  
**fantastic** adjective  
**financial affair** noun  
**focus** verb  
**functional** adjective  
**furious** adjective  
**gather** verb  
**grabbed** verb  
**ground** noun

**handmade glass** noun  
**huge** adjective  
**iconic** adjective  
**immense** adjective  
**mad** adjective  
**mainstream** noun  
**merchant** noun  
**mist** noun  
**performance** noun  
**play** noun  
**playwright** noun  
**poor** adjective  
**practical** adjective  
**primary** adjective  
**proportion** noun  
**proprietor** noun  
**protagonist** noun  
**recalled** verb  
**rehearsal** noun  
**retreat** verb  
**scared** adjective  
**scene** noun  
**script** noun  
**sculpture** noun  
**shelter** noun  
**showcase** verb  
**shuffle** verb  
**stage** noun  
**stall** noun  
**stared** verb  
**steward** noun  
**striking** adjective  
**strut** verb  
**stunning** adjective  
**superb** adjective  
**terrible** adjective

**textiles**  
**theatre**  
**tiny**  
**truly**  
**watercolours**

## Unit 3

**action**  
**adapt**  
**advance**  
**adventure**  
**animated**  
**award**  
**benefit**  
**bid**  
**Bollywood**  
**celebrity**  
**comedy**  
**cons**  
**crime**  
**designer**  
**detective**  
**drama**  
**drawback**  
**epic**  
**event**  
**fantasy**  
**fascinated**  
**fortune**  
**forward**  
**generated**  
**historical**  
**horror**  
**image**  
**improvisation**  
**layout**  
**leak (to the press)**  
**major**

noun (pl)  
 noun  
 adjective  
 adverb  
 noun (pl)  
  
 noun  
 verb  
 noun  
 noun  
 verb  
 noun  
 noun  
 noun  
 noun (proper)  
 noun  
 noun  
 noun (pl)  
 noun  
 noun  
 noun  
 noun  
 noun  
 adjective  
 noun  
 noun  
 adjective  
 verb  
 adjective  
 adjective  
 verb  
 noun  
 noun  
 verb  
 adjective

**minus**  
**modeling**  
**mystery**  
**mythical**  
**paparazzi**  
**piracy**  
**plus**  
**press**  
**processing**  
**pros**  
**publicity**  
**reality**  
**red carpet**  
**release**  
**respond**  
**science-fiction**  
**separately**  
**status**  
**suspense**  
**thriller**  
**transported**  
**virtual**  
**war**  
**Western**  
**wiser**

noun  
 verb  
 noun  
 adjective  
 noun  
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 verb  
 noun (pl)  
 noun  
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 verb  
 verb  
 noun  
 adverb  
 noun  
 noun  
 noun  
 noun  
 verb  
 adverb  
 noun  
 noun  
 adjective

### Phrase list

celebrity status  
 film industry  
 in the limelight  
 in the public eye  
 in the spotlight  
 invasion of privacy  
 on set  
 red carpet event  
 reference point

## Unit 4

<b>adulthood</b>	noun
<b>accomplish</b>	verb
<b>adolescence</b>	noun
<b>acquaintance</b>	noun
<b>alongside</b>	adverb
<b>abuse</b>	noun/verb
<b>activities</b>	noun
<b>brain</b>	noun
<b>bully</b>	noun
<b>childhood</b>	noun
<b>concentration</b>	noun
<b>clock</b>	noun
<b>confidence</b>	noun
<b>combination</b>	noun
<b>compassionate</b>	adjective
<b>cranky</b>	adjective
<b>confused</b>	adjective
<b>cyber-stalking</b>	noun
<b>concern</b>	noun
<b>challenge</b>	noun/verb
<b>combine</b>	noun
<b>distractions</b>	noun
<b>dedication</b>	noun
<b>diverse</b>	adjective
<b>education</b>	noun
<b>engaging</b>	adjective
<b>empathetic</b>	adjective
<b>encourage</b>	verb
<b>extra- curricular</b>	adjective
<b>harassment</b>	noun
<b>internal</b>	adjective
<b>interact</b>	verb
<b>inspired</b>	adjective
<b>irate</b>	adjective
<b>location</b>	noun

<b>leisure</b>	noun
<b>mate</b>	noun
<b>nap</b>	verb/noun
<b>pal</b>	noun
<b>pressure</b>	noun
<b>prioritise</b>	verb
<b>physical</b>	adjective
<b>research</b>	noun/verb
<b>regret</b>	verb/noun
<b>report</b>	noun/verb
<b>sleep</b>	noun/verb
<b>science</b>	noun
<b>self-esteem</b>	noun
<b>support</b>	noun/verb
<b>struggling</b>	verb
<b>schedule</b>	noun
<b>support</b>	verb
<b>security</b>	noun
<b>two</b>	adjective
<b>troll</b>	noun/verb
<b>technology</b>	noun
<b>victim</b>	noun
<b>weekend</b>	noun
<b>zone</b>	noun

### Phrase List

confide in  
 electronic age  
 knowledge economy  
 keep / stay in touch  
 sleep deprived  
 sleep debt





## Unit 1

### Track 1

**Speaker:** Good afternoon. In today's lecture, we will discuss the evolution of global communication. First, we will look at how communication has developed over the centuries and what role technology has had in this development. Then, we will discuss what the future holds with regard to global communication and its technologies.

