

# Séquence 3

## Mind-travelling: making the reader take a trip

*Are you ready to travel  
to another place or time?*



### Sommaire

#### 1. Picturing the scene and analyzing the setting

When reading a story, the reader is taken to another place and time by the writer. Unlike in drama or in a film in which the setting is obvious to the viewer, the only way to make a reader visualize the setting in a narrative (or in poetry) is to present it through language. You will learn to spot elements of the setting and interpret them to be able to picture the scene as if you were in the story yourself!

#### 2. Setting the scene and creating atmosphere

In this section, you will learn how to make the reader mind-travel and to make him visualize a scene just as if s/he were really in it. To do so, you shall develop your writing skills so as to make the scene as real as possible by describing the setting and using imaginative language. As well as embodying a writer, you will also become a story-teller and learn how to read a text aloud and put over the atmosphere.

#### 3. Travels in poetry: rhyme and rhythm

You will read a story in verses and understand it even though its form is different. You will also understand what gives rhyme and rhythm to a text.

#### 4. Reading strategies: Reading long and complex sentences

When reading a novel, don't you find that there are often difficult passages to understand? Indeed, these passages are complicated to read either because they are very long ones or because they are syntactically complex (meaning that there are sometimes clauses within clauses). You will learn what to do when you are faced with these kinds of sentences. With practise and experience, you will be able to read lines and lines of long sentences!

#### 5. Extensive reading: *The Strange Case of Dr Jekyll and Mr Hyde*

You will read 4 more chapters. They are mainly short chapters. You shall put into practise what you have learnt throughout this sequence to feel more comfortable in reading on your own.



# Objectifs de la séquence

## 1 Picturing the scene and analyzing the setting

Tout au long de cette partie, vous aiguiserez votre capacité à visualiser une scène écrite, mais aussi à en parler d'un point de vue littéraire.

En vous appuyant sur une scène de *Strangers on the 16: 02* de Priya Basil, vous apprendrez tout d'abord à repérer et à interpréter les éléments du cadre. Vous observerez à la fois le cadre spatial et le cadre temporel dans laquelle se passe l'action et dans laquelle évoluent les personnages. Ainsi, vous vous familiariserez aux différents types d'environnements dans lesquels une scène peut avoir lieu. Vous verrez également que l'atmosphère d'une scène est intimement liée au cadre spatio-temporel en comparant la scène que vous aurez étudiée avec une autre scène du même ouvrage. Tout au long de cette partie vous vous entraînerez à parler du décor.

## 2 Setting the scene and creating atmosphere

Vous utiliserez votre imagination pour créer le décor d'une scène et concevoir de toute pièce l'environnement dans lequel elle a lieu en utilisant vos 5 sens. Vous apprendrez au fur et à mesure des exercices à transformer le fruit de votre imagination en mots pour rendre cette scène aussi vraie que nature et ainsi faire que le lecteur puisse se l'imaginer comme s'il y était. Vous vous initierez également à la création de deux figures de styles incontournables – l'image et la métaphore – qui aideront votre lecteur à visualiser un élément en particulier de votre scène et/ou à sentir l'atmosphère qui y règne. Vous apprendrez par ailleurs à lire votre texte comme un(e) conteur/euse.

## 3 Travels in poetry: rhyme and rhythm

Vous vous entraînerez à lire un poème. Vous découvrirez Walter de la Mare, un célèbre poète anglais, qui revisite les voyages de Gulliver (*Gulliver's Travels*) dans un de ses poèmes intitulé *Books*. Vous mettrez vos compétences de compréhension de l'écrit à l'épreuve dans une autre forme littéraire. De plus, vous mettrez en pratique les notions littéraires abordées dans la partie 2. Par ailleurs, vous vous entraînerez à lire un poème à voix haute et vous vous apercevrez que la poésie et le rap sont intimement liés. Vous serez également initié à quelques notions de poésie en anglais.

#### 4 Reading strategies: Reading long and complex sentences

Dans cette partie, vous ferez un pas de plus vers la lecture autonome! Vous apprendrez à lire les phrases longues et complexes qui peuvent être si difficiles à comprendre du premier coup. En effet, même lorsqu'on est un lecteur chevronné, il y a toujours des phrases que l'on a besoin de relire parce qu'elles sont soit longues soit complexes. Vous apprendrez étape par étape à décortiquer une phrase et n'en garder que l'essentiel, c'est-à-dire uniquement ce dont vous avez besoin de vous souvenir en tant que lecteur pour comprendre l'histoire. Vous développerez ainsi un autre pan de vos compétences en lecture autonome. Les phrases faisant un paragraphe entier n'auront plus de secret pour vous!

#### 5 Extensive reading: *The Strange Case of Dr. Jekyll and Mr. Hyde*

Vous poursuivrez votre lecture autonome de *The Strange Case of Dr. Jekyll and Mr. Hyde* en lisant les chapitres 5 à 8.

#### 6 Évaluations

Vous serez évalué(e) sur deux activités langagières :

- ▶ l'expression orale ;
- ▶ la compréhension écrite.

# 1

## Picturing the scene and analyzing the setting

### Activity 1

#### Spotting indications about time and place



HELP!

Don't forget that you can check out the Vocabulary Help if you need help!

Read the text below and ask yourself **when** and **where** the story takes place. Then:

- ▶ underline the indications about **time**;
- ▶ **box** the indications about **place**.



