

Workshops: The heart of the MagiKats Programme

Every student is assigned to a Stage, based on their academic year and assessed study level.

Stage 4 or 5 students are over 12 years old.

The sheets in this pack are a small sample of what is available! These are only samples of the student's worksheets - our teaching methods include discussion and hands-on activities.

Core skills sheets are also provided for independent completion by each student (usually at home).

At this level, students study all the topics needed to take them to age 16 or 17. There is further material in Stage 5, offered from age 14, which is only completed by those expecting to continue studying English at a higher level.



English Stage 4 & 5



Personal and Impersonal Language

Impersonal Language

I have no doubt that you know exactly what personal language is all about. It is when you write directly and in an individual way, talking directly to your audience.

"My favourite example of this is....."

Impersonal writing is the opposite of this. It is in formal writing in which you have to try and keep yourself out of the conversation.

This is a tough topic but an interesting one. As I write this worksheet, I am trying to use quite a "personal voice"; in other words, I am trying to write in a way that suggests I am speaking directly to you in (I hope) a friendly and helpful way. If the worksheet was more impersonal, it might just give you a definition that would fit in a dictionary or reference book.

A definition of a word would be a good example of what I mean:

NOVEL:

Impersonal, formal definition: A sustained fictional work, normally presented in printed form.

Personal, informal definition: This is quite a long story that the writer has made up. Usually it is printed in a book with a lot of pages, for people to read.

- 1) Try writing your own definitions of these words in this way, both formally and informally. Do not use a dictionary!
 - a) Chair
 - b) Pet
 - c) Home
 - d) Elephant
 - e) Computer

- 2) Now compare your formal definitions with the dictionary definition. If any of your definitions are not the same, then write the dictionary definition alongside your original.

Student: _____

Date: _____

English Stage 4/5: Personal & Impersonal Language

Sheet 2



Now that you have the idea of formal and informal writing, we need to look at something else that is very important when writing in an impersonal style - the idea of writing **in the third person**. Person, when used like this, is a grammatical term.

-  **First person refers to I, me, us or we.**
-  **Second person is you.**
-  **Third person is he, she, it or they.**

A good trick for remembering this is **I TALK TO YOU ABOUT THEM.**

Think about the effect that writing something in the third person has:

Instead of "I've done my homework" you would write,
"He said he had completed his homework" in the third person.

The effect is much more distant and formal.

3) In the following table, write in the missing statement.

	Direct Speech	Third Person Statement
a)		She said she liked swimming.
b)	"Let's go to the park."	
c)	"You've left the door open."	
d)		He said he wanted to learn to speak Italian.
e)	"I think I've left it too late to catch the bus now."	

Student: _____

Date: _____

English Stage 4/5: Personal & Impersonal Language

Sheet 3



Impersonal language is used when the writer wants to keep a certain distance from the reader. Sometimes we run into rules associated with this that do not necessarily come naturally. For instance, if you were writing about a play by William Shakespeare, perhaps "The Tempest", you would write that **Shakespeare** wrote the play. It would be wrong to call him **William** or **Mr Shakespeare**; even though you might do so if you met him in everyday life!

One of the major ways in which you need to learn to write impersonally is for school essays - about English Literature texts or History, for example. (Occasionally you might be asked to write **as** a character in the story or the historical time, but that is an exceptional example).

Normally, you are expected to write in a more distant and impersonal way:

"The Tempest" is a play by William Shakespeare. It is one of the last plays he wrote and people have said that Prospero, the main character, who is a magician, is actually Shakespeare saying goodbye to his audience...

There is no reason why you should not state your opinion at some point in the essay, "I think....", but don't get lost in a totally personal style. Something that should help you is that you will normally be answering a question when you write this kind of essay, and you can build your response round the words of the question.

In History, if you were asked,

Discuss the king or queen that was, for you, the most important Tudor ruler.

.....you could respond like this:

For me, Elizabeth the First stands out among the Tudor monarchs. She was on the throne longer than any other.....

- 4) Referring to a book of your choice, describe your favourite character and explain your choice. You should try to write at least 100 words. Remember to keep your style formal.

Student: _____

Date: _____

English Stage 4/5: Personal & Impersonal Language

Sheet 4



Something else that creates an impersonal style is the passive voice. This is a change from active voices where the person doing the action is the subject of the sentence.

