Complete English for Cambridge Secondary 1

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Oxford excellence for Cambridge Secondary 1
# Contents

## Introduction

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### Reading: The Lastling by Philip Gross

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**Language and literacy reference**

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Introduction to Student Book 7

Welcome to Oxford’s Complete English for Cambridge Secondary 1 Student Book. This book and the student workbook will support you and your teacher as you engage with Stage 7 of the Cambridge curriculum framework. It aims to encourage you in becoming:

- **Confident** in your English skills and your ability to express yourself
- **Responsible** for your own learning and responsive to and respectful of others
- **Reflective** as a learner so that you can be a life-long learner – not just in school now
- **Innovative** and ready for new challenges as a global citizen
- **Engaged** in both academic and social situations.

Student book and Workbook

There are some great features in your Stage 7 book. Here’s an explanation of how they work.

Thinking time

Each unit has a global theme. You’ll explore science, technology, the universe and space in Unit 7, *Sizzling science*. Journey across the world in the company of the great adventurer Phileas Fogg in *Joyous journeys* and find out about food facts and persuasive opinions in *Food for thought*.

Through the *Thinking time* and *Speaking and listening* features you get the chance to express what you already know about a theme or topic, think critically and find out more from your classmates whilst exploring new ideas.

Speaking and listening

Every day, each of us reads all kinds of texts, for example: novels, recipes, newspapers, blogs, bicycle repair manuals, cartoons, school reports! We read from books, phones, computers, tablets, food packaging and bus timetables. In this Stage 7 book you’ll encounter all kinds of texts to enhance your reading experience. From Charlotte’s weird time-slip in the Sci-Fi fiction extract ‘In the Nick of Time’ to stormy poems in *Nurturing nature*, unit 9 and a drama playscript, you’ll be discovering both the literal and literary world around you. Comprehension tasks help you to show that you understand explicit and implicit meaning and lead from information retrieval to generating new ideas and material.

Reading

At the start of every unit, you’ll see this diagram above. It gives you a quick summary of what the unit will be about and what kind of activities you’ll engage with.

Hazardous hobbies

In this unit you will:

- Explore
- Create
- Engage
- Collaborate
- Reflect

3
As you read, use the Word Clouds that appear alongside on the same pages to learn new vocabulary, explore meanings and usage in context. The Glossary will help you with words or phrases that you may not find in a dictionary because they are uncommon, colloquial or technical phrases.

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. Don’t expect to know all the words you encounter, it’s our aim to help you build up your vocabulary.

Throughout every unit there are listening tasks, where the transcript or ‘text’ of what you hear does not appear printed in your book. Sometimes, your teacher may provide you with the transcript of the audio recording to support you. You will hear a radio news report about a fire at a fireworks factory, a conversation between 12-year-old Ghada and her grandparents, a speech by an author talking about how he writes suspense fiction. As you listen, 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!

Developing your language is more than just learning grammar! It gives your spoken and written ‘language muscles’ the chance to grow strong. Then you’ll be able to express yourself clearly, accurately and impressively! The language awareness and development activities in this Stage 7 book will improve your grammar, spelling and punctuation. Uncover what contractions, connotations and clichés really mean and how using them or not using them empowers your language.

Every unit has a writer’s workshop where you will learn skills of writing for different purposes linked to some of the texts you have read in the unit. In Stage 7 you will write a dramatic suspense narrative, an article for a local newspaper, create your own sports kenning and travel into your family’s past to construct a biography of one of your grandparents. With step by step guidance, you will develop the structure and organize your ideas using a range of sentences and presentations to become a powerful, engaging and accurate writer.

Being a responsible learner means discovering your progress and planning what you need to do to improve and move forward. Workbook 7 enables you to practise and expand on what you’ve been doing in lessons independently or for homework.

Each unit ends with a quick, fun quiz as a ‘progress check’ and a personal reflection so that you can understand your own personal development in English.
I love stories where I’m always on the edge of my seat and maybe a little scared too.