*Helen is wishing it was all out in the open.*

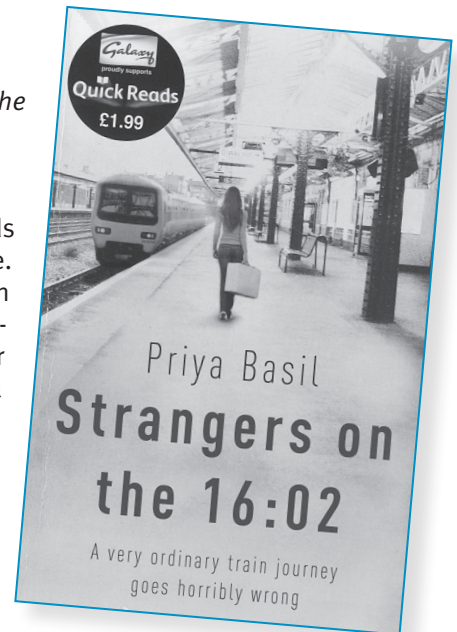
*Then she wouldn't have to pretend.*

Helen Summer's re-reads the words she's typed into her mobile phone. Just one more tap on the screen and the two sentences will be posted, through the internet link in her phone, onto her Facebook page. All her Facebook friends will be able to see the comment. There's a chance Jill, her sister, might spot it too. Helen's index finger remains in mid-air, unsure whether to press down and **seal** her **fate**.

The train she's on suddenly swerves around a bend, and she grabs at the nearby rail to **steady** herself. Outside, the terraced houses, open playing fields and **dowdy** high streets of London's outer suburbs slip by under a darkening winter sky.

A strange mix of **commuters** surrounds Helen. They're not the **suited** crowd who fill the carriages at peak times, their faces grey with the stress of long journeys between work and home. This 16:02 train from Hampton to Waterloo is carrying a different kind of traveler.

The sort who by chance, design, bad luck or, like Helen, due to some **mishap**, has escaped, for today at least, the **humdrum** nine-to-five rou-





#### VOCABULARY HELP!

to seal: *sceller*

fate: *destin*

to steady oneself: *se stabiliser*

to slip by: *(ici) passer devant*

dowdy: *triste, terne*

commuters: *personne qui*

*emprunte les trains de banlieue*  
*tous les jours*

suited = dressed in suits

mishap: *circonstances inattendues*

humdrum: *monotone, ennuyeux*

relief: *soulagement*

worry: *inquiétude*

mess: *“pétrin” (sens figuré)*

to blot out: *effacer*

‘R u ok?’ = Are you okay?

to stoke: *caresser*

giggle: *petit rire*

trill: *roulade (son d’un oiseau)*

ine. There are senior citizens with Freedom Passes, cleaners heading for offices that will soon be empty and tourists fresh from seeing Tudor history at Hampton Court palace.

Helen’s hazel eyes remain fixed on her phone. The gadget is also connected to her ears, with music travelling up a white cord to some earphones. She lets go of the handrail and moves her feet further apart so she can balance better. Then she takes a deep breath and posts the comment on her Facebook page.

There, it’s done. A sigh of **relief** and a jolt of **worry** pass through her at the same time. She thinks of the man whose actions have put her in this **mess**. [...] She raises the volume of music so that the sound **blots out** her thoughts. Already replies to her Facebook post are starting to appear. She reads them:

Carrie Marsh: ‘Sounds scary. What’s going on?’

David Grimleigh: ‘**R u ok?**’

Pablo Perez: ‘Heh? Good or bad?’

Helen smiles at her phone. This concern has the same effect as a hand **stroking** her back and makes her feel less alone. Another post pops up:

Parveen Oberoi: *Are you pregnant?*

That makes her laugh out loud. One or two people turn to look. The eyes of the man sitting in front of Helen flick up. He looks for the source of the lively **giggle**. A sound that cuts through the quiet of the carriage like the **trill** of an exotic bird piercing the silence of a graveyard.

*from Strangers on the 16: 02 by Priya Basil, published by Black Swan.*  
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## Activity 2

### Time in the setting

Let’s first **concentrate on time**. Look back at the **words** you have **underlined** in the text.

**Answer** the following questions and **use the text to justify** your answers.

① In which **season** does the story take place?

autumn ☐

winter ☐

spring ☐

summer ☐

2 At what **time** does the story take place?

.....

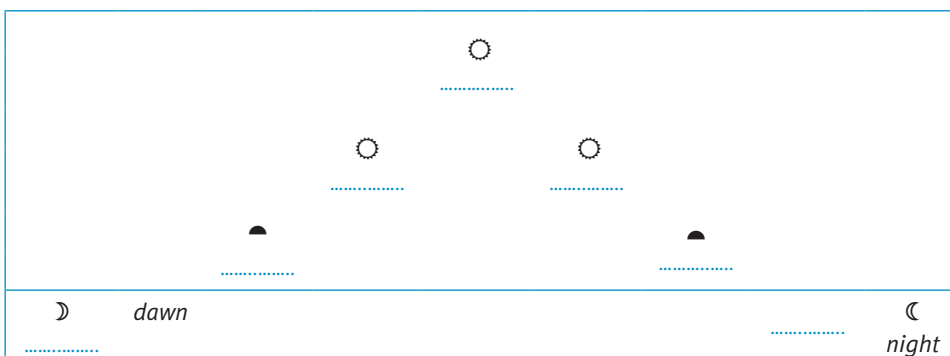
3 During which **part of the day** does the story take place?

morning ☐      afternoon ☐      evening ☐      night ☐

.....

