Complete English for Cambridge Secondary 1

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Introduction to Student Book 9

In this Stage 9 book you will explore themes and topics such as fame, leisure, nature, alternative realities, exploration and discoveries, different cultures, rights and freedom, and challenges. There is also a Pathways unit which helps you make the transition from previous learning towards more formal examinations of your knowledge, skills and understanding. In addition, there is a revision unit (Unit 9 Challenge!) which revisits some key skills in reading, writing, listening and speaking that you have been developing all the way back from Stage 7.

In Stage 9, we have focused on a single theme for each unit and our aim is to develop your reading, writing, listening and speaking skills with a range of interactive and hands-on activities based on that theme.

Reading

You will read about a character in literature called Gregor, who one morning after a troubled night woke up not as a human! This extract will help you learn about how narrative works, and in particular, how a writer controls the narrative. You’ll also read about a drought in Trinidad and how it affected the local people. Here, you will learn about how writers choose their descriptive words with care. A different kind of reading will also introduce you to a real-life explorer who walked the entire length of the Amazon river, and it took over 2 years. And you’ll also read poems about sharks, snakes and tigers! If you like history, you will also enjoy reading about Richard the Third.

Word cloud

Glossary

Use the Word clouds to learn new vocabulary, exploring meanings and usage in context. The Glossary features will help you with words or phrases that you may not find in a dictionary because they are uncommon, colloquial or technical phrases.

Listening

You will listen to: a talk about the early life of Nelson Mandela, a discussion where four students talk about their very different cultural backgrounds, a lively discussion where two people debate if the book is always better than the film and a radio broadcast about the discovery of the bones of an English King who died hundreds of years ago. When you listen to all of these people, and more, you will be practising your skills of listening to locate details, listening to understand the gist of what is being said and listening to make inferences – trying to work out what people really mean!

Writing

You will write a wide range of pieces: a persuasive essay, arguing whether you should be allowed to listen to music while you study at school, a review of some new poems, a travel brochure advertising a holiday on a remote and exotic island, a television screenplay about a detective trying to solve a crime, a story based on a character you
have created, and a summary based on an article of how best to get a good night’s sleep! Each of these writing tasks is part of a writing workshop where you will be given ideas and advice about how to construct the writing in stages.

**Speaking**

We believe that dialogic learning is really important. *Dialogic* means learning through talking a lot! You will take part in a wide range of speaking contexts, sometimes talking by yourself, other times working with a partner, but also taking part in small group discussions. Learning how and when to make your contributions is a key skill for success in your future examinations, but also in life. Some of the speaking tasks are: a group poetry game, reading some poems out loud by yourself, a discussion about which roles each member of your group will play as you set off to walk the Amazon river on an expedition, working out with a partner what is it about famous people that help them become famous, being in the hot seat as a famous person, role-playing a music agent who spots a new singing star, giving a multi-media presentation about the place where you live, and playing your part in a range of dramatic pieces.

**Language development**

When the opportunities arise, we have incorporated language learning activities for you. We hope that these language awareness and language development activities will help improve your grammar, spelling and punctuation. In this Stage 9 book there is a focus on using topic sentences to good effect, abstract nouns, transition and connecting words, using discourse markers in speech which are better than *um* or *er*, choosing adjectives carefully, getting to grips with complex sentences by experimenting with punctuation, making sure you use a wider range of sentence types in your writing than you have before, and exploring words that end in *tic*.

**Vocabulary**

Learning new words and perhaps more importantly, learning exactly how they should be used is a key element of this series of books. There are lots of *word building* exercises for you to extend and enhance your vocabulary. Some new words you will meet in Stage 9 are: sonata, plausible, pliable, affiliation, opaque, glinting, serrated, douse, adversary, conjecture, limelight, philanthropy, parched, desolation, forage, inhospitable, foray, and eradicate. Well done if you already know some of these. Don’t worry if you don’t – it’s our aim to help you build up your vocabulary.