It’s the suspense that is best; once you see the scary monsters they’re nothing to be afraid of.

Evil, ugly creatures aren’t frightening but spiders terrify me.

Not everything scary is huge!

1 Spine-chilling suspense

Explore
- features of successful suspense writing
- different scenarios that create suspense

Create
- your own introductory paragraphs of a suspense story
- your own examples of cliff-hangers, dilemmas and other features of the suspense genre

Engage
- with the macaque monkeys of Gibraltar
- with the life of a Barbadian author

Collaborate
- to explore why horror is so popular a genre
- to explore how the combined use of humour and horror can be effective

Reflect
- on the importance of using different types of sentence in your writing
- on how writers create suspense in their stories

In this unit you will:

History starts the day before I was born and then goes backwards in a straight line.

The more you read about how people lived in the past, the more you realise they were just like us, only they didn’t have cars and computers.

Evil, ugly creatures aren’t frightening but spiders terrify me.

Spine-chilling suspense

Explore features of successful suspense writing different scenarios that create suspense

Create your own introductory paragraphs of a suspense story your own examples of cliff-hangers, dilemmas and other features of the suspense genre

Engage with the macaque monkeys of Gibraltar with the life of a Barbadian author

Collaborate to explore why horror is so popular a genre to explore how the combined use of humour and horror can be effective

Reflect on the importance of using different types of sentence in your writing on how writers create suspense in their stories

Not everything scary is huge!

I love stories where I’m always on the edge of my seat and maybe a little scared too.

It’s the suspense that is best; once you see the scary monsters they’re nothing to be afraid of.

Evil, ugly creatures aren’t frightening but spiders terrify me.
Thinking time

Myths and legends appear in different cultures. Many of these stories involve horror and suspense.

1. Do you prefer reading scary stories or watching scary movies?
2. Do you agree that what the mind imagines is more terrifying than what the eyes see?
3. Why are stories involving horror and suspense so popular all over the world?

Speaking and listening – Things that frighten people

Answer these questions.

1. Make a list of all the scary things you can think of.
2. Share your list with a partner. Do you have anything in common?
3. Compile a combined list of the ten scariest things in rank order.
4. Write a definition for the word horror.

Creating suspense – the power of suggestion

Suspense suggests a feeling of being anxious or uncertain about what is about to happen next. Many writers use suspense as a device for creating tension within their texts.

Read the following passage and draw the creature as you imagine it.

It lurked in the shadows carefully hidden, silently watching and waiting to pounce. A creature so old and mystical that no human had ever set eyes on its terrifying features until now! Slowly, so slowly, it shifted its enormous bulk and began to move, metre by ponderous metre, towards the unsuspecting crowd.
Clinging to the edge

Paris is part of an expedition to the Himalayas to find the legendary yeti. She is helped by her friend Tahr and Geng-sun, the creature she was hunting.

1. The rope ladder went **taut**, and after a moment there was a little hissing in the air, and the end of the spare rope **snaked** back down. Tahr caught it and gave it a firm tug. “There,” he said, as if this was a plan they’d already discussed. “We tie this round you... so. Then she can hold you if...” He stopped. Just the word **fall** might be too much for her.

Easy. All she had to do was... trust the **yeh-teh**. With her life. Tahr had **looped** the rope around her, more than once, just in case, and three or four extra knots at the end to be sure. “Now,” he said gently. “You climb.”

“Only if... if you climb too. If you... talk to me.”

“Talk?” Tahr said. “About what?”

“Anything. Please!” said Paris. “I just need to know you’re there.”

Twice she nearly **blacked out** – she almost wished that she could – and she found herself **clamped** to the ladder, her arms through the rungs and **hugging** it with all her strength. Eyes shut, she felt the rung against her cheek and it was all right, it would be all right as long as she could stay right here and never move again. Except her **calf muscles** were starting to **ache** and tremble. But when she tried to shift her weight at all, the rope ladder swung away and she **froze** and **clung** again.