The girl broke the vase. (Active)
The vase was broken by the girl. (Passive)

The second version is more like a report of the event and so it is more impersonal. The subject of a passive sentence is the object on the receiving end of the action of the verb.

5) Turn these active sentences into passive ones:

- a) The boy ate his cake.
- b) A chicken crossed the road.
- c) Peter opened the door.
- d) The burglar broke the lock.
- e) Some children at the party conquered the climbing wall.

6) Turn these passive sentences into active ones:

- a) The cheese was melted by the grill.
- b) The books were marked by the teacher.
- c) The flowers had been grown from seed by her.
- d) The vase was smashed by the wind.
- e) The table was laid for supper by the children.

You should have noticed that it is important to be careful about the tense of the verb when moving between active and passive.

Student: _____

Date: _____

English Stage 4/5: Personal & Impersonal Language

Sheet 5



We need to introduce one more topic when thinking about impersonal language. That is **hypothesis**. A hypothesis is a very formal name for a theory or idea. You might think that because it represents your ideas on the subject, it is OK to say "I think...". In fact, that is better kept for when you are asked to give your opinion in a fairly informal way. A hypothesis should be stated as a "working out", based on the facts that you know.

The popularity of hand-held games consoles means that they will eventually be the only ones available.

This particular hypothesis would be impossible to prove or disprove but you could collect evidence to support what you have said. Other hypotheses can be tested, either because the evidence to be collected is a manageable amount or because what you have said will happen, can be achieved.

The meals served in this school are eaten by most of the pupils.

The seeds in this packet will grow if planted in a green-house.

When do you need to write a hypothesis? When you are doing a research project or scientific investigation, it is sometimes the right thing to do to start out with a hypothesis. In a scientific experiment, you may think a substance is going to dissolve when heated - that is a hypothesis.

- 7) Write down three hypotheses that you would like to investigate.
Don't say "I think....."

Student: _____

Date: _____

English Stage 4/5: Personal & Impersonal Language

Sheet 6



Writing Dialogue

The exercises so far have concentrated on examples of direct and indirect speech. Direct speech is usually a much more personal - and direct - way of communicating than reported speech.

The most common way of using direct speech is when writing dialogue. Dialogue is another word for speech or conversation. In fiction, it is a powerful way of bringing characters to life. It reveals information and adds variety to the piece. We need to think about how characters say things, as well as what they actually say.

You can describe speech using a variety of verbs and this gives the reader a much stronger impression of the character and how they are feeling.

- 8) How many verbs can you think of that you could use instead of said? Your target is fifteen. Think of as many as you can and then use a thesaurus to help. Fill in your suggestions here:

Hint - initial letter	Alternative to said
r	
s	
l	
a	
w	
g	
s	
g	
s	
s	
g	
s	
a	
e	
s	
y	
m	
g	

- 9) Write a piece of dialogue (around half a page) showing the effective use of at least five of your suggestions. You can set your dialogue anywhere you want, but try to make it exciting!

Don't forget: start a new line for every time a new person speaks
 use capital letters for a new bit of speech, and for people's names
 use correct punctuation within the speech marks