Choose words among the list to write them on the diagram representing parts of the day.

night – sunrise – morning – afternoon – evening – sunset – dusk – noon



4 a. On a larger scale, **when/in which era** does this scene take place?

in the distant past ☐

in the recent past ☐

in present times ☐

in the future ☐

b. Go **back into the text** and **highlight** all the **words/expressions** which **give indications** about the **historical time** in which the scene is set.

► **Check your answers.**

### Literary techniques: Time in the setting

The writer may refer to time very specifically by giving indications on .....\* (a **precise** time of the day) or more broadly on .....\* (such as morning, afternoon, evening, night), or on .....\* (day, week, month, year) or on .....\* (winter, spring, summer, autumn).

Other indications (mostly implicit ones) will tell the reader about the .....\* in which the scene is set. If there are pieces of technology for example in a scene, they can be very useful **to identify the era** in which a story takes place.

**\*calendar time / seasonal time / clock time / historical time / a part of the day**

## Activity 3

### Talking about time in the setting

Use your answers from Activity 2 to **take notes** and then to **answer orally to the question below**.



**When** is the scene in this extract set? Develop your answer: speak for 45 seconds.

► Listen to the model answer.



## Activity 4

### Place in the setting

Now, let's **focus on the environment** in which the scene is set: place. Look back at what you had boxed in the text.

**Answer** the questions and **give evidence** from the text **to support your answers**.

① What **kind of travel** is the main character on? You can use the Help box below if need be.

Helen is on a (n) ... travel ☐ trip ☐ journey ☐  
voyage ☐ tour ☐ expedition ☐

Evidence: .....



#### HELP!

Do you know the **difference between all these travelling terms**? Match the words on the left-hand side with their appropriate definitions on the right. Then, check your answers.

travel •

- a long distance travelled on a ship: this term **isn't used in present times** but would be used to talk about **Columbus's travels** for instance

trip •

- a general term to express the **act of travelling**: there is no other notion connected to this term than the idea of **going from one place to another**.

journey •

- a term which **comprises** the journey you make to reach your destination + the time spent there + the journey back

voyage •

- an **organised trip** on which **tourists** visit various places one after another

tour •

- a **piece of a trip only**: it is the travel **EITHER to OR from** your destination

2 Where is the scene **located**?

Country: ..... City: .....

Evidence: .....

3 In which **kind of area** is the scene located?

in a rural area ☐

in an urban area ☐

in a city centre ☐

in the suburbs of a city ☐

Evidence: .....

4 What is **the landscape** made of? (several possible answers)

hills ☐

beaches ☐

cliffs ☐

mountains ☐

fields ☐

forests ☐

public buildings ☐

skyscrapers ☐

houses ☐

apartment buildings ☐

Evidence: .....

5 Is this an **interior** scene **or** an **exterior** scene? Where is the scene set?

indoors ☐

outdoors ☐

Evidence: .....

6 a. Where exactly does the scene take place? In other words, **how** is the main character **travelling**?

by motorbike ☐

by boat ☐

by plane ☐

by car ☐

in a time machine ☐

by canoe ☐

by bicycle ☐

by train ☐

by horseback ☐

on hitchhike ☐

by bus ☐

on foot ☐


b. Go **back to the text** and **highlight** all the words you can find which belong to the **lexical field of this way of travelling**. Then fill in the diagram with the words or expressions you have selected.



A lexical field is a set of words which are all connected to one global meaning.



<b>parts of the train</b> - - -	<b>moves of the train</b> - -	<b>train services</b> - -
<b>people's gestures</b> - - -	<b>people (common nouns)</b> - - - -	



7 What's the main character's **position** in the train?

standing ☐

seated ☐

Evidence: .....

8 Close your eyes and **visualize the scene**. What elements (people, objects etc. **surround** Helen?

.....  
 .....

► Check your answers.

### Literary techniques: Place in the setting

**Place** in the setting refers to the .....\* in which a scene takes place.

The **environment** can be presented:

■ by indications on .....\* (cardinal directions, name of country or city, address, etc.)

■ by description of the **physical environment** which includes:

- .....\* (landscape, geographical features, weather conditions, people/animals in the surrounding etc.)
- .....\* (bridges, roads, buildings, objects in the scenery etc.)

Place in the setting may also cover the **nonphysical environment** in which the scene takes place. This is to say, the social, cultural, economic .....\* in which the characters evolve.

\* **natural elements/milieu/man-made elements/environment/location**

## Activity 5

### Talking about place in the setting

Use your answers from Activity 4 to **takes notes** and then to **answer orally** to the question below.



**Where/in which environment** is the scene in this passage set? Develop your answer: speak for 30 seconds

► Listen to the model answer.



## Activity 6

### Atmosphere

① Read the text again **focusing on atmosphere**. What is **the atmosphere** like in that passage? Why?

calm <input type="checkbox"/>	busy <input type="checkbox"/>	silent <input type="checkbox"/>	noisy <input type="checkbox"/>
cheerful <input type="checkbox"/>	tense <input type="checkbox"/>	welcoming <input type="checkbox"/>	scary <input type="checkbox"/>
violent <input type="checkbox"/>			

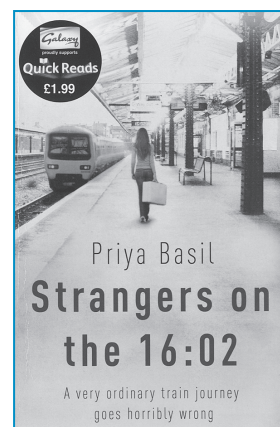
② a. Here is another scene from *Strangers on the 16: 02*. **Underline** what is **new in the setting**.