From ancient times, humans have looked for ways to communicate with each other, so that they can pass on and receive information. Paintings of animals have been found on the walls of caves dating back thousands and thousands of years. It is assumed that the purpose of these paintings was to advise others about which food could be found nearby or to warn others of possible dangers.

As spoken language developed, so did communication. People used to live in small communities where stories were passed down from generation to generation through an oral tradition, but the stories remained within these communities. Then, as people started travelling more, especially for trade, these stories were passed between different cultures.

The rising importance of trade led to the introduction of symbols to represent numbers. This, in turn, led to words being presented through pictures. A good example of this are the hieroglyphs used by the Ancient Egyptians. This was a major advance on the cave paintings mentioned earlier, yet what was really needed was a more efficient and cost-effective way of communicating with a wider audience.

It is clear that developments in technology and communication have gone hand in hand. We can see this in both the use of paper as a writing material and the invention of the printing press. Documents soon became more available for their production was much faster and easier; meaning they could be distributed to many more people.

Both the Industrial Revolution and further developments in transport ensured that information began to reach a worldwide audience quicker than it ever had before. Since then, advances in technology have nearly always brought about advances in communication.

The discovery and control of electricity led to electrical telegraphy, which allowed for the development of the telegraph. This naturally led to wireless and radiotelegraphy, and the era of telecommunications – radio and television.

Not only through our advances in electronic technology, but also in the development of satellite communications, can we now say we are experiencing a digital revolution. The World Wide Web, email and mobile phones mean that we truly are global citizens. Whether we want to communicate with someone on the other side of the world or we want to see

what's happening in another part of our country, we can do it all at the touch of a button.

But, is this a positive thing for mankind? We have moved from communicating within small, close-knit communities, to being able to communicate with people from all over the globe. There are clear advantages for this: we can access information instantly, we can communicate with and know more about other countries and cultures, we can stay in contact with family or friends who may live far away from us. But, are our communications real and meaningful anymore? Today, we can go for long periods of time with neither seeing nor meeting the people we are communicating with. Also, we can be so glued to our devices that we are disconnected from those around us, like our families.

And, we haven't finished yet. Advances in technology and communication have been so rapid over the last few decades that it is difficult to keep track and there doesn't seem to be any sign of them slowing down. In the next part of this talk, we will look at how communication may develop in the years to come and how it may further change our personal relationships ...

### Track 2

Well ... I don't know ... It seems that people prefer to communicate by message whether it's a picture or an emoji ... don't you agree? So ... are we losing the art of conversation or, just maybe, playing with language and communicating more? Let's face it, in the past our communication was limited, but now all our friends, family and work colleagues are at our fingertips.

Personally, I think text messages allow for a creative use of language. English is, after all, always changing ... I mean, new words are added to the dictionary regularly, for example 'texting' and 'meme'.

In addition to this, the meanings of words are ever changing and they evolve over time. Look at words such as 'tweet', 'google' and 'viral'. When I was a kid, they meant very different things – in fact, I don't think the word 'google' even existed!

I have to say, I also believe that texting encourages people to write and communicate more, and this can only mean good things for language use and development ... right?

However, it has to be said that, in some cases, I feel texting can make people lazy and it hinders oral communication. For instance, I know a lot of people who prefer to send messages rather than actually speak to a person. And you know something? I'm not sure I like the current trend of my friends and colleagues using text speak in their conversations. Be honest ... have you ever said LOL, OMG, IDK or IRL?

I guess, as with everything, there are pros and cons. So ... do what I do ... understand the background and keep on texting!

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### Track 4

**Narrator:** The VR platform from Creative solutions – speak to Charlie and he will control your living room media.

**Ali:** Voice recognition ON.

**Ali:** Charlie can you tell me what time it is, please?

**Charlie (Robot):** It is 7 o'clock, Sir.

**Ali:** Thanks. Charlie – turn on Sky News Arabia please.

**Charlie:** Yes, Sir.

**Ali:** Settings – increase volume by five bars - dim light by ten per cent – alter screen projection manual remote controller.

**Narrator:** Half an hour later.

**Ali:** Charlie, switch to film channels – classic films – recall from memory.

**Charlie:** Yes, Sir.

**Ali:** 16 point 1 versions – black and white, please – select Western categories – standard screen settings – play!

**Narrator:** Later that evening.

**Ali:** Switch to sports – search for tennis tournaments.

**Charlie:** Yes, Sir.

**Ali:** USA based, please – select Cincinnati – Court 5 camera – play!

**Narrator:** Ali retires to bed.

**Ali:** Ok – turn TV off– voice recognition off .

**Charlie:** Goodnight, Sir.

## Unit 2

### Track 5

**Presenter:** Ok, so welcome back to Radio Richmond and the Arts and Culture show, and as promised we're delighted to welcome Alison Collins. Alison's the proprietor of the Majlis Gallery and she's here to talk about one of the oldest, if not the oldest art gallery in Dubai. Welcome Alison. How are you today?