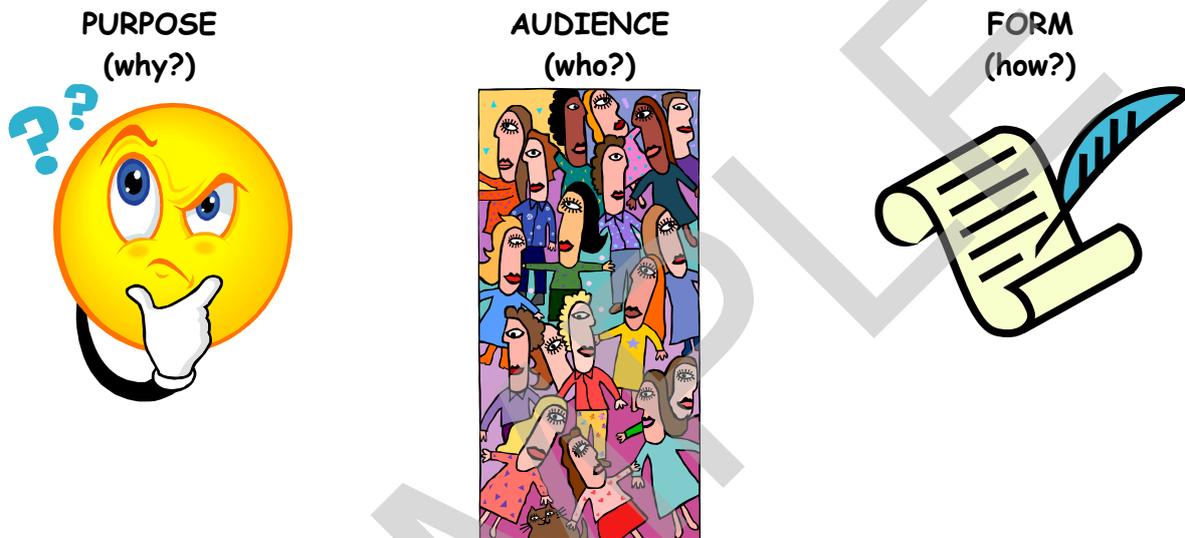


Appropriate Vocabulary and Devices

Throughout this set, write down what you believe to be the meaning of any words in **BOLD** then look up their definitions in the dictionary and pick out any differences. They are all key terms that you need to both understand and remember.

At this stage in your writing you need to think about what you are writing - its **PURPOSE**, its **AUDIENCE**, and its **FORM**.

Think:



As soon as you start thinking this way, you are not only getting ready for more advanced exams in English but you are also thinking **OBJECTIVELY** about what you are doing. In other words, you are standing back and thinking about your writing, rather than just writing with your feelings. That kind of personal response is called **SUBJECTIVE**. It is not wrong to be subjective but the best writers structure their feelings in a carefully planned framework. Then you have the best of both worlds.

Task One

Imagine that you have just witnessed a robbery at the local corner shop.

Write a short statement for the police, first being totally subjective and then re-writing what you saw more objectively.

Remember that in your second version you will need to be calmer and much more balanced.

You might start the first version with, *It was terrible.*

The second version could start; *I was standing near the door so I had a good view of what happened.*

Now, **PROOF READ** both versions and hand in for marking.



When you wrote your answers to the last exercise, I expect you found that you had to change some things to make the differences between the two versions clear. You may also have found some mistakes that you needed to correct. That process is called **EDITING** and **PROOFING**. If a book is published then there is a lot of editing and proofing to do before a perfect copy is sent to the printer. For your purposes at this stage you need only think of it as working on your first attempt - often called a **DRAFT** - to get closer to what you wanted.

Task Two

A student was asked to write a description of a garden. See if you can improve their first draft. (Hints: Look at spelling, sentence construction and at their choice of words. Avoid words that feel over-used.)

I walked into the gardean. It was big. It was lovely. The flowers were big blossoms. They were nice and lots of them were yellow. It felt very tropikal in the gardean and I got hot so I went out and I went to the caff and I had a drink and then I went back and saw the statchews which were old and based on Greek myths.

I wanted to see more of the plants so I went down some paths. They smelt good. Gardens get me in a good mood.

How did you get on?

Did it feel like an entry in a diary when you had finished? We could learn another term here, **EXTRACT**. This means a part of a longer piece of writing.

I hope that you added some touches to make your description more vivid when you were writing. If you did, you may have used some **IMAGERY** or **FIGURATIVE LANGUAGE**. On the next sheet we will look at this in detail.



Figurative Language

Here are some of the ideas that come under this heading.

SIMILE	This is where you say someone or something is like something else. "He is as noisy as a trumpeter."
METAPHOR	This is a stronger comparison where you say something is something that can not literally be true. "The little girl's excitement was electric."
PERSONIFICATION	This is a special kind of metaphor in which you say an animal or object has human characteristics. "The cupboard complained bitterly as I tried to squeeze the door shut."
ONOMATOPOEIA	This is words that sound a bit like their meaning - bang, crash etc.
ALLITERATION	A sequence of words that all begin with the same letter, usually a consonant. "The wintry wind whistled wildly."
ASSONANCE	A sequence of words that contain either the same vowel sounds or sounds that have the same effect - all hard/soft/harsh etc. In the example of alliteration above, it is not just the w but also the i that has an effect.

If you look through poems that you like, you will find plenty of examples of these techniques. Something that would be a good thing to do at home would be to collect examples and write them down.

Footnote:

If you write out a brief extract from something by someone else, in your essay, you are making a **QUOTATION** which you should put inside speech marks. Normally you would need to explain carefully why the quotation is helpful and what impact it has.