\* Kerm is the man sitting in front of Helen

As the train approaches a station, Kerm\* can see the platforms heaving with people, many of them dressed the same way. He's about to get caught in the end-of-school rush. He turns away from the window again, unfolds the newspaper lying in his lap and tries to read, but soon his eyes stray back to the woman with the lovely laugh. [...] The train doors open and an insanity of noise hits Kerm's ears. It's so loud they could be passing through a zoo where a premiership football match is taking place. School children pile onto the train in groups, jostling one another and talking noisily. [...]

Helen, who's still standing in the middle of the carriage between two rows of seats, has hardly noticed the crowd thickening around her. The mini speakers tucked into her ears ooze an electronic funk that masks the noise of the train and other passengers. Helen's eyes remain glued to her phone. [...] Helen mistypes a couple of times as passengers nudge past, pushing against her. At one point she almost loses her balance and looks



up, her eyes narrowing in irritation. She sees that the carriage is packed with school kids and that she's squashed between them. Some man's knee is also pressed against her inner calf. [...] Helen bends slightly and squints out of the window, trying to see which station they're at.

*from Strangers on the 16: 02 by Priya Basil, published by Black Swan.  
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**b. Compare the atmosphere** in this scene with the one in the first passage.

	scene 2 (from the second passage)	scene 1 (from the first passage)
time	–	–
moves of the train	–	–
kind of passengers	–	–
way people are dressed	–	–
position in the train	–	–
sound	–	–

**3 Answer orally** to the question below. (You can use the table in **2 b.** to help you.)



**What is the atmosphere like** in the 2<sup>nd</sup> scene compared to the 1<sup>st</sup> one? Develop your answer: speak for 30 seconds.

► **Listen to the model answer.**



### Literary techniques: Setting creates atmosphere

Elements from the **setting** create an **atmosphere** which in turn creates a **feeling** (a mood) in the reader. So, **atmosphere** is an ..... \* created by the setting.

The atmosphere can be ..... \* (at sunrise on an early morning in June in a rural area) or ..... \* (in a shop on a Saturday just before Xmas) or ..... \* (on a winter's night, during a storm, in a castle) and so on...

A change in the setting creates a change in the ..... \* and most of the time announces **a change in the story**.

\* **atmosphere/effect/scary/peaceful/busy**

# 2

## Setting the scene and creating atmosphere

### Activity 7

Read the insert below to learn about travel literature. Think about books that you have read or know about **which belong to this genre**.



#### DID YOU KNOW...? TRAVEL LITERATURE

In travel literature, writers account for their journeys to various places and tell the reader about their adventures on the way to their final destination.

In these kinds of novels, the **setting** is very important. The only way to make the reader get some interest in the story is to make his/her mind travel and therefore account for what the characters can really see, hear, touch, smell and maybe taste when they discover a new place, just as if the reader were travelling him/herself.

Usually written in the first person, these travel adventures may consist in the exploration of an existing world (*An Inland Voyage* by R. L Stevenson, *A Tramp Abroad* by Mark Twain) or an invented world (such as in *Gulliver's travels* by Jonathan Swift or in *The Time Machine* by H. G. Wells).

One of the most outstanding works in travel literature was Jack Kerouac's novel entitled *On the Road*. It marked a whole generation telling about the road trips (by hitchhike or by bus) of a group of young friends across America and on which they learn a lot through their human experience.



Throughout this section, you will **eventually write a scene** showing the **setting** (time and place). But, first of all, **you must get prepared...**

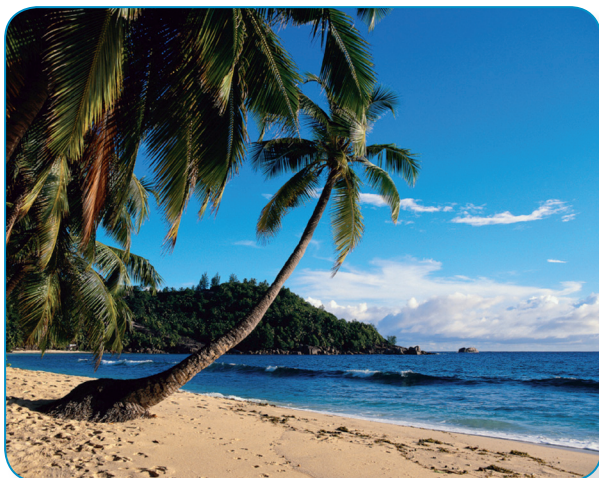
### Activity 8

#### Getting prepared to set the scene

The **first rule** in making the reader visualize the setting is to... visualize it yourself.



Concentrate on the picture on the following page and become familiar with the landscape: What is it made of?



- 1 Fill in the table (the left column) with **elements that you can spot in the picture**.
- 2 Then, find **words to describe** what **each element** looks like. Imagine you were there looking at them and complete the table.

Features in the landscape	Descriptive words (size, shape, colour, origin, material, quality...)
– beach	<i>beautiful white thin sand</i>
–	
–	
–	

► See answers for suggestions.

## Activity 9

### Setting the scene

The second rule is to make the scene as real as possible so that the reader believes what he's reading about.