From *The Lastling* by Philip Gross

**Understanding**

**Answer the following questions.**

1. How does Tahr try to help Paris to make the climb?
2. Paris has to trust the ‘yeh-teh’ to keep her safe but why might this be a problem for her?
3. In the first paragraph how do you know that Paris is frightened by the climb?
4. How is the author successful in creating suspense in the last paragraph of the extract?

**Glossary**

*Lastling* the author’s term for the last of its kind

*yeh-teh* yeti, a legendary creature of the Himalayas

*blacked out* became unconscious

*calf muscles* the muscles in the lower leg area
Developing your language – using verbs to create suspense

Answer these questions.

1. Write an alternative verb that creates more suspense than those in bold below.
   a. The climber was **worried** the avalanche would bury him.
   b. “Run for your life!” **said** the lifeguard when he saw the shark.
   c. “**Hit** the alarm as hard as you can or it won’t work.”

2. Write as many alternatives as you can for these verbs:
   - talk
   - move
   - said

Word builder

Answer the following questions.

1. Look at the words in the Word cloud. Most are different forms of verbs.
   a. **Taut** is not a verb. What kind of word is it?
   b. Why is **taut** more effective than using **stretched**?

2. How is the use of **froze** instead of **stopped** and **clung** instead of **held** so effective in explaining Paris’ fear? How does it relate to the use of **clamped** and **hugging**?

3. How does **looped** make the image clearer than if the writer has used **tied** in the phrase “Tahr **tied** the rope around her”?

Key concept

Verbs

Every sentence contains at least one verb. Verbs are used to describe a state, an action or a feeling. They are sometimes called ‘doing’ words.

When trying to create suspense, a writer will describe exactly the way a character feels or moves, using a variety of verbs to build the image. **Example:**

Except her calf muscles were starting to ache and **tremble**.

The verb **tremble** is used to show how much she is suffering. Trembling suggests fear of losing her footing and falling, so its use builds suspense.
**Key concept**

**Types of sentence**

A sentence is a group of words containing a subject, a verb and sometimes an object that makes complete sense on its own. **Example:**

> I am going to the cinema.

Here, the subject is *I* and the verb is *am going* – the sentence is a complete idea. This is called a main clause, or an independent clause.

A **simple sentence** usually consists of one main (independent) clause. **Example:**

> The teenager was really scared of theme parks.

Here, the subject is the *teenager* and the verb is *scared*.

A **compound sentence** contains two or more main (independent) clauses that may be joined using a conjunction. **Example:**

> I am going to the cinema but I don’t want to see a scary film.

We can use simple sentences to:

- **state one idea clearly:** Rollercoasters scare me.
- **make important points:** I don’t like being thrown around.
- **ask questions:** Do you like theme parks?

Two simple sentences join together to make a compound sentence.

> My name is Ali. and I am a huge fan of theme parks.

**Remember**

A sentence is a group of words beginning with a capital letter and ending with a full stop or equivalent punctuation. It contains a verb, a subject, and often an object, and makes complete sense on its own. **Example:**

> I hate horror movies.
Using different types of sentence

Answer the following questions.

1. Read this simple sentence.
   Tamsin loves rollercoasters.
   a Who is the subject in this sentence?
   b What verb is used?
   c Add four more simple sentences to form a paragraph about Tamsin’s love of rollercoasters.

2. Which of these are not simple sentences and why?
   a I become dizzy on rollercoasters.
   b When I came off the rollercoaster, I felt sick because the rollercoaster moved too fast.
   c It is best not to eat before riding a big rollercoaster.
   d I like gentle rides since I don’t get scared.

3. Read this sentence.
   I was apprehensive the first time I rode a rollercoaster but I loved the thrill it gave me.
   a Who is the subject in each main clause?
   b Which two verbs are used?
   c What is the conjunction used?