**Moving towards formal assessment**

In this Stage 9 book we have introduced a new section at the end of each unit which aims to help you practise the skills you will need for your Cambridge Secondary 1 Checkpoint test. Every unit invites you to self-assess and reflect on your own learning by presenting you with some questions like the ones you will find in the test. There are also sample student responses (written by the authors) which you can explore and even mark. In addition, there are some useful tips for you to improve in key skills areas.
As Gregor Samsa woke one morning from uneasy dreams, he found himself transformed into some kind of monstrous **vermin**. He lay on his hard, armour-like back, and if he lifted his head a little, he could see his curved brown **abdomen**, divided by arch-shaped ridges, and domed so high that the **bedspread**, on the brink of slipping off, could hardly stay put. His many legs, **miserably** thin in comparison with his size otherwise, flickered helplessly before his eyes.

‘What has happened to me?’ he thought. It was not a dream. His room, a proper human being’s room, rather too small, lay peacefully between its four familiar walls. (…)

Gregor’s gaze then turned towards the window, and the **murky** weather—one could hear the raindrops striking the **window-sill**—made him quite **melancholy**. ‘What if I went on sleeping for a while and forgot all these **idiocies**?’, he thought, but that was quite impossible, as he was used to sleeping on his right side and in his present state he was unable to get himself into this position. However energetically he flung himself onto his right side, whenever he did so he would rock onto his back again. He must have tried a hundred times, shutting his eyes so that he didn’t have to see his **jittery** legs, and he only gave over when he began to feel a slight ache in his side, something he had never felt before. (…)

He felt a slight itching high on his abdomen. He pushed himself slowly on his back towards the bedpost so that he could lift his head more easily; he found the itching spot, which was covered with lots of little white dots he had no idea how to interpret. He tried to probe the spot with one of his legs, but drew back at once, for the moment he touched it he was swept by cold shivers. (…)

Throwing off the bedspread was quite simple; he needed only to puff himself up a little and it fell down of its own accord. But after that it got difficult, particularly because he was so uncommonly wide. He would have needed arms and hands to raise himself; but instead of those, he had only these many little legs, which were continually fluttering about, and which he could not control anyhow. If he tried to bend one of them, it was
the first to stretch; and if he finally managed to get this leg to do what he wanted, all the others were flapping about meanwhile in the most intense and painful excitement, as if they had been let loose. (...) So he attempted to get his upper body out of the bed first, cautiously turning his head towards the edge. This worked easily enough, and in the end, despite its width and weight, the mass of his body slowly followed the way his head was turning. But when at last he held his head in the air outside the bed, he became afraid of moving any further forward in this way, for if he did finally let himself drop, it would need a sheer miracle for his head to remain unharmed. And right now was no time to lose consciousness, not at any price; he would sooner stay in bed.

from *Metamorphosis* by Franz Kafka

**Understanding**

**Answer the following questions.**

1. Why can’t Gregor get out of bed?
   - Write one sentence in your own words. Give a quotation from the passage to support your answer.

2. Suggest what type of ‘vermin’ Gregor has turned into.

3. In the last paragraph, Gregor becomes afraid. What is he afraid of, and why?

4. Explain in your own words what Gregor might be thinking in the final sentence: ‘And right now was no time to lose consciousness, not at any price; he would sooner stay in bed.’

5. From whose point of view does the author tell the story? Give a reason to support your answer.

6. In the second paragraph the author says ‘It was not a dream.’
   - a In your opinion, why does he tell the reader this?
   - b What effect does this have on how we read the rest of the extract?
**Key concept**

**Narrative viewpoint**

This extract from *Metamorphosis* is written in the *third person*, using Gregor’s name and ‘he’. The author, Franz Kafka, uses an *omniscient narrator* who knows everything that is happening, but he is writing from Gregor’s *point of view*.

If you are writing someone’s thoughts you can put them in quotation marks. Quotation marks around a character’s thoughts go into the main body of a paragraph. Quotation marks in a dialogue should start a new line, indenting the first word for each new person speaking.

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**Developing your language – writing a story from the main character’s point of view**

1. The only person in this extract is Gregor. Find a sentence in quotation marks. Why does the author use quotation marks if Gregor is not talking to anyone?