By the way, what is a footnote? It is an afterthought, explanation, or additional information which you need to attach to your writing but not build into it. If you use quotations in your essay, you will often tell people the source in a footnote.

Task Three

- a) Spot the figurative language in this passage:

The door crashed shut as Sarah flew into the room. She was as angry as a bee denied honey.

Her voice thundered round the room.

"What made you think you could take my IPOD? Put it back at once!"

Even the walls of the room were frightened of her. I decided to do what she said.

- b) There were 5 of our 6 techniques in the above, though you may have found one hard to spot. Can you write an example containing all 6?

Don't forget to proof read your work before you hand it in for marking!

Task Four

Time to have some fun! Choose metaphors and similes like **being green with envy** and **as tall as a giraffe** and draw and colour them to make the image clear.

If you are doing a simile, show a person next to the object or person they're being compared to.

For a metaphor, the person needs to take on the characteristics.

See how many you can invent. Stick people etc are fine if you don't like drawing.

See if you can do the same thing with any other figurative language techniques.



It would be very easy to build up a whole worksheet about **inverted commas** or **speech marks**. (" ") As this is a general punctuation sheet, we will keep to the basic rules.

- 👤 You should use speech marks to show the words that are actually spoken by someone. Some people find it helpful to think of this as the words that would be in a speech bubble in a cartoon.
- 👤 If a second person starts to speak, you should start a new line.
- 👤 If you talk about the title of a book, film or play, you should put that in inverted commas.
- 👤 If you quote a sentence or line from someone else's writing, you should put that in speech marks.
- 👤 If you are writing a story you should use single or double inverted commas throughout the story. Don't use a mixture. However, if you want to name a book, for instance, within someone's speech, you should use single and keep the conversation in double, or the other way round. So, if you've got " " round the speaking, put ' ' round the title.

Notice that we can interchange the words "inverted commas" or "speech marks", without the meaning of the sentence changing. Try and get used to associating both phrases with the same meaning.

Put in inverted commas, where you think they are required, and then re-write the sentence.

- 1) Sarah said, Can you come round to my house?
- 2) Have you read Treasure Island? she asked.
- 3) Shakespeare wrote thirty seven plays, the teacher said.
- 4) The teacher told us that Shakespeare wrote a play called The Tempest.
- 5) Mary had a little lamb is the first line of a famous nursery rhyme.
- 6) Peter Pan and Pirates of the Caribbean are my favourite films.
- 7) Can you help me? she asked.
- 8) What is your name? Peter. (Any other changes needed here?)
- 9) Are you coming shopping with me? No, thanks, I haven't got any money. See you later, then. (And again, here)
- 10) There are several films, like The Lion King, for instance, that have been made into stage shows.



The next punctuation mark to talk about is an **asterisk**. This is one function you may never use and will not have to recognise very often. However, you must know about it and how to use it.

So, this is when the first letter or letters of a word or statement are given and then the rest are replaced by asterisks, like a sort of secret code between writer and reader. So, instead of HELLO, H*** is written. The likely purpose of this is either going to be to keep something from people who don't know the secret - a password, perhaps, or for a kind of emphasis a bit like an exclamation.

The other function is much more useful but quite hard to practise. Suppose you have written something and you want to add three lines to a sentence in the middle of the essay. You put an asterisk in the essay where you want to add the missing point, and then put another asterisk after the essay, where you type the missing lines.

Add the extra lines to a sensible place in the paragraph, using an asterisk:

London is the capital of the United Kingdom. It is the home of Parliament and it is also the home of the Queen. Many people think that London is the centre of everything that happens, but other people prefer to live in the peace and quiet of the countryside.

Her home in London is called Buckingham Palace but there is also Windsor Castle which is not far from London.

The next thing to take about is **parenthesis** or, in the plural, **parentheses**. This is another way of dealing with extra information. This time it is presented as a break from the rest of the sentence. You can show it in three ways:

- ☞ A pair of brackets
- ☞ A pair of dashes or hyphens
- ☞ A pair of commas

The information that has been added is enclosed by the brackets, or whatever you choose. e.g. London (the capital of the United Kingdom) is a big city.

Re-write these sentences, adding appropriate parentheses.