4. Ali has written a blog post about his latest rollercoaster experience but it is all in simple sentences. Rewrite this blog post using conjunctions.
   I went on holiday to Abu Dhabi. I wanted to ride Formula Rossa. The theme park is called Ferrari World. I rode Formula Rossa three times. The ride reaches 150 km/h. It is the fastest in the world. You reach 1.7G of force. You feel like you are in a Formula 1 racing car. This is the best rollercoaster I have ever ridden. The ride is not the most frightening in the world. I want to go back to the park. I can’t wait to ride Formula Rossa again.

5. Write your own compound sentence by adding a conjunction and an independent clause to each of these simple sentences.
   a People love to ride fast rollercoasters.
   b The suspense before we start moving is my favourite part.
   c I love being turned upside down.
   d My friend hates rollercoasters.
I have absolutely no desire to visit the ‘apes’ den’. I’d rather swim with sharks or wrestle a crocodile but there’s no way I’m going to avoid it. My monkey-loving daughter has spoken.

The famous Barbary apes of Gibraltar are as much a part of the story of Gibraltar as their human neighbours. They have survived two World Wars, countless attempts at invasion and still they persistently refuse to surrender.

They are relentlessly inquisitive and permanently hungry. Any plastic bag is an invitation to explore and feast, even if it means an all-out assault on the owner. They are not averse to a touch of armed robbery: for relatively small animals they have huge and extremely sharp incisors, and they have an expectation that anything they take a fancy to belongs to them. You are advised to stay at least one metre away, not provoke them and, under no circumstances, feed them. The main problem with this advice is that the monkeys completely ignore it. Resistance is pointless. Think cute and cuddly then add psychotic and malevolent. They frighten me to death! I become a quivering six feet tall jelly at the very thought of a close encounter with these devious thugs of the animal world.

Understanding
Answer the following questions.
1. Why does the writer have to visit the ‘apes’ den’?
2. How does the writer make the monkeys sound dangerous?
3. How might someone who likes monkeys make the writer’s negative comments more positive?

Talking monkeys
Discuss these questions with a partner.
1. How does the writer create humour in the extract?
2. Does using humour make the monkeys less frightening?

Glossary
assault attack
averse opposed to
Barbary apes a species of monkey found in Gibraltar
devious thug clever but violent person
fair game an informal term for an acceptable target
Gibraltar a territory situated at the end of the Iberian Peninsula in Southern Europe
incisors pointed teeth for biting
inquisitive curious
malevolent evil
psychotic crazy
Developing your language – adverbs

Find the adverb in each of these examples.

1. We met frequently before the voyage to plan our trip.
2. I asked hesitantly if I had done something wrong.
3. No one knew what the morning would bring but fearlessly we walked on anyway.

**Word builder**

Answer the following questions.

1. Look at the words in the Word cloud.
   - a) Find the word that is not an adverb.
   - b) What kind of word is it?
   - c) How did you know by just looking that it wasn’t an adverb?

2. *Permanently,* *persistently* and *relentlessly* are all adverbs that were adjectives before the –*ly* ending was added. Write a sentence for each one, using it as an adjective.

3. Some words can appear in different forms in different contexts. *Extremely* and *relatively* are examples. If you drop the –*ly* ending, both can be adjectives but they can also be nouns. Write a sentence for each one, using it as a noun.

4. Without the –*ly* ending, *completely* becomes an adjective but can also be a verb. Write a sentence to show this.

5. Can you think of any other adjectives that become adverbs when –*ly* is added as an ending?

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**Key concept**

**Adverb**

An adverb gives information about a verb or adjective.

**Example:**

*We tried to run quickly to escape the situation.*

The adverb *quickly* suggests how they ran.

Many adverbs end in –*ly*. An adverb can also answer questions, for example, “How?”

**Remember**

An adjective is word that describes a noun (somebody or something).

**Example:**

The **clever** monkeys steal things.
**Key concept**

**Complex sentences**

A **complex sentence** contains one main (independent) clause and one or more subordinate (dependent) clauses.

**Example:**

I am really scared of monkeys: they move so fast and they bite.