**Get familiar to the circumstances in which the scene will take place:**

Imagine that you were travelling in that area (see picture) and you came across a restaurant and decided to stop to have something to eat for lunch. You have chosen a place to sit.

The scene will be set (start) from then on.

① Use your imagination and your senses to set the scene.

Picture **yourself** sitting at a table. Look around and put all your senses into action. What's around you? Is there anything that you can **see**, **hear**, **smell**, **touch** or **taste**? Use the table to take notes.

What can you...

... see?	... smell?	... touch/feel?	... taste?	... hear?
-	-	-	-	-
-	-	-	-	-
-	-	-	-	-
-	-	-	-	-



HELP!

If you don't know where to start, answer these questions, they will help you:

- What can you see when you look around? (landscape, people...)
- What is the table like? What does the chair you are sitting in feel like?
- What is in the surroundings? What kind of noise is it making?
- Is there any particular smell around you? Which one?
- What are you eating/drinking? What does it taste like?

► See answers for suggestions.

② Now, use imaginative language. Select one element (see ① above) and describe it using a simile [= une image (figure de style)] so that the reader can picture it better.

.....

.....

.....

.....



Look at the insert below if you need help to make up a simile.

Using imaginative language: Simile (= image)

► Look at these two examples and fill in the blanks to explain what they mean:

The old house looked *as spooky as* a graveyard.

The ..... is compared to a ..... because it looks .....

The grass in the front garden was *like* a fence preventing anybody to get to the house.

The ..... is compared to a ..... because it is .....

► **Circle appropriate words or fill in blanks so as to get the definition of a simile:**

A simile is a **figure of speech** which expresses the ...*similarity/difference*... of one thing ...*with/to*... another. It ...*explicitly/implicitly*... compares one thing to another thing by using ..... or .....

► **Make your own similes:**

1. Think of an **element** which is in the setting (e.g. sun)
2. Think of an **adjective** to describe that element (e.g. hot)
3. Ask yourself **what object/animal/person/etc.** as a **similar characteristic** to that element. (e.g. fire)
4. Then, write a sentence **using as or like**. (e.g. The sun was as hot as fire./ The sun was burning like fire.)

► See answers for suggestions.



③ Now, **write a paragraph** (100-150 words) **to show the reader what is in the surrounding**. Use your notes. Don't forget to use your **simile**!



You don't have to use **all** your notes: tell the reader only what is useful. Don't forget that too much information can be confusing.

**Writing tips: Make elements become active!**

■ **Instead of using 'there is/are + elements', make elements become active subjects.**

**Instead of saying...** "There were tall palm trees on the beach.", you can say...

- "The palm trees on the beach **were** very tall." or "The palm trees **had** thin and long trunks."
- "The tall palm trees on the beach virtually **touched** the sky." (active subject)

■ **If you are stuck, invent something new in the setting...**

**Instead of saying...** "In the distance **there was** a ferry-boat with many tourists.", you can say:

"In the distance, a ferry-boat full of tourists was waiting to discharge its passengers at the port."

**Your turn!** *How would you say...* "There was a man on my right."... *differently?*

.....

► See answers for suggestions.

# Activity 10

## Story-telling: Reading a text out loud

### ① Word Stress: *pronunciation*

Go through your text and **spot words that you don't know how to pronounce**. Check their pronunciation on an on-line dictionary: listen to them being pronounced and repeat them.

### ② Breathing and pausing

**When reading a text aloud, especially one presenting the setting, the reader must make the listener visualize the scene.**



**Get prepared to read a text aloud:**

1. Sit up and relax your muscles (especially shoulders and neck).
2. Take in a deep breath then breathe out calmly.
3. Prepare your muscles from mouth and jaw to articulate and make your speech eloquent (make a smiley face 😊, then a sad face ☹ repeatedly).

A reader has to **make pauses** along the text in order **to breathe** but also **to give the listener time to picture the scene**.

**Pauses are made:**

- ▶ at the end of each sentence
- ▶ in between each clause (= *proposition*) if the sentence is long

CD 2



*You can listen to the model first if you need suggestions.*



**a. Go through** your **text** and **draw bars** to indicate when to make a pause.



**b. Read** your text **aloud** in a *neutral tone* and *marking pauses*. Train until you feel comfortable in speaking aloud. Take time to breathe in and don't forget to breathe out.








**c. Record** yourself, then **listen** to your recording.

# Activity 11

## Change in the atmosphere

① A new element suddenly breaks in the setting you have created and definitely changes the atmosphere in turn.

- a. Listen to these **sound effects** one after the other. After that, match each one with its **description** and then match each description with a **word expressing the sound** it makes.

1. track	2. description	3. sound
<b>CD 2</b> 	• • a deep, long, rolling sound	• • drip
<b>CD 2</b> 	• • a long, loud, high-pitched sound	• • boom
<b>CD 2</b> 	• • a quick succession of soft tapping sounds	• • rumble
<b>CD 2</b> 	• • a deep resonant sound	• • patter
<b>CD 2</b> 	• • the sound of a liquid falling drop by drop	• • wail

► **Check your answers.**

- b. Choose one (or a series) of these **sound effects** to be added **as a new element to your scene**. Let your imagination grow wild and answer these questions:

<b>1. Which</b> sound effect(s) did you choose? .....	<b>2. What</b> in the setting could produce such a sound? .....
<b>3. How</b> could this new element <i>disturb</i> the scene? .....	<b>4. What impact</b> could it have on the atmosphere? .....