**Alison:** I'm absolutely fine, delighted to be on this programme with you all.

**Presenter:** Excellent! So first of all, can I ask, am I right in saying you opened the gallery in 1989 and in a building that was previously your home?

**Alison:** Ah, yes, it's sort of true, but although it officially opened in 1989, I'd been doing what you would call, I suppose, impromptu soirees prior to that for about ten years – exhibitions for visiting artists and things, and that was just sort of very informally in my home. That was sort of where the concept came from.

**Presenter:** How exciting. So, how come you chose this particular building?

**Alison:** Err, the building chose me, actually. When I first came here it was to work as an interior designer and I used to walk down through this area, which is now called Al Fahidi Historic Neighbourhood, to go across to Deira where I had a big project on the abris. I really fell in love with the houses here and very fortunately, through having cups of tea with people in the souk, I managed to get the lease on one of them – that was in 1978.

**Presenter:** Wow!

**Alison:** We moved in in 1979 and then, as they say, the rest is history.

**Presenter:** Oh, my goodness! So, what can you tell us about the gallery, what sort of exhibitions do you put on? What sort of art do you try and showcase?

**Alison:** We're fairly mainstream in lots of ways, although, you know, we, most of our artists are what you would call

contemporary artists, you know, they're, nearly all of them are alive. A few, very sadly, we've lost along the way, but then when you've been operating for over 35 years, that's bound to happen. It's fairly, I wouldn't say representational, although we do have a reputation for traditional watercolours really, as much as anything. But it's a very broad spectrum. As long as I like it then we show it. I'm the kind of conduit that everything channels through.

**Presenter:** It all comes through you?

**Alison:** Yeah.

**Presenter:** So do you, I mean, do you have things like sculptures?

**Alison:** Oh, yeah.

**Presenter:** Would you ever have things like bronze sculptures?

**Alison:** Yeah, we have sculpture and glass—. I adore glass, especially handmade glass. So, there's ceramic, sculpture, glass, a certain amount of textiles too. Well, you know, it sort of, it changes the whole time, I mean the gallery that's static is pretty boring.

**Presenter:** Ok.

**Alison:** We move things around, even though the juxtaposition between pieces of art is quite an interesting kind of thing to play with as well.

**Presenter:** Yeah, how you set them out in the gallery.

**Alison:** Yeah.

**Presenter:** So, what do you think sets you apart from other galleries? Because I notice if I walk around the neighbourhood now that there seem to be quite a few galleries that are set up in this particular part of town.

**Alison:** I think the biggest thing is the fact that the artists that we represent are international and we don't really have a strong theme. Quite a lot of galleries concentrate on particular countries or even within the Middle East. But we have painters from England, France, South America, Australia, you name it – we're like the League of Nations, really.

**Presenter:** Ok, so would you say you've got a reputation for showing art across the spectrum?

**Alison:** Yes, but the uniting factor is that all of our artists, whether they live here or not, and most of them don't, they visit for at least a month every year. So there's a very strong affinity between them and Middle Eastern culture.

**Presenter:** Ok.

**Alison:** I think people don't realise quite how fascinating this part of the world is to people from around the world.

**Presenter:** Ok, so, thinking about, what might happen in the future in terms of the art scene. What role do you think the

Internet's played, or will play in the future, with regard to physical art galleries like this? Do you think that art galleries will survive, will people still come in?

**Alison:** Oh yeah, without a doubt. I mean, just as with books, there was the whole thing of electronic books that was quite a big element for quite some time, but ... it's the tangible – you've got to be able to look and feel, and see things properly.

I get artists sending me jpegs of work and I think that looks interesting and then when it actually turns up it doesn't quite have, you know, it doesn't have the soul a painting needs. So, I think from the point of view of Internet selling, I don't think it'll ever surpass people actually visiting galleries and seeing and meeting artists really.

But the big thing that the Internet has done is to make communication so much easier. When I started out, the only means of communication was telephone or telex and it used to take weeks, months to set up an exhibition, but now you can do it in a couple of days.

**Presenter:** It's such a big change, isn't it?

**Alison:** Yes.

**Presenter:** Thank you so much for coming to talk to us today and I really hope that some of our listeners will think of coming to visit the gallery in the future.

**Alison:** I'd be delighted to welcome them.

**Presenter:** Thank you so much Alison. Thank you, bye bye.

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**Presenter:** It all comes through you?

**Alison:** Yeah.

### Track 8

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**Alison:** Oh, yeah.

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**Alison:** Yes.

### Track 9

Once upon a time there lived a hare. This hare was an extremely sociable and helpful animal and it had time to speak to all the other animals. Whenever an animal wanted help or advice they always went to the hare. Even if the hare was very busy, he always made an effort to listen to their problems and find solutions.

When the horse couldn't find her children, the hare led a search party to find them. One day the goat hurt his back so the hare took care of him and nursed him back to health. On the day that the bull arrived, everyone was scared of him and he felt very lonely. It was the hare who introduced him to everyone and made him feel at home. Another day the ram got caught in a fence. The hare immediately gave up what he was doing and went to free him. A day later the calf got stuck in some mud and couldn't move. It was the hare who organised a rescue party to pull her out.