Here, the main clause tells you the subject is afraid of monkeys and the subordinate clauses tell you the monkeys are quick and dangerous.

Complex sentences are used when more information is required about the subject of the sentence.

The main clause can also appear after the subordinate clause, separated by a comma. **Example:**

When it was younger, the ogre was afraid of humans.

The ogre is the subject and was is the verb. The main idea is that the ogre was afraid. The subordinate idea tells you when this happened.

**Using complex sentences**

**Answer these questions.**

1. Identify the main and subordinate clauses in these sentences.

   a. She still loved him after the accident in the laboratory.
   
   b. He had to save his friend because she was afraid of heights.
   
   c. Before I became a horror writer, I never watched anything except comedies.

2. Add a suitable subordinate clause to each of these main clauses.

   a. The thrill of the chase excited him.
   
   b. Dangling from the edge of the cliff didn’t worry him.
   
   c. Don’t ask me why I am so afraid.

**Remember**

A main (independent) clause can be used on its own but a subordinate (dependent) clause must be attached to a main clause for it to make sense.
Key concept

Subordinating conjunctions

A **subordinating conjunction** joins the subordinate clause to the main clause. It is always positioned at the beginning of the subordinate clause. **Examples:**

*After* they enjoyed a fine dinner, the host narrated an excellent spine-chilling tale.

The host narrated an excellent spine-chilling tale *after* they enjoyed a fine dinner.

In both cases, *after* is the word that joins the two clauses, irrespective of which is written first. It tells you when the tale was told.

Using subordinating conjunctions

**Answer the following questions.**

1. **Complete these complex sentences using the most appropriate conjunction in each case.**

   a. __________ I’ve seen *King Kong* many times, I’d like to see it again.

      *Whenever*  *Because*  *Even though*

   b. __________ I watch a horror movie, I always keep my eyes partially closed.

      *If*  *As*  *Since*

   c. This is a tense movie __________ the acting is so realistic.

      *whereas*  *because*  *until*

   d. I’ve read thrillers __________ I was 10 years old.

      *when*  *although*  *since*

2. **Change the conjunctions used in these sentences to improve them.**

   a. But I went to the comic store, I read my copy of *Suspense*.

   b. My all-time favourite character is the werewolf if I like the other characters also.

   c. I read three thrillers a week whereas I have the time.

3. **Write two paragraphs about your favourite book or movie. Use at least three complex sentences in each paragraph.**
The Key to Writing Suspense

An author has just been given an award. Listen to his account of becoming a writer, and what he thinks are the most important features of writing suspense.

Understanding

Answer these questions.

1. On what island was the author born?
2. Give the two meanings of the word Bajan. Use your dictionary to help you.
3. Do you agree that the author was lucky in his success?
4. Which do you think is the most important tip the author gave about the successful writing of suspense?
5. How difficult do you think it would be to become a best-selling author?

Describing Barbados

Use the author’s speech to imagine what Barbados may be like. Carry out research on Barbados and discuss your findings.

Key concept

Ellipses

An ellipse is a series of three dots used to show an omission from written text. It can be used in writing to create suspense. Example:

I stood at the doorway to the strange old house… I don’t remember entering… the hallway reeked of something I couldn’t quite place.

Using ellipses

Use ellipses in the following piece of writing.

Imagine you are in the house and you walk into the kitchen. Write a paragraph describing what you see and include ellipses in several places.

Glossary

Barbadians natives of Barbados
Barbados a Caribbean island
climax the most important part of a story or event
Daily Nation a Barbadian newspaper
dilemma a major problem
Washington, D.C. capital city of USA
Developing your language – hyphenated words

Answer these questions.

1. Which of the words from this list are fixed compounds (i.e. they always have to be hyphenated) and which are not? Use a dictionary to help you.
   - fast-paced    fifty-fifty    sub-plot    long-range
   - open-handed   short-sighted long-term    re-edit

2. Explain the difference in meaning of these two sentences and why a hyphen is necessary in the second example.
   - The writer resigned from his contract.
   - The writer re-signed to extend his contract.