2. The author describes Gregor’s room and the weather. Why do you think the author includes this information?

3. Gregor ‘found himself transformed into some kind of monstrous vermin’. Find another way to say the opening sentence to grab your reader’s attention. Do not use an exclamation mark.

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**Word builder**

1. The author describes Gregor’s new size and shape, with an ‘armour-like back’. Make a list of words and phrases the author uses to describe Gregor’s beetle body.

2. Make a list of words and phrases that describe the movement of Gregor’s ‘jittery’ legs. Do these words suggest that Gregor has much control over his legs’ movements?

3. The title of Kafka’s story is *Metamorphosis*. Use a dictionary and explain in your own words why Kafka may have chosen this title.
A complex sentence has one main clause and one or more subordinate or dependent clauses. The main clause is the most important part of the sentence.

**Semi-colon**

The semi-colon (;) allows a writer to join two or more sentences on the same subject into one sentence. It is used to:

- link phrases that are about the same thing or that complement each other in some way. **Example:**
  
  Throwing off the bedspread was quite simple; he needed only to puff himself up a little and it fell down of its own accord.

- to join two or more ideas that are of equal importance. **Example:**
  
  He would have needed arms and hands to raise himself; but instead of those, he had only these many little legs, which were continually fluttering about, and which he could not control anyhow.

- to separate items in a description or a list. **Example:**
  
  He pushed himself slowly on his back towards the bedpost so that he could lift his head more easily; he found the itching spot, which was covered with lots of little white dots he had no idea how to interpret.

**Remember**

A complex sentence has one main clause and one or more subordinate or dependent clauses. The main clause is the most important part of the sentence.

**Using semi-colons in complex sentences**

1. Look at the following sentence:
   
   Throwing off the bedspread was quite simple; he needed only to puff himself up a little and it fell down of its own accord.
   
   What does the second part of the sentence, after the semi-colon explain about the first half?

2. Look at Paragraph 4 from the *Metamorphosis* extract.
   
   a. How many sentences are there?
   
   b. Rewrite the paragraph using only simple and compound sentences.
   
   c. Why did the author choose to use a semi-colon in a long complex sentence rather than shorter sentences?
Gulliver is shipwrecked, and swims for his life, gets safe on shore in the country of Lilliput, is made a prisoner, and carried up the country.

I lay down on the grass, which was very short and soft, where I slept sounder than ever I remember to have done in my life, and as I reckoned, above nine hours; for when I awaked, it was just daylight. I attempted to rise, but was not able to stir: for as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground; and my hair, which was long and thick, tied down in the same manner. I likewise felt several slender ligatures across my body, from my armpits to my thighs. I could only look upwards; the sun began to grow hot, and the light offended mine eyes. I heard a confused noise about me, but in the posture I lay, could see nothing except the sky.

In a little time, I felt something alive moving on my left leg, which advancing gently forward over my breast, came almost up to my chin; when bending mine eyes downwards as much as I could, I perceived it to be a human creature not six inches high, with a bow and arrow in his hands, and a quiver at his back. In the meantime, I felt at least forty more of the same kind (as I conjectured) following the first. I was in the utmost astonishment, and roared so loud, that they all ran back in a fright; and some of them, as I was afterward told, were hurt with the falls they got by leaping from my sides upon the ground. However, they soon returned, and one of them, who ventured so far as to get a full sight of my face, lifting up his hands and eyes by way of admiration, cried out in a shrill, but distinct voice, Hekinah degul: the others repeated the same words several times, but I then knew not what they meant. I lay all this while, as the reader may believe, in great uneasiness.

from Gulliver’s Travels by Jonathan Swift
Understanding

1. Gulliver swims ashore and finds a pleasant place to lie down and sleep. Why?

2. Why can’t Gulliver move when he wakes up? Find a quotation in the extract to support your answer.

3. How does the author show the reader that the people of Lilliput are very small? Find words or phrases in the extract to support your answer.