One morning, the hare was woken up early by the sound of wolves howling. He went outside and in the distance he could



see a pack of angry wolves running towards him. At first, the hare was really scared but then he thought that he could trust his friends could help him. He ran to the horse and asked her to carry him on her back away from the wolves but the horse said that she had some important work to do for her master and was absolutely sure that all the other friends would help.

The hare then approached the goat but the goat was afraid that if he carried the hare he might injure his back again. He suggested that the hare ask the bull. He was sure to fight off the wolves with his horns. But the bull said he was busy and had arranged to meet some friends. The bull told the hare to go to the ram as he knew he was free and wasn't doing anything. The ram replied that he would really love to help the hare but didn't want to interfere as wolves have been known to kill and eat sheep. However, he said that the calf was sure to help. As a last resort, the hare begged the calf to carry him on his back. Unfortunately, the calf explained, she was unable to take responsibility as so many older animals than herself had made excuses and refused and she didn't want to go against them.

By this time the wolves were getting closer and closer. The hare decided that it was better to turn and run away as fast as he could to escape the very hungry wolves. He had learned his lesson.

### Track 10

**Director:** Ok, that's it for now but there are still a few things we need to work on. Could everyone please come and sit down here in front of me ... Abdullah, I want this final scene to be right ... So ... King Edward will begin to walk across the stage and move towards the audience.

**Abdullah:** Like this?

**Director:** Exactly, it has to appear realistic and natural. Then, as he heads for centre-stage, the servants will run away from him and then dash off towards the wings. The King will shuffle back towards the curtain when the Duke appears, moving towards the audience. The King is angry and stares across at him before pacing towards the servants who flee. He'll catch up with them and force them to bow down to him. Hassan then enters the room on-stage and Sultan, your character retreats into the background. That's the end of the scene. Could we have another go please? Yes? Ok, everyone, let's go!

### Track 11

So ... what foolish idea led me to set off for a hike in the mountains with my friend Sultan, I don't know. But, you know, when we set off, it was a beautiful autumn day. We had our jackets, some food, a map and my phone. I mean, what could go wrong?

By the time we had reached the top of the mountain, we were exhausted. We sat and rested for a bit, then we had some food and I took loads of pictures. After our break, we packed up our things and we began to head back down the mountains. The clouds had begun to gather in the sky, the air had grown colder and the sun had begun to go down.

'I think we need to move quickly, it's getting cold and soon we won't be able to see much,' I said, as I pointed to the mist that was descending over the mountains. Boy, did we hurry back in the direction we had come from. I kind of remembered that I had read on the map that there were some dangerous ledges in these mountains, but I decided not to mention it. I mean, what was the point in making a bad situation even worse ... right? While we walked on, the mist closed in around us and the path felt very unfamiliar.

So I suggested to Sultan that we needed to check the map and asked him if he had it in his pocket.

Sultan stared blankly at me and replied, 'No' and with a creeping panic in his voice, he ordered me to check the bag.

As you can imagine, I was trying to stay calm, but I dumped everything on the ground ... no map.

'It's not here.' I stuttered. Sultan just looked at me and walked on. I grabbed my things and followed him.

I zipped up my jacket trying to keep warm and keep the damp mist out. As you can imagine, I felt cold, miserable and scared. We walked in silence, mostly because we were afraid to put into words the danger we were in.

Sultan stopped suddenly in front of me.

'What?' I said. He looked unsure.

He said unsteadily, 'We're climbing again, we're on the wrong path, we've been walking for ages, it must be really late.'

I took my phone out of my bag, it was 9 pm. We were lost, cold and hungry. What were we going to do?

Sultan was getting frantic, 'It's going to get much colder, we can't see where we are, it's dangerous.'

'We're definitely in trouble!'

I slumped on the ground ...

## Unit 3

### Track 12

**Zainab:** Hi, Noora, how are you? What have you been up to?

**Noora:** Hey, Zainab, I'm ok thanks. Not much really, I went to see this great movie yesterday though!

**Zainab:** Oh really? What did you see? I love films!

**Noora:** Ah, I've forgotten the name of it! But it was great, and so exciting! I loved it because I couldn't figure out who'd



done it. You know, it was one of those movies where just when you think you've worked out who the bad guy is, there's a twist and you have to think again.

**Zainab:** Oh ... you're talking about that new detective thriller, aren't you? Oh I don't like those kinds of films at all.

**Noora:** No? Why not?

**Zainab:** I don't know; I just think that films should be an escape from reality. I always find watching crime films a bit stressful and definitely not enjoyable!

**Noora:** Really? I love the suspense and sitting on the edge of my seat! I go for those kinds of movies all the time, I think they're so exciting.