- 1) The dog too old now to cause trouble sat by the fire.
- 2) It was a friendly horse too young for racing.
- 3) The book torn and tattered was a precious possession.
- 4) I'm going to a party my first evening one in London.
- 5) I went into town and caught the bus an hourly service there and back.

Doing this exercise, you will have noticed that the big thing about parentheses is that if you take them away, the writing still makes sense.



The last topic for this set is the **comma**. When do you use a comma?

- 🐱 You use a comma to break up the items in a list. **I want a pencil, ruler, rubber and some paper.**
- 🐱 You use a comma to indicate a natural break or pause in a sentence - **After I read my book, I fell asleep.**
- 🐱 As you have already seen, we use commas with direct speech to separate the spoken words from "she said", where it is all part of the same sentence. **"I like my dress," she announced.**
- 🐱 You have also seen us using pairs of commas to show parentheses.

Re-write these sentences, putting in commas where needed.

- 1) After the concert everyone went home.
- 2) Dinner served in the dining room was a slow meal.
- 3) "My name is Aedar" the alien announced.
- 4) The explosion so near his face made him jump in shock.
- 5) During the war people had to live on food rations.
- 6) I have several soft toys: a bear a tiger a lion a duck a dog and a monkey.
- 7) The cooks had to include three vegetables in the meal which were carrots peas and cabbage.
- 8) After the long power cut every clock in the house had to be put right.
- 9) The teacher said "Put your books away now."
- 10) She found her book which was on the table where she had left it.

One final note: You may think that punctuation is a pest, rather than a help. However, there are two very good reasons for getting into good habits:

- 🐱 Exams! Punctuation helps a reader understand your writing. If an examiner cannot read your work easily, they will be much less inclined to both and therefore you will get less marks.
- 🐱 Exams! Poor punctuation will score you less marks than good punctuation. Why throw marks away?

Student: _____

Date: _____

English Stage 4/5: Viewpoint

Sheet 14



Task Two

Now have a go yourself.



Write the diaries of two characters who are either planning the same event or are on opposite sides of the story. You could be planning a surprise party and be two organisers or organiser and the main guest of the party, for instance. How different will your two versions be?



PLAN! Write the main events down the centre of the page and then the two opposing approaches/points of view on either side. Write your diaries on file paper.

Task Three

Bias - what is it?

Look up the meaning of the word "bias" in the dictionary, and write its definition below.

Bias: _____

Your definition probably talks about prejudice. Someone who is prejudiced might not know all the facts, but forms an opinion anyway, and sticks to it.

Can you think of a time when someone you knew was prejudiced? On a piece of paper, write a passage (at least 100 words) to explain what happened.

Task Four

Someone's point of view, or BIAS, can make a difference in serious situations, like a road accident, for instance. People may not be intending to blur the truth but their own concerns and prejudices can affect their efficiency as witnesses.

What would be the usefulness of the statement of each of the following if they saw one car hit another in the main shopping street where they live? What would influence the way they described the incident?

Explain your answers. Answer on lined paper.

- a) A friend of one of the drivers
- b) A lady who crossed the road very slowly making one of the cars swerve
- c) A policeman who was off duty
- d) A lady whose children walk to school every day using that road
- e) A man who has just been involved in a similar collision.

Write an account of the collision as if you are one of these characters. Start by explaining what you were doing when it happened and then say what you saw.

PLAN! As with the other questions, plan what you are going to write before you start.





Task Five

A third area to consider viewpoint is when you are writing persuasively to try to get people on your side. You will have done work on this elsewhere. Remember these key points:

- 🐱 Organise your ideas clearly
- 🐱 Use strong discourse markers. These are phrases like "Another example is..." and "On the other hand" and words like "Also". They work as signposts to say where you are in your writing.
- 🐱 Use plenty of evidence to show why you think as you do
- 🐱 Aim for maximum effect from your strongest points
- 🐱 Organise your paragraphs carefully
- 🐱 Cancel out anything that seems to go against what you are saying by explaining it away. "Some people say school uniform is expensive but it is cheaper than buying lots of different fashionable clothes."
- 🐱 Don't be afraid to speak personally to give your view powerfully
- 🐱 However, you should say things that are factual from a different angle to make them sound important. E.g. "It is a well known fact that...."

Write down your ideas for a piece on one of the following:

- 🐱 Cruelty to animals
- 🐱 School uniform
- 🐱 Abolishing school in favour of home learning
- 🐱 The importance of a friend
- 🐱 Sport should be a part of every day.