5. Look at how many times the author uses the first person ‘I’ in the opening paragraph. The author writes about what happens to Gulliver as if he is a real person telling his story. But this is a fictional first person. Why do you think Jonathan Swift chose to write in the first person as if he is Gulliver?

Word builder

Look at the words and phrases below and find a way to say them in modern English. Use a dictionary to help you.

1. ‘attempted to rise’
2. ‘but was not able to stir’
3. ‘the light offended mine eyes’
4. ‘in the posture I lay’
5. ‘ventured so far as’

Remember

Archaic language is no longer in everyday use. It is old-fashioned. You can use the context in which it is written to work out what it means.
Embedded clauses

Embedded clauses are called subordinate or dependent clauses because they are part of a larger sentence but they are not the most important piece of information.

Example:

Fatima lost her bag.
Fatima’s mother gave her the bag for her birthday.
Fatima lost it (the bag) on her way home.

We can join these sentences together using an embedded clause and an adverbial.

Fatima lost her bag, which her mother had given her on her birthday (embedded clause), on her way home (adverbial phrase).

Using embedded clauses

Answer the following questions.

1. Here are the beginnings, middles, and ends of four mixed-up sentences with embedded clauses. Sort these and join the parts together to make longer sentences.
   
   You need to add a ‘who’ or ‘which’ to each sentence. You also need to put in the correct punctuation. Example:
   
   My uncle, who is very old-fashioned, doesn’t have a television.

   the elephants have convincing characters looked too human to me
   my uncle had been walking for hundreds of miles keep me reading all night
   the Hobbits in the movie (who) is very old-fashioned finally found water
   the best sort of books according to the author have furry feet doesn’t have a television

2. Write three sentences of your own with embedded clauses.
   
   Start your embedded clause with a ‘which’ or ‘who’ connective. Don’t forget to use commas.
**Adverbial phrases**

Answer these questions.

1. What do the following adverbial phrases have in common?
   - As Gregor Samsa woke one morning from uneasy dreams . . .
   - In a little time, I felt something alive moving on my leg . . .
   - In the meantime, I felt at least forty more . . .

2. Write two short sentences with an adverbial that show *where* something is happening. Don’t forget to put the comma after the adverbial phrase. **Example:**
   Lying back in bed, he decided not to get up.

3. Write two short sentences with an adverbial that show *how* something is happening. **Example:**
   Moving cautiously, hoping no one would hear him, he opened the door.

**Practising your language skills**

Answer the following questions about adverbials and embedded clauses.

1. Look at this paragraph with the adverbial phrases and embedded clauses underlined. Notice how adverbial phrases and embedded clauses all need commas.
   Make two lists: one for adverbial phrases and another for embedded clauses.
   **Although it was getting dark, Bob, who didn’t like the dark, knew he had to go out.** It was his turn to lock the henhouse. **The night before, a fox had been seen near the garden. The fox, which looked very thin, was obviously hungry.** Trying to be quick so he could get the job done as fast as possible, Bob put on his jacket, which he had left by the door, and picked up the big torch.

2. Use the picture to the right to write a paragraph of your own. Include adverbial phrases and embedded *who/which* clauses.

3. When you have finished, swap paragraphs with a partner. Underline the adverbials and embedded phrases in your partner’s writing and hand it back to see if you are right.
Film adaptations
Melanie and Josh are discussing fantasy books and movies. Listen to their opinions.

Understanding
1. What sort of movies are Josh and Melanie discussing?
2. ‘In the mind’s eye’ means *seeing something in your imagination*. How does this apply to fantasy books and films?
3. Melanie says ‘If a director is making a film of a book he – or she – should respect what the author has written.’ Find another way to say this in your own words.
4. Josh disagrees with Melanie when she says all fantasy stories are the same. Explain their different points of view.
5. Discuss whether you think some movies are better than the books they come from. Take turns to give your opinions and explain your reasons. After ten minutes, stop your conversation and write down the conclusions your group has come to. Share these ideas with your class.