**Zainab:** Hmm, yes, I can see why, but they're not for me. I'd much rather relax to enjoy a film.

**Noora:** So, I guess you'd prefer a comedy?

**Zainab:** Yes, but they're not my favourite. I mean, I'll watch a comedy occasionally, but not very often.

**Noora:** Ok, so what's your favourite kind of movie?

**Zainab:** Umm ... My favourites are probably fantasy or mythical films.

**Noora:** Oh, no! Like ones with dragons and different lands?

**Zainab:** Haha! Yes, why, don't you like them?

**Noora:** Erm ... no sorry, I really don't like those kinds of movies. I just don't see the point, they're all made up and kind of like children's stories.

**Zainab:** No way! Ok, so some of them are for children, but not all of them. And I like that some of them are based on really old stories and myths. I think they can be learned from. Also, I like to watch them because they generally have a lot of action and adventure, but also happy endings.

**Noora:** Haha! See! They're for children.

**Zainab:** Haha, no! Not always. And what's wrong with a happy ending? It's nice to see the good guys win.

**Noora:** I guess so, but I can't seem to watch them without rolling my eyes!

**Zainab:** Oh dear, well, I like them because they're so imaginative and not related to reality at all. I watch them fairly regularly to take my mind off things and escape.

**Noora:** That's nice. Hmm well it seems we might have different tastes – and I was going to ask you if you wanted to come see a movie this weekend!

**Zainab:** Haha, oh dear! Well, we'd better start planning now or we'll never decide!

**Noora:** Haha, true!

### Track 13

**Interviewer:** ... and welcome back to Talk Arabia. The show that keeps you company on your way back home from work. If you were listening before the news, you will know that we have been discussing the notion of celebrity. Joining me this afternoon, live in the studio, I have a very special guest. Maitha Al Kaabi has just written a book which examines the idea of celebrity status in the 21st century and how it impacts our lives. Welcome to the show, Bader.

**Maitha:** Many thanks for inviting me. I am very happy to be here.

**Interviewer:** So, Bader, why write a book on celebrities? Hasn't this been done before?

**Maitha:** Just to clarify, this isn't a book on celebrities. It's more an examination of how the very notion of celebrity has come to play an integral part in our lives and why we have become so fascinated by people in the public eye.

**Interviewer:** Ok, sorry, my mistake. So please tell us more. Why do we crave news about our favourite celebs?

**Maitha:** Well, quite simply, it's because it's out there and is easily accessible. Not so long ago, people only got news from the celebrity world from magazines which were only published monthly. Now, with the Internet, social media, Twitter and the rest people have access 24 hours a day.

**Interviewer:** Yes, I get that but surely there must be an element of supply and demand there. Fans only look for information about their favourite star because they know it's out there.

**Maitha:** Absolutely. What has been noticeable over the last few years is that celebrities are doing everything to remain in the limelight.

**Interviewer:** What do you mean?

**Maitha:** Well, you often hear celebs complaining about the paparazzi, compromising photos being leaked to the press, invasions of privacy ...

**Interviewer:** Yes ...

**Maitha:** But it's not unknown for some stars to tip off journalists, or secretly send photos to magazines.

**Interviewer:** I don't believe that.

**Maitha:** It's true. Any publicity is good publicity, even if it's negative.

**Interviewer:** Hmm. Interesting. Let's move on. I've noticed in recent years the increasing number of reality TV shows. What's the reason for this?

**Maitha:** Well, people have become so fascinated with the rich and famous that they seem to want to experience the lifestyle

themselves. They want to be photographed all the time, attend red carpet events, and be in the spotlight 24/7. You know, lead the life that I imagine you lead.

**Interviewer:** I don't think so – I'm not that well-known. But, seriously, why do people want this?

**Maitha:** As I said, they want the money. They want the attention. Talent isn't important and that's one of the main differences between celebrities of old and celebrities now. It's also why we are seeing such an increase in reality TV shows. Anyone can become famous.

**Interviewer:** Great. We need to take a short break now but let's continue with this after the news. If you have a question or opinion on the notion of celebrity, we would love to hear from you. The lines are open and we will make sure everyone gets a chance. Please call us on ...

#### Track 14

Good evening! This is Sarah Haddad with you tonight, to give you all the latest celebrity gossip.

To start off with tonight, we hear that there is yet another celebrity marriage on the rocks. Yes ... that's right ... another one bites the dust! This famous footballer and his actress wife, who tied the knot only a year ago, were photographed leaving an awards ceremony separately.

Now, he was asked about this in an interview but didn't respond. Meanwhile, his wife was seen three days ago meeting her friends for lunch. They looked to be having a heart-to-heart, but whatever was said we are still none the wiser.

We here at Celebrity News Tonight feel that this is probably a publicity stunt, as her new film is due for release soon because they were seen together only two weeks ago and both seemed ultra-happy. Anyway ... watch this space!

Moving on ... it's almost Fashion Week and we are set to see some dazzling looks on the red carpet. The designers have created some stunning clothes that will surely be in the shops next season.

However, you don't have to spend a fortune on getting the 'look', you can get inspiration from those top designers and adapt the design to suit your needs.

This is what Zara Hamad did, and now she is making a name for herself as a designer in her own right. She will be presenting her work next year at Fashion Week. We're so excited to see what this up and coming young designer comes up with!