Word builder

Use the words in the Word cloud to complete the following.

1. A cliff-hanger is not someone hanging from a cliff but a literary device. What does the term mean and how appropriate a name do you think it is?
2. Half-hearted and murder-suspense are adjectives. What nouns do they describe and how effective are they in expressing the author’s ideas?
3. Sugar cane does not require a hyphen but the writer wants to create a play on words in the title of his new book.
   - By making it ‘Sugar-cane Frame’ what happens to the rhythm?
   - Do you think this is an effective use of a hyphen?
4. Write three other phrases that require hyphens to avoid confusion.

Hyphens

Hyphens join two or more words to show that they have a combined meaning, creating compound nouns, adjectives or verbs, e.g. fire-fighter, part-time, test-drive. These words are always hyphenated.

Other words are only hyphenated to show that they are linked in the grammar of a sentence. This helps to avoid ambiguity. Example:

My grandmother owns a little-used car.
Writing suspense – planning a beginning

You are going to plan and write the first two paragraphs of a suspense story. Use the guidance provided to help you.

Planning meeting

Discuss the advice the author gave for successful suspense writing. What are you going to write about? How does his advice fit in?

Planning your paragraphs

You want to grab the reader’s attention immediately so your opening paragraphs have to be fast-paced, eventful, and leave the reader wanting to find out more.

Planning the introduction:

- What location will you use? Choose a familiar setting so you can add detail from memory.
- Who is the main character? Think about name, gender, age, personality.
- Will you use first or third person narrative?
- What major crisis will your character face?
- What dilemma must be overcome?
- What is the time pressure?

The opening paragraph:

Remember to introduce
- your main character
- the location
- the crisis
- the time pressure.

The second paragraph:

- the dilemma and its link to the story
- more details about the character, location, and time pressure
- the cliff-hanger.
Elements of suspense
Try to include most of these elements in your writing to provide an explosive start to the story.
Use the graphic as a checklist for your story.
### Progress check

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| 1. | ‘It lurked in the shadows carefully hidden, silently watching and waiting to pounce.’
   Give two reasons why this opening creates suspense. [2 marks] |
| 2. | Why was Paris so frightened in the extract from ‘The Lastling’ and who tried to calm her? [2 marks] |
| 3. | What is a compound sentence? Give one example that creates suspense. [2 marks] |
| 4. | Give two reasons why the author of ‘See Monkey: Fear Monkey’ fears the monkeys so much. [2 marks] |
| 5. | ‘Haunted by his experiences, fearfully he glanced over his shoulder.’
   Which word is the adverb in this sentence and how do we know this? [2 marks] |
| 6. | ‘Although I’m still expected to go on Saturday, museums make me feel nervous.’
   What kind of sentence is this? Explain your answer.
   Give an example of your own, using a different conjunction. [4 marks] |
| 7. | What are cross-breed and best-selling examples of, and how do they differ? [4 marks] |
| 8. | List the two meanings of the word Bajan and two pieces of information the author gives about his journey to becoming a writer. [4 marks] |
| 9. | When planning a suspense story there are decisions you need to make before you begin writing. Name four of these. [4 marks] |
| 10. | Write down four elements to include in a suspense story. [4 marks] |
Reflecting on your learning – climbing the ‘peak of success’

I’ve reached the summit and feel really confident – I wrote a successful suspense story introduction using lots of the elements

I’m almost there; just one more push needed – I included most of the elements of a successful suspense story in my introductory paragraphs

I’m halfway up but I’ve needed help to climb – I understood the elements but couldn’t use many in my paragraphs

Base-camp: I’m still practising and need more help – I found writing the paragraphs a challenge

The foothills: I’ve made a start, but it looks a long way up – I needed more help with the paragraphs

Action plan

Thinking about how high you’ve climbed up the ‘Peak of success’, answer the following:

Did I struggle with any of the writing skills?

What can I do better to climb higher?

How am I going to do this?