► **Check your answers.**

- ② **Use imaginative language:** help the reader visualize this element and the change it will make. To do so, compare it to something similar by using **a metaphor**.

.....

## Using imaginative language: Metaphors

- Look at this example then fill in the blanks to explain what it means:

In the summer, this house is an oven.

The ..... is compared to an ..... because it is ..... (in the summer).

- Circle appropriate words or fill in blanks so as to get the definition of a metaphor:

A metaphor is a ..... used to make an ...explicit/implicit... ..... between two elements by saying that one of them is the other.

- Make your own metaphors:

1. Think of an **element** in the setting and its characteristics. (e.g. *rain leaking from the roof* ➔ *makes a pool*)
2. Ask yourself **what** it can be compared to. (e.g. *swimming-pool*)
3. Then, write a **sentence** saying that one thing is the other. (e.g. *The lounge was a swimming-pool.*)

► See answers for suggestions.



- 3 Write a new paragraph (100 words) adding this/these new element(s) to your scene (Activity 9 3). Show the reader **how it disturbs the scene** and that **the atmosphere isn't the same anymore**. Don't forget to use your **metaphor**!

► See answers for suggestions.

## Activity 12

### Story-telling: creating atmosphere in speech

When reading a text aloud, especially one presenting the setting, the reader must make the listener visualize the scene.

A reader will emphasize (= *mettre en valeur*) parts of a sentence which are important. This gives intensity to your speech and creates atmosphere. To do so, **say words a little louder** and **make vowel sounds last longer**.

CD 2



*You can listen to the model first if you need suggestions.*



Get ready to read your text aloud

- a. Go through your **text** and **underline words which are important to the setting** (for example, elements that contrast with the setting/atmosphere from the first text).



b. **Read** your text **aloud** and *give intensity* to these words (*louder and longer vowel sounds*). You can exaggerate if you like: it will become natural with experience. Train until you feel comfortable.



c. **Record** yourself, then **listen** to your recording. *Important words must stand out (= se distinguer des autres)*.

## Activity 13

### Story-telling



Read aloud and record your whole text (paragraphs from Activities 9 and 11) using all what you have learnt in this section. Don't forget to make pauses, and to give intensity to important and meaningful words.

► See answers for suggestions.



# 3

## Travels in poetry: rhyme and rhythm

The passage in the middle of this page is extracted from *Books*, a poem written by **Walter de la Mare** (1873-1956) which recounts one of Gulliver's travels.



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### Activity 14

#### Understanding the meaning of a poem



- 1 **Read** the poem (see next page) once to get the general idea, and then a second time to **spot words belonging to the categories** listed below. *Ignore the texts around the poem for now.*

people: .....  
body parts: .....  
animals: .....  
objects: .....  
places/areas: .....

► **Check your answers.**

- 2 Focus on the words in bold characters. Ask yourself what/who they refer to:

Gulliver, too; **who**, shipwrecked, woke, .....  
Arms, legs pegged down by pygmy folk, .....  
With needle arrows, bows of gut, .....  
**Who** fifteen hundred horses brought, .....  
And dragged **him** off to Lilliput. ....  
When **two** explored **his** box of snuff .....  
**They** nearly sneezed **their** cranies off. ....  
Pitching a ladder against **his** side, .....  
**They** rambled over **him**, far and wide – .....  
As emmets on a pumpkin creep. ....

**A**

A hundred more [waiters] attended below on the ground, some with dishes of meat, and some with barrels of wine and other liquors slung on their shoulders. A dish of their meat was a good mouthful, and a barrel of their liquor a reasonable draught. Their mutton yields to ours, but their beef is excellent.

**D**

I felt something alive moving on my leg: I perceived a human creature not six inches high, with a bow and arrow in his hands, and a quiver at his back.

**F**

When I awakened, I attempted to rise, but was not able to stir: for I found my arms and legs were strongly fastened on each side to the ground. I felt several slender ligatures across my body, from my arm-pits to my thighs.

**G**

In spite of my guards, I believe there could not be fewer than ten thousand at several times, who mounted my body by the help of ladders.

**B**

The emperor gave orders to have a bed prepared for me. Six hundred beds of the common measure were brought in carriages. A hundred and fifty of their beds, sewn together, made up the breadth and length; and these were four double. By the same computation, they provided me with sheets, blankets, and coverlets.

Gulliver, too; who, shipwrecked, woke, Arms, legs pegged down by pygmy folk, With needle arrows, bows of gut, Who fifteen hundred horses brought, And dragged<sup>1</sup> him off to Lilliput. When two explored his box of snuff<sup>2</sup> They nearly sneezed their cranies off. Pitching a ladder against his side, They rambled over him, far and wide As emmets<sup>3</sup> on a pumpkin creep. They fed him fat on tiny sheep; Startled<sup>4</sup>, like birds, at every wink<sup>5</sup>, Poured puncheons<sup>6</sup> down his throat for drink. Church-high he paced along their streets; For handkerchiefs they gave him sheets; And when they went to War, then he Tugged<sup>7</sup> their whole Navy out to sea.