Working with register
Melanie and Josh are friends talking together. They use an *informal register*. That means they are speaking using colloquial expressions and interrupting each other. If they had been speaking with a teacher or an adult they did not know, they would have used a more *formal register* and been more polite about interrupting and disagreeing.

Role-play different people speaking about the same film and its special effects.

1. You are a university professor coming out of a fantasy movie with your colleague, who is also a professor. You did not enjoy the film.
2. You are with your friends. You thought the film was very good.
3. One of you is the professor; one of you is the student. Discuss your opinions of the film’s special effects.

Glossary
*I’ll grant you that* a way of saying ‘Yes, all right’
*awesome* amazing
*it wasn’t remotely realistic* not even near to being realistic
Making a film of a book

1. Think about a book that you have read that would make a good movie. It can be in any genre.

2. Decide with a partner which book you are going to turn into a film. One of you is the producer in charge of the business side of the film; one of you is the director in charge of what happens on the screen.

3. Write notes on:
   a Why this book would make a good film. Consider:
      ● action
      ● intrigue
      ● special effects
      ● length of the film
      ● target audience
      ● popularity of genre
      ● publicity.

4. Write down how you will turn the story into a screenplay. Consider:
   ● setting and location (where and when) – the same or different to book
   ● actors who will play main characters
   ● actors for secondary characters
   ● whether costumes and make-up are for a particular period or to be created
   ● what special effects are needed and why
   ● what stunts the film will include, if any.

5. When you have finished, find out if anyone else has chosen the same book.
   a If so, compare your film version with theirs.
   or
   b If not, compare your film with an existing film in a similar genre.
Writing a fantasy story

Fantasy stories involve imaginary beings in the real world or present the reader with an alternative reality. Characters may be real people or they may seem ordinary but have magic and/or supernatural powers. A good writer can turn a quite ordinary experience into something extra-ordinary.

Write a fantasy story that begins with two people waiting for something or someone to arrive. Think about the following:

- who is waiting
- what or who they are waiting for
- the setting – where it happens
- what happens to the character(s) at the end of the story.

Before you begin, decide whether you want to write in the third person about a fictional character, or if you want to write in the first person as if you are the main character.

Plan your story so it has a clear beginning, middle, and a surprising or satisfying end. Use the following flowchart to help you.
When you are happy about what is going to happen in your story, use the following template to plan your paragraphs. The reader should be surprised at the end, but you as the writer need to know where your story is going and how it is going to end before you start writing.

<table>
<thead>
<tr>
<th>Title</th>
<th>Suggests what is going to happen but does not give the game away.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning</td>
<td>Shows how the day or event starts and gives information about the main character.</td>
</tr>
<tr>
<td>Middle</td>
<td>Shows who or what arrives and how this brings about a change. Include the main character’s thoughts and feelings.</td>
</tr>
<tr>
<td>End</td>
<td>Shows how this event affects the main character. Write an unexpected ending of how that character will never be the same again.</td>
</tr>
</tbody>
</table>

**Proofreading and editing**

When you have finished the story, read it through carefully.
Check that:
- you have achieved what you planned to do
- your writing is legible (easy to read)
- you have used a variety of sentences for different effects
- your spelling is correct
- your punctuation is correct.

**Key concept**

**Writing a good story**
- A good writer *shows* rather than tells.
- A convincing character has weaknesses or flaws.
- The main character changes in some way in the course of a story.
- Different types of sentences are used for different effects.
- Good stories rarely end with ‘and then I woke up’ or ‘it was all a dream’.
Spotlight on writing

Analysing the question
Before answering a writing question, before you even start planning, go back and look at the instructions carefully. Check:
- the style of writing (fiction or non-fiction) required
- if there is a specific audience
- if it is a story, whether it is the beginning, the whole story, or the end
- that you understand all the information given in the question.

Keywords
Write a short story where an ordinary event turns into something the reader does not expect.

Consider:
- what ordinary event is taking place
- who is involved
- how the setting and/or the characters are changed by what happens.