Write between 150 and 300 words on your chosen topic. Build up as strong a case as you can for your point of view. Read the sample essay on the following page to help you understand what is needed.

At a later stage you will write essays which put forward both sides of an argument but, for this exercise, it is enough at the moment to put forward one viewpoint. Remember that another person will have an opinion based on a different selection of knowledge and experience and a different personality, though, and you are more likely to persuade them.

Student: _____

Date: _____

English Stage 4/5: Paragraph Structure

Sheet 17



Task Two

First, expand the following scenarios to make a mini paragraph or story with simple sentences, and then re-write the sentences, using more complex structural devices, such as the ones we discussed in Task One.

Mr Doodle thinks art is a waste of time. Mrs Doodle earns money selling her pictures. She uses the money to buy special gifts for the family.



Granny Arbuckle knits socks for fishermen. The fishermen don't want them because they are itchy inside their boots.



Jenny spent six years training to be a doctor. It is a very difficult and tiring job. She wants to give it up and work in a supermarket.





Task Three

Most non-fiction and media texts are put together carefully so as to have maximum impact on their intended audiences. This is true even of 'private' texts such as diaries or letters, which will usually be structured in narrative or chronological ways to capture the writer's idea or point of view. More 'public' texts - such as information leaflets or magazine articles - will usually show a wide range of features. This is because there are often business-related reasons for their need to succeed.

Most of these additional features are intended to ensure that the reader understands the message or **purpose** of the text in two main ways. Firstly, they help by presenting information in a logical way and/or in a way which will capture your interest and imagination. Secondly, by presenting text in small units so that you are able to take it in easily and think about it as you go.

The following are key features:

- A **clear heading** to attract the attention of targeted readers.
- A small amount of text, full of **relevant information**.
- Key details in a **bullet-pointed list** to avoid information overload.
- Different aspects of the information (e.g. contacts for further details) **separated** out to help readers easily find what they need to know.
- The use of **graphical information, maps, diagrams and timetables**.

The purpose of such structural devices is to ensure that the reader quickly gains whatever information the writer wishes to convey.

When you are assessing the effectiveness of text, ask yourself:

- Does the structuring of the content help the writer achieve the desired purpose?
- If so, how? If not, what are the shortcomings of the structure?
- What effect is this text likely to have on its target audience?

Thinking about the different features just discussed, plan a table to help you analyse the structure and effectiveness of different documents. You should include some details about any criteria that will help your analysis.

(Use another piece of paper.)

Stylistic conventions: Writing fictionTask One

Write three or four paragraphs of a ghost story. Include action, dialogue, description of characters and setting to create tension and atmosphere.

You are allowed 10 minutes for planning and 25 minutes for writing.

Task Two

Look at this. This should be an exciting story - is it?

Jeremy was a clumsy man. One day, he decided to visit the theme park. He took the train, but he was late and had to run along the platform. He fell and hurt his leg.

Jeremy arrived at the theme park, just as it started to rain. The first ride was the ghost train. It was slippery and he fell while getting on the ride. The ride was very scary.

After lunch, Jeremy tried the new ride, 'Elevator of Doom'. All the noises on the ride were loud and scary. The ride shook and rattled. He was so scared that he had to keep his eyes shut.

Jeremy decided that he did not like theme parks. He went home, but got lost on the way. He did not arrive home until after midnight.

You can greatly improve this sort of writing by using a number of different devices. Re-write this passage, using the following list to help.

- a) Use more descriptive vocabulary to create atmosphere and build a picture for the reader.
- b) Use simple, compound and complex sentences in different ways.
- c) Most stories are much better if there is a mix of narrative material, description and dialogue.
- d) When using dialogue, does the character just 'say' things, or does he or she 'exclaim', 'whisper', 'snarl', etc.?
- e) Have you implied information, as well as providing explicit description?
- f) Have you explained everything, or could you withhold some information to create tension?

Student: _____

Date: _____

English Stage 4/5: Stylistic Conventions

Sheet 20



Task Three

Now you have improved Jeremy's story, can you apply the same process to your own?

Use highlighters, coloured pencils, etc. to mark areas where you could improve your writing. Make notes if necessary. Use the list given in the previous task to help.

Re-write your story, incorporating all of your changes.

Task Four

Grade your work! Give marks out of 10 for each aspect of your piece.