And last but not least, the Spanish national football team has made a 50 million euro bid for an unnamed 22 year old French national who has scored eight goals in his last eight matches. Hmmmm ... I wonder who that could be? The bid was made last week and now the striker seems likely to make a move to the La Liga side after spending just a year in the Bundesliga.

If he continues to score goals at this rate, he will surpass players like Suarez and Messi.

With this season coming to an end, it's going to be the coming year and his performance for his new club at home and in the Champions League, that will decide if he truly is one of the greats.

That's all we have for you tonight ... check in with us tomorrow to find out who is expecting triplets! From me, Sarah Haddad and all of us here at Celebrity News Tonight, we wish you a very pleasant evening and sweet celebrity dreams.

#### Track 15

**Speaker 1:** Abdullah – actor

Ok, what do I think of fame? Hmm. Well, I suppose, being in the spotlight – you know, in the public eye all the time, does generate an enormous amount of pressure. What I mean is, you've got to look good all the time, be dressed correct – properly. Er, you've always got to be happy and well ... well-behaved because you never know where the photographers – the paparazzi – will be. But, you know, I wouldn't change it for anything. Let's not forget that fame does have a positive side. I mean, I can do things which I never would have been able to do if I wasn't well-known. Fame has opened many doors and given me so many opportunities, and let me meet so many wonderful people. Yeah, I wouldn't change it for anything.

**Speaker 2:** Sultan – footballer

You know, I don't see myself as famous. I'm just a normal person ... yeah, I know lots of people know who I am but, I'm just someone doing a job. Sure, it's a job I love and this means I'm a lucky guy. I see other sports people who can't cope with being in the public eye all the time. It's like, they don't know how to behave and can't deal with all the publicity – you know – constantly being followed by reporters hoping to find the story. It's a real shame. I've seen so many careers destroyed like this. I don't want that to happen to me so I, er, I keep myself to myself and just do my job. Sure, I see myself as a role model to the kids – that's really important – they need someone to look up to, to respect, but part of

that is setting boundaries. To put it another way, my private life is my business and nobody else's.

**Speaker 3:** Mariam – children's book writer

For me, the best part about being famous is my fans. What I mean is I love meeting my fans – my readers. You know, without them, I wouldn't be so famous ... I mean so successful – I owe them everything. Sure, having to be pleasant all the time can sometimes be a struggle, but what I mean is it's difficult to give 100 per cent all the time. I think that's the problem with a lot of celebrities now – they forget who made them famous. I think it's great meeting one of my readers and being able to talk about my book. You receive ... you get so much valuable feedback and it makes you feel really good.

**Speaker 4:** Kholoud – fashion designer

You know, it's really strange. I don't understand fame ... sorry, I mean I understand fame but I don't get why people want to be famous and constantly be in the limelight, and put their private lives under scrutiny ... you know ... let the public know everything about them. But it's weird because I need these people. To put it another way it's like ... it's like, without these famous people, I wouldn't be famous, so, for example, if I design a new dress the best thing is for a celebrity to wear it at a red carpet event, er, a celebrity party so everyone gets to see it. If a popular actor or sports person wear some of my clothes at a party – it's really good publicity for me. But me ... I ... er ... er ... if I can get away with it, I don't normally attend such events. I'm away from home a lot doing fashion shows and other things ... so whenever.

## Unit 4

### Track 16

What is a teenager? If you were to Google this question, you would find the answer that a teenager is a person between the ages of 13 and 19. While this is true, it is a very simple definition of an extremely interesting and important life stage. As we all know, a 'teenager' is so much more than this.

The teenage years, or adolescence, as it's also known, is the bridge between childhood and young adulthood. As such, it has always been a time of great social, biological and emotional change. However, the teenage life stage is also a very different experience now to what it used to be.

As we have said, adolescence is a period of change where a person moves from childhood to adulthood. Consequently, it is often referred to as the 'in-between age' and it is often hard to determine when childhood ends and adulthood begins. In previous generations, the beginning of adulthood was clearly

marked by the end of education, and the start of work, marriage and children. Nowadays, there is more demand for education and, because of this, these markers of adulthood – starting work, getting married and having children – are often seen later in life. Therefore, this in-between age is much longer than it used to be, spreading through the early 20s, mid 20s and often up to the age of 30 or beyond.

The reason for this high demand for education is the movement we see across the world towards a knowledge economy. Previously, jobs could be found in manual sectors requiring less education, such as manufacturing, whereas now more work is found in those areas that require more education and knowledge, such as IT, finance, and technology.

So, more importance is placed on education these days than previously. Consequently, teenagers are under pressure to stay at school, study hard and do well. However, this intense focus on education during adolescence can also be difficult for a teenager due to the biological changes they experience.

We must remember that adolescence is the movement from childhood to adulthood. It is easy to see the external changes that occur during this time, for instance, in appearance and voice, but there are also internal changes. Due to scientific research, we now have a better understanding of what those changes are. Research shows that while the body is developing during adolescence, so is the brain. During adolescence, the connections between certain areas of the brain are still developing and are not yet fully formed. This provides both advantages and disadvantages for teenagers. As we have mentioned, education is more important than ever for today's adolescents. And, in one way, the teenage brain is better prepared for this pressure. This is because the teenage brain is still forming new connections, and a brain that is forming new connections is better able to learn and remember information. Therefore, a teenage brain can learn and retain more information than an adult brain.