The keywords tell you how to answer the question. There are different ways to keyword a question. Example:

WHAT I must write – complete story (not just the beginning or the end)
WHAT happens in the story – an ordinary event – WHERE? WHEN?
WHY it happens, and the result of the change

Write a short story, where an ordinary event turns into something the reader does not expect.

HOW it changes – the day, the place, and the characters

When you have finished analysing the question, you can start planning. Keep going back to the question to ensure you are doing what you have been asked.

Have a look at this \textit{why}– plan to help you answer this type of question.
Planning – the *wh*- planning method

In a six-point *wh*- plan you decide:

- **Who** are your characters?
- **Where** are they?
- **When** does the story take place?
- **Why** does the strange event occur?
- **What** happens *before and after* the strange event?
- **How** does the main character change during the story?

When your plan matches the question, shows *what* happens and *how* it affects the main character, you are ready to write the story.

**Answer this question using the advice above.**

Aim to write one page in 30 minutes. Remember that you need to leave time to check spelling and punctuation.
Evaluating

Here are two sample answers to this question. Read both stories. Carry out the following tasks.

1. Read each story and think about:
   - how it matches the question
   - how it shows something unexpected
   - how the main character changes
   - whether it contains errors in spelling, punctuation or grammar
   - the overall effect of the story – is it convincing, funny, clever, sad, different?

2. When you have read the stories think about the content of each one (plot and characters) and decide which one is better. Explain your answer.

3. Look at the technical accuracy of each story and explain which is better.

4. Which story has the better content and the better, correct use of English?

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Story 1 – The School under the sea

I rolled over in bed and slammed my hand down on the alarm button. Seven o’clock time to get up. Time for school. Another boring day of lessons and same old same old teachers. Nothing ever changes at my school nothing ever changes in my life.

At nine o’clock I was sitting in Geography next to Shavi, my best friend. He opened the atlas when the teacher handed it to him and gasped. I looked to see why. Shavi had opened it at the page for our country, like the teacher told us to. But our country wasn’t there. There was just a space. I stared at the page. We were now under the sea.

Slowly I turned my head and looked out of the window. A fish swam by. After that there was a shark. I nudged Shavi. Look! Shavi opened and closed his mouth exactly like the fish. I pointed to the map on our desk. Look, I said again.

“What are you boys doing?” shouted Mr. Jones the geography teacher.
“Please sir, I think we’re um under watter, sir.” I said.
“Don’t be ridiculous boy, said Mr Johns.
“Um sir look” said Shavi and he pointed to the window.

There was a huge octopus creature looking in. I started to laugh because I could see a school of fish then stopped because Mr Joans doesn’t like us laughing in his lessons.

**Story 2 – The Cabin**

The huge purple creature called a Purpon growled as it staggered towards us. I knew I should run but I didn’t think I’d be able to escape. Our planet has been taken over by Purpons and Yellons. Yellons are yellow and dangerous, but not as big or strong as Purpons. My friend Tomias said, ‘We’d better get out of here.’ This was no way to start the day. We started to race across the land where our garden used to be before the Purpons and Yellons started their war. I was in a panic but Tomias was calm. ‘Let’s get back to the cabin,’ he said to me.

Our cabin wasn’t far away but it was like hours before we got back inside. Tomias banged our code on the door and Freda let us in. We have to have a code to keep the other kids out because our cabin is really small. It used to be my grandad’s garden shed.

Freda looked at us. ‘What’s happened now?’ she asked. Her voice was like a scream. Freda is older than us. She’s my sister and sort of behaves like she needs to look after us.

‘There’s a Purpon – it’s coming this way.’ Tomias said.

I went to sit on my blanket and tried to get my breath back. I didn’t want to think about what would happen if the Purpon found us. We’d be captured or something worst. There weren’t many kids left anymore and the Purpons kept getting bigger. You didn’t need to be a genius to figure out where the kids were going.

Suddenly the cabin started to shake. The door rattled. Freda screamed. Tomias jumped on his blanket bed and pulled a blanket over his head. The door rattled again then it opened wide and a grey haired head looked in. ‘Are you playing in here again?’ Grandad said.