VERSION ONE	/10	Tutor's comment
a) use of vocabulary for atmosphere?		
b) range of sentence structure?		
c) balance?		
d) vocabulary re. the way characters speak?		
e) clues as well as description?		
TOTAL		

VERSION TWO	/10	Tutor's comment
a) use of vocabulary for atmosphere?		
b) range of sentence structure?		
c) balance?		
d) vocabulary re. the way characters speak?		
e) clues as well as description?		
TOTAL		



Persuasive writing

Read these extracts of persuasive writing taken from writing about using animals for testing.

1: 'Scientists say they must test new tablets on animals to see if they are going to be safe before they give them to humans, but animals are not the same as people and so the tablets might not work on them in the same way. That would mean the animal tests were a waste of time and money. If this sort of testing is not reliable, the scientists should not force the animals to take medicines they don't need. They might become really ill or suffer terrible pain, and this is cruel.'

2: 'Some people believe that animals are just as important as humans because we all live on the same planet, and the animals don't do things to hurt us, so we should not hurt them. On the other hand, if a member of your family were really ill, you might think that the life of a rat or a monkey is a small price to pay if the medicine tested on them might make your family member better in the future.'

3: 'We kill animals all the time for food, so does it matter if some have to die to save the lives of many people by testing a cure for a terrible disease? Many people would have died if medicines and operations were not tried out on animals first, but perhaps it is different if they are being used to test lipsticks and face creams, which do not save lives. It seems wrong to make animals suffer for these things.'

4: 'There are many laws that have been set in place to try and make sure the animals do not suffer, but laws are sometimes broken, and animals are not treated kindly or with any respect for the good job they are doing for humans. People who don't like what happens can refuse to work in such places, but the animals have no choice in the matter.'

5: 'There are people who think that animal testing is so wrong that they will hurt the people who work in the laboratories, or break in and set the animals free. This does not usually stop the testing, and the animals have only ever lived in a laboratory, so they might die anyway if they are set loose because they don't know how to find their own food. Such people might seem to care more about animals than they do about people.'

For each extract, decide which viewpoint you think the writer has.

1: for /against/neither

2: for /against/neither

3: for /against/neither

4: for /against/neither

5: for /against/neither

In each extract, underline the parts that you think support animal testing in blue and the parts against it in red. What do you notice about each extract?



A Christmas Carol (by Charles Dickens) is a short novel about Ebenezer Scrooge. He is a miserly old man who, through his meetings with four ghosts, changes his attitude to life and learns the true meaning of Christmas.

Dickens describes Scrooge in such a detailed, vivid manner that we have a clear picture of his character at the beginning of the story.

Read this extract:

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often came down handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you. When will you come to see me." No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call nuts to Scrooge.

Once upon a time -- of all the good days in the year, on Christmas Eve -- old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already: it had not been light all day: and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed.



On file paper:-

- 1) From the extract above, pick out five points about Scrooge's character and give a short quotation to support each.
- 2) The author's craft is demonstrated in their characterisation, setting, mood and use of language. With close reference to the extract, comment on Dickens as an author.
- 3) Scrooge is visited by a succession of four ghosts, who make him look long and hard at his approach and attitude to others - especially to his poor clerk, Bob Cratchit and family. The spirit of Christmas Present takes Scrooge to look at other people's Christmas reality. They go to look at the Cratchit family's Christmas Day - described in the extract below. Read the extract carefully and then answer the question that follows.

Then up rose Mrs Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt collar (Bob's private property, conferred upon his son and heir in honour of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage-and-onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

``What has ever got your precious father then." said Mrs Cratchit. ``And your brother, Tiny Tim! And Martha warn't as late last Christmas Day by half-an-hour!"

``Here's Martha, mother!" said a girl, appearing as she spoke.

``Here's Martha, mother!" cried the two young Cratchits. ``Hurrah! There's **such** a goose, Martha!"

``Why, bless your heart alive, my dear, how late you are!" said Mrs Cratchit, kissing her a dozen times, and taking off her shawl and bonnet for her with officious zeal.

``We'd a deal of work to finish up last night," replied the girl, ``and had to clear away this morning, mother!"

``Well! Never mind so long as you are come," said Mrs Cratchit. ``Sit ye down before the fire, my dear, and have a warm, Lord bless ye!"