On the other hand, because all the connections within a teenage brain are not yet fully developed, teenagers can find it difficult to focus on future rewards or goals. As a result, teenagers generally place more importance on instant gratification than long-term rewards. For instance, if you ask an adolescent if they would like 200 dirhams now or 400 dirhams in a month, the majority will choose to have 200 dirhams now. Similarly, it can be difficult for teenagers to focus on the future rewards of studying hard now.

Another internal change that occurs during adolescence affects our sleep. It has been scientifically proven that the internal body clock of a teenager changes during adolescence. This means that a teenager is ready to sleep, on average, two hours later than a child. Consequently, it is normal that many teenagers are not able to sleep before 11pm. However, they still need between eight and ten hours of sleep per night. This means that most teenagers are sleep deprived due to the early start of a school day. Teenagers can nap in the afternoon to try and solve this problem, but this can also make it more difficult for them to sleep at night. Similarly, teenagers can sleep in at the weekend to try and reduce their sleep debt, but this can make it more difficult when they go back to school because they are used to sleeping late.

This is a big problem for today's teenagers, as research shows that sleep is very important for learning. The brain needs to rest and process the information it has received during the day, and a rested brain is better able to take in more information and maintain concentration.

Furthermore, the electronic age has provided 21st century adolescents with yet more distractions. The brain has never had so much input as today's teenagers receive. And, while it is a benefit to have access to so much information, teenagers need to learn to manage what comes in so they are not overloaded. With so much input, adolescents may have a problem remembering the important information.

Also, the electronic age has had a large impact on teenage sleep. One study showed that 72% of American teenagers took their mobile phones into their bedrooms at night and used them when they were trying to go to sleep; 28% left their mobiles on while they slept so their sleep was disturbed by texts or notifications; and over 50% played video games in the hour before they slept. All of the participants who reported such behaviour were much less likely to report having a good night's sleep. And, students who sleep less perform less well in school. Lack of sleep lowers your ability to remember, concentrate and solve problems.

Today's teenagers face a number of challenges that were not present for previous generations. There is more pressure for them to do well in school so they succeed in the knowledge economy and they have an overwhelming amount of distraction in the form of information and technology, which they need to learn to manage. However, there is also more understanding of how the adolescent brain works and what it needs to perform at its best. So, although today's teenagers face many challenges, they have never been better equipped to tackle them.

### Track 17

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### Track 18

**Father:** Come on Ayesha. We're having dinner. Put your phone down.

**Daughter:** Oh, Dad! Why?

**Father:** Because we're having dinner. It's a time for the family.

**Mother:** Yes, we don't get to see you during the day. It's the perfect time to catch up on what we've been doing all day.

**Daughter:** But this is important.

**Father:** What are you doing anyway? What's more important than chatting to your mother and father?

**Daughter:** I'm messaging Maryam. I haven't seen her since school finished.

**Mother:** But that was only one hour ago!

**Daughter:** I know, but she's my BFF...

**Father:** She's your what?

**Daughter:** She's my BFF... you know, my best friend forever.

**Father:** Oh. I see. Still, I don't understand what's so important that you can't wait until after dinner.

**Daughter:** Well, we tell each other everything. We're like sisters. We confide in each other all the time. I wish she was here now.

**Mother:** That's sweet. I remember my best mate from school, Fatima.

**Daughter:** Are you still close friends with her now?

**Mother:** No, we lost touch a long time ago. She had to leave my school and we lost contact. It's a pity we didn't have the



technology available to us then that you do now. I really wish I had made more of an effort to keep in touch.

**Daughter:** Why were you best friends?

**Mother:** She was my soul mate. We knew what each other was thinking all the time. We even finished each other's sentences. If only I could see her again.

**Daughter:** You have lots of friends now though, don't you?

**Mother:** Not really. I don't have time to form any close friendships. Yes, I know quite a few women—other mothers and a few neighbours. But they are rather more acquaintances—we just speak in passing.

**Daughter:** Oh. What about you, Dad? You must have lots of mates.

**Father:** Not really. I know lots of other men but they are just colleagues ... you know, from work. Funnily enough, I got a message on Facebook the other day from a guy I haven't seen since I was at university.

**Mother:** Really. Who was that?

**Father:** Hasan. We were best pals when we were at university. We did absolutely everything together—camping holidays, played sports, went out. We shared a room as well. We had a real bond and respect for each other.

**Daughter:** What happened? Why didn't you stay friends?

**Father:** Well, straight after university he got a job in the US and moved there. We didn't have things like Facebook back then and the Internet was in its early stages. Also, making international telephone calls was so expensive so we kind of drifted apart.