*Books, Walter de la Mare.*

© The Literary Trustees of Walter de la Mare and The Society of Authors

1. to pull; 2. *tabac à priser*; 3. *ants* = *fourmis*; 4. *sur-sauter*; 5. *clin d'œil*; 6. *tonneau*; 7. *tirer*

**H**

I arrived at the fleet. I then took my tackling, and, fastening a hook to the hole at the prow of each, I tied all the cords together at the end. I cut with my knife the cables that fastened the anchors, then I took up the knotted end to which my hooks were tied, and with great ease drew fifty of the enemy's largest men of war after me.

**C**

[Two officers] made an exact inventory of every thing they saw: "In the left pocket we saw a huge silver chest, and one of us stepping into it, found himself up to the mid leg in a sort of dust, some part whereof flying up to our faces set us both a sneezing for several times together.

**E**

In less than three hours, I was raised and slung into the engine, and there tied fast. Fifteen hundred of the emperor's largest horses, each about four inches and a half high, were employed to draw me towards the metropolis.

**I**

I stepped over the great western gate, and passed very gently, and sidling, through the two principal streets, only in my short waistcoat, for fear of damaging the roofs and eaves of the houses with the skirts of my coat. I walked with the utmost circumspection, to avoid treading on any stragglers, although the orders were very strict, that all people should keep in their houses, at their own peril.

- (2 continued) **They** fed him fat on tiny sheep; .....  
 Startled, like birds, at every wink, .....  
 Poured puncheons down **his** throat for drink. ....  
 Church-high **he** paced along **their** streets; .....  
 For handkerchiefs **they** gave **him** sheets; .....  
 And when **they** went to War, then **he** .....  
 Tugged **their** whole Navy out to sea. ....

► **Check your answers.**

- 3 Now, let's focus on the texts around the poem: they are extracts from Jonathan Swift's *original* novel *Gulliver's Travels* and have been adapted to this exercise.



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**Read each text one after the other** and **specify which verse/s** of the poem they remind you of. To do so:

- Select the matching verse/s with a bracket and write the corresponding letter in front of it/them.
- Then, in each passage, underline clues which enabled you to match them up.

► **Check your answers.**

- 4 Given these passages from the original novel, does the poem tell the true story of Gulliver?

Look at each passage and its corresponding verse(s), and then say if the information is exactly the same. If it isn't say why.

► **Check your answers.**

## Activity 15

### Comparisons and imaginative language

- Compared to the inhabitants of Lilliput (Lilliputians), how is Gulliver?  
 .....
  - Support your answers with some pieces of evidence from the poem and explain why.

	evidence from the poem <i>How is Gulliver compared to Lilliputians?</i>	explanation (in your own words)
1		
2		
3		
4		
5		

► Check your answers.

- ② Consider the following verses in the table and say **what device** is used: **a simile (S)** or **a metaphor (M)**? Justify your answers in the right column.

	verse (s)	S or M	explanation
a.	With needle arrows, bows of gut,		
b.	“They rambled over him, far and wide As emmets on a pumpkin creep.”		
c.	They fed him fat on tiny sheep; Startled, like birds, at every wink,		

► Check your answers.

### Literary techniques: poetry terms

Get familiar with these terms of poetry. What do they refer to? Match them to their definitions.

- |        |   |
|--------|---|
| poem   | • the sound created by the arrangement of stressed and unstressed syllables |
| poetry | • a composition presented in verses   |
| stanza | • a single line in a poetic composition                                     |
| verse  | • a similar sound in two (or more) different words                          |
| rhyme  | • a literary genre  |
| rhythm | • the section of a poem containing a number of verses                       |

# Activity 16

## Reading a poem out loud

CD 2



- ① Listen and repeat these words: make sure you can pronounce them correctly after having trained.

- |             |              |                   |
|-------------|--------------|-------------------|
| 1. Gulliver | 7. emmets    | 13. puncheons     |
| 2. pygmy    | 8. pumpkin   | 14. throat        |
| 3. Lilliput | 9. creep     | 15. handkerchiefs |
| 4. snuff    | 10. tiny     | 16. War           |
| 5. cranies  | 11. startled | 17. tugged        |
| 6. ladder   | 12. poured   | 18. whole         |

CD 2



- ② Sound patterns (repeated sounds)

a. **End-rhymes.** The following words are the end words in the poem. Listen and repeat each group of words. Do their end vowels sound the same? **Do they rhyme?** If so, tick the box on the right.

- |  |   |  |
|--|---|--|
| 1. woke-folk <input type="checkbox"/>            | 4. side-wide <input type="checkbox"/>   | 7. streets-sheets <input type="checkbox"/> |
| 2. gut-brought-Lilliput <input type="checkbox"/> | 5. creep-sheep <input type="checkbox"/> | 8. he-sea <input type="checkbox"/>         |
| 3. snuff-off <input type="checkbox"/>            | 6. wink-drink <input type="checkbox"/>  |  |

► Check your answers.

CD 2



b. **Assonances.** Listen and repeat each line separately. Do you notice anything about vowel sounds? Highlight same vowels sounds within each line.

- |  |   |
|--|---|
| 1. <i>With needle arrows,<br/>bows of gut,</i>       | 3. <i>For handkerchiefs they gave him<br/>sheets;</i> |
| 2. <i>They nearly sneezed<br/>their cranies off.</i> | 4. <i>And when they went to War,<br/>then he</i>      |

► Check your answers.

CD 2



c. **Alliterations.** What about consonants? Listen and repeat each line separately. Are there any sound patterns (repeated consonant sounds) which stand out? Highlight them.