``No, no! There's father coming," cried the two young Cratchits, who were everywhere at once. ``Hide, Martha, hide!"



So Martha hid herself, and in came little Bob, the father, with at least three feet of comforter exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!

“Why, where's our Martha?” cried Bob Cratchit, looking round.

“Not coming,” said Mrs Cratchit.

“Not coming!” said Bob, with a sudden declension in his high spirits; for he had been Tim's blood horse all the way from church, and had come home rampant. “Not coming upon Christmas Day!”

Martha didn't like to see him disappointed, if it were only in joke; so she came out prematurely from behind the closet door, and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into the wash-house, that he might hear the pudding singing in the copper.

“And how did little Tim behave?” asked Mrs Cratchit, when she had rallied Bob on his credulity and Bob had hugged his daughter to his heart's content.

“As good as gold,” said Bob, “and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see.”

Bob's voice was tremulous when he told them this, and trembled more when he said that Tiny Tim was growing strong and hearty.

His active little crutch was heard upon the floor, and back came Tiny Tim before another word was spoken, escorted by his brother and sister to his stool before the fire; and while Bob, turning up his cuffs -- as if, poor fellow, they were capable of being made more shabby -- compounded some hot mixture in a jug with gin and lemons, and stirred it round and round and put it on the hob to simmer; Master Peter, and the two ubiquitous young Cratchits went to fetch the goose, with which they soon returned in high procession.

Such a bustle ensued that you might have thought a goose the rarest of all birds; a feathered phenomenon, to which a black swan was a matter of course; and in truth it was something very like it in that house. Mrs Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigour; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said. It was succeeded by a breathless pause, as Mrs Cratchit, looking slowly all along the carving-knife, prepared to plunge it in the breast; but when she did, and when the long expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried Hurrah!



There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavour, size and cheapness, were the themes of universal admiration. Eked out by apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family; indeed, as Mrs Cratchit said with great delight (surveying one small atom of a bone upon the dish), they hadn't ate it all at last! Yet every one had had enough, and the youngest Cratchits in particular, were steeped in sage and onion to the eyebrows! But now, the plates being changed by Miss Belinda, Mrs Cratchit left the room alone -- too nervous to bear witnesses -- to take the pudding up, and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back-yard, and stolen it, while they were merry with the goose: a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastrycook's next door to each other, with a laundress's next door to that! That was the pudding. In half a minute Mrs Cratchit entered: flushed, but smiling proudly: with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quartern of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs Cratchit since their marriage. Mrs Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovel-full of chesnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass; two tumblers, and a custard-cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chesnuts on the fire sputtered and cracked noisily. Then Bob proposed:

``A Merry Christmas to us all, my dears. God bless us!"

Which all the family re-echoed.

``God bless us every one!" said Tiny Tim, the last of all.



He sat very close to his father's side upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him.

“Spirit,” said Scrooge, with an interest he had never felt before, “tell me if Tiny Tim will live.”

“I see a vacant seat,” replied the Ghost, “in the poor chimney-corner, and a crutch without an owner, carefully preserved. If these shadows remain unaltered by the Future, the child will die.”

“No, no,” said Scrooge. “Oh, no, kind Spirit! say he will be spared.”

“If these shadows remain unaltered by the Future, none other of my race,” returned the Ghost, “will find him here. What then? If he be like to die, he had better do it, and decrease the surplus population.” Scrooge hung his head to hear his own words quoted by the Spirit, and was overcome with penitence and grief.

Underline key parts of the text that would help you to summarise the Cratchit Christmas. Imagine that you are Martha and are home to spend Christmas Day with your family. Write your diary entry for that day.

Include details of people at the party, the meal, the weather, how you passed the time and what you wished for, for next year. Remember to include your feelings about the family members and Scrooge!

Task Three

Scrooge is visited by a succession of four ghosts, who make him look long and hard at his approach and attitude to others - especially to his poor clerk, Bob Cratchit, and to Bob's family. The spirit of Christmas Present takes Scrooge to look at other people's Christmas reality. They go to look at the Cratchit family's Christmas Day - described in the extract on the Stage 4 sheet. Read the extract carefully and then answer the question that follows.

Write a commentary, as if you are Scrooge, observing the Cratchit family Christmas. Focus on how your feelings and attitude change during the course of events. You should include how you feel about the family before the start of the ghost's vision and the sort of resolution you might make at the end.