**Mother:** That's a shame.

**Father:** I know. If only we'd had the technology back then that is available now ...

### Track 19

**Reem:** Hi, my name is Reem. I am in Grade 12 and am studying hard so that I get a place at university next year. I want to study Law. But, one of my favourite things to do, when not studying of course, is photography. For the past few years my school has been offering extracurricular activities and, this year, I joined the photography club. My parents encouraged me to take up this hobby and I think I have benefited a great deal from it. I have learnt about photography, made new friends, have become more confident in communicating with my teachers and I feel I am more creative. I love to share my pictures with my friends; they say I am very good. My club has inspired me and I will definitely

use my new skills in the future. You never know, I might even develop a career or business from it.

**Sami:** Hey, I'm Sami from South Africa. I am in my first year at university studying Sport Science; I really love all things sport. I think what helped me to choose my course was Taekwondo. For the last three years, I have been practicing Taekwondo after school and, next month, I am doing my black belt grading. It can be challenging training two or three times a week, but it's very rewarding. Taekwondo has taught me the value of working hard and how with a combination of dedication and a strong work ethic, I can accomplish anything.

**Aamna:** Hello, my name is Aamna and I am a school counsellor. I always encourage my students to get involved in extra curricular activities as they open up a world of possibilities for teens. I feel that they are a great way to get young people involved off the computer and engaging with others. Our school normally offers a range of activities after class, but there are also many other options available locally. Activities can range from chess clubs to soccer clubs, but all are really beneficial. I would say that the key benefits gained include improving the ability to interact with a diverse group of people who share the same interest, and making new connections outside of your peer group. In my opinion, attending clubs can improve confidence in dealing with new situations. In fact, many experts say that extra curricular activities can help build self esteem as people develop new skills and abilities.

### Track 20

**Interviewer:** Good afternoon and welcome back to Radio Emirates. If you've just joined us, before the news we were talking about a recent report on young Emiratis and their free-time activities. This report has found that young people in the UAE generally spend their leisure time at home and inactive, rather than outside, doing some form of exercise. The most popular free-time activities were found to be: surfing the net, watching TV and being at home with family. The report raised concern that young people in the Emirates do not engage in much sport or physical activity, with one fifth of respondents stating that they did not exercise at all. For those that do exercise, their main form of exercise was walking.

Now, I'm joined in the studio by Rashed Al Shamsi who has recently started a new leisure club for young people here

in the UAE and who hopes to help tackle this issue. Good morning, Rashed, how are you?

**Rashed:** I'm great thank you, Reem. Happy to be here.

**Interviewer:** Excellent. So Rashid, what do you think of this report's findings?

**Rashed:** Well, Reem, it is concerning, but also not very surprising.

**Interviewer:** What makes you say that?

**Rashed:** Erm, well, we know that young people today are very technologically-minded, more than when we were at their age. There's a lot of technology at their fingertips and adolescence is a different experience now than it used to be.

**Interviewer:** Yes, that is true, but what about the lack of physical exercise in youth today?

**Rashed:** That is a concern. So what we need to do is try to combine young people's interest in technology with exercise, which is what we aim to do with our new club, GeoHash UAE.

**Interviewer:** Yes, I've heard a little about your club, but I'm not sure all our listeners have. Would you mind telling us more about it?

**Rashed:** Well, Reem, as I said, the club is called GeoHash UAE, and our aim is to encourage young people across the country to step out of their homes, explore, and, hopefully, get some exercise along the way.

**Interviewer:** But what is geohashing? Can you tell us more about it?

**Rashed:** Certainly. Geohashing is an activity where people must find a specific location within their geohash zone.

**Interviewer:** Please go on.

**Rashed:** Sure, when a geohasher signs up or downloads the GeoHash UAE app, they register their location and the app tells them which zone they're in. Once the geohasher has their zone, the app will tell them what the geohash location is for that day within their zone. Then, the geohasher decides whether to take on the challenge and see if they can get to the location that day. It can be quite competitive as well because many geohashers will try to get to the location first. Also, not every location is easy to get to and the location changes every day. Geohashers receive extra awards through the app if they are the first to the location, if they have had to travel far, and if it was difficult to get to, like up a mountain!

**Interviewer:** Oh I see! And what happens when they get there?

**Rashed:** If the geohasher has their app activated with location services switched on, the app will automatically update their GeoHash profile to state that they have reached the location, and give them any awards they have earned. Also, geohashers will often post a photo to their profile, like a selfie or something interesting they found at the location, to share with other users. As you can imagine, we see some funny photos!

**Interviewer:** Yes, I'm sure! But do all users share photos? I'm sure there must be some people who would rather not post a selfie.

**Rashed:** True, and a lot of our users don't post selfies. Sometimes the photos are just of what they can see at the location, or other users write blog posts if they had an interesting adventure getting to the location that day.

**Interviewer:** Oh that's great! So how does GeoHash UAE select these locations?

**Rashed:** GeoHash UAE doesn't actually select the locations, they're randomly generated and uploaded to the app every day.

**Interviewer:** This sounds like great fun, Rashed! Have you had much interest from young people in the UAE?

**Rashed:** Well, we've just started, but this is definitely something young people seem to be interested in at the moment, and it's a really good way to encourage teenagers to get out and explore rather than stay in on the sofa!

**Interviewer:** Of course! How exciting. I can't wait to try it!

## Track 21

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