- |   |  |
|---|--|
| 1. <i>Arms, legs pegged down<br/>by pygmy folk,</i> | 3. <i>When two explored his box of snuff</i> |
| 2. <i>Who fifteen hundred<br/>horses brought,</i>   | 4. <i>And when they went to War, then he</i> |

► Check your answers.

## Literary techniques: sound patterns

Match the words below with their definitions.

sound pattern •	• <i>the repetition of a consonant within a verse</i>
end-rhyme •	• <i>the repetition of a vowel sound within a verse</i>
assonance •	• <i>a sound produced repeatedly</i>
alliteration •	• <i>the sound at the end of a verse</i>

### 3 Rhythm

**Now, you are going to read the whole poem aloud. Reading English poetry is giving rhythm to a text, just like a rap song.**

CD 2



- a. Before you start, take a look at these words. They may impress you. First, listen to them and repeat them. Then underline stressed syllables (= syllables which stand out).

- |                |             |            |
|----------------|-------------|------------|
| 1. shipwrecked | 5. explored | 9. poured  |
| 2. pegged      | 6. sneezed  | 10. paced  |
| 3. hundred     | 7. rambled  | 11. tugged |
| 4. dragged     | 8. startled |            |

CD 2



- b. Feel the rhythm!
- ▶ Keep the rhythm: clap your hands in a **continuous rhythm**.
  - ▶ Follow this rhythm: DEE-da – DEE-da – DEE-da-da. (Each time you clap you must say DEE.)
- c. Try yourself at reading the poem. Just imagine that you are **telling a story in a rap**.
- ▶ Coloured syllables are stressed (they must be insisted upon).
  - ▶ Make pauses only where bars are drawn: 1 bar = a short pause; 2 bars = a long pause.



**HELP!**

**Reading the poem**

1. Listen to the model and get familiar with the rhythm and the melody.
2. Read the poem aloud at the same time as the model
3. Read the poem on your own

**Keep in mind that this is a good training for diction and eloquence!**

CD 2



Gulliver, too;/ who, shipwrecked, woke,/   
Arms,/ legs pegged down by pygmy folk,/   
With needle arrows,/ bows of gut,/   
Who fifteen hundred horses brought,   
And dragged him off to Lilliput.//   
When two explored his box of snuff   
They nearly sneezed their cranies off.//   
Pitching a ladder against his side,   
They rambled over him, far and wide –//   
As emmets on a pumpkin creep.   
They fed him fat on tiny sheep;//   
Startled, like birds, at every wink,   
Poured punchons down his throat for drink.//   
Church-high he paced along their streets;/   
For handkerchiefs they gave him sheets;/   
And when they went to War, then he/   
Tugged their whole Navy out to sea.//

# 4

## Reading strategies: Reading long and complex sentences

You will **practise reading long sentences** on a passage from *Robinson Crusoe* in which he discovers for the first time the place where he landed. **Get prepared** to reading this passage by knowing more about the novel and its author **in the insert below**.

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Daniel Defoe (1660-1731) was an English writer and is notable today for being the first English novelist with his first-person narrative *Robinson Crusoe*. In 1702, he was imprisoned because he had written an ironic pamphlet, but was released by a minister to become a secret agent (a spy) and a political journalist. It was only late in life that Defoe started to write novels, of which *Robinson Crusoe* and *Moll Flanders* are the most popular ones.

*Robinson Crusoe*: After having been shipwrecked [= naufragé], Robinson Crusoe lived 28 years all alone on a deserted island. In the novel, he recounts his life on the island as well as his adventures with cannibals or his encounter with Friday who will become his faithful companion.

### Activity 17

Read the text just once to know what it's about. It is a difficult text, so don't worry if you don't understand everything for now.



I looked on both sides for a proper place to get to shore, (...) and left my raft and all my cargo safe on shore.

My next work was to view the country, and seek a proper place for my habitation, and where to stow my goods to secure them from whatever might happen. Where I was, I yet knew not; whether on the continent or on an island; whether inha-



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bited or not inhabited; whether in danger of wild beasts or not. There was a hill not above a mile from me, which rose up very steep and high, and which seemed to overtop some other hills, which lay as in a ridge from it northward. I took out one of the fowling-pieces, and one of the pistols, and a horn of powder; and thus armed, I travelled for discovery up to the top of that hill, where, after I had with great labour and difficulty got to the top, I saw my fate, to my great affliction, that I was in an island environed every way with the sea: no land to be seen except some rocks, which lay a great way off; and two small islands, less than this, which lay about three leagues to the west.



#### VOCABULARY HELP!

**proper** = decent = appropriate  
**shore**: *côte (rivage)*  
**to stow**: *arrimer*  
**to rise, rose, risen**: *monter, s'élever*  
**steep**: *pentu*  
**overtop**: *dépasser (en hauteur)*  
**ridge**: *crête, chaîne de montagne*  
**northward** = towards the North  
**fowling-piece** = a gun to shoot birds  
**fowl**: *volaille*  
**fate**: *destin*  
**leagues** ≈ 5 km (a unit of distance)  
**barren**: *désertique*  
**fit** = okay = appropriate  
**hawk**: *faucon*  
**beak**: *bec*  
**talons** = claws of a bird of prey  
**claws**: *serres (griffes d'oiseau)*  
**flesh**: *chair*  
**carrion**: *en putréfaction*

I found also that the island I was in was barren, and, as I saw good reason to believe, uninhabited except by wild beasts, of whom, however, I saw none. Yet I saw abundance of fowls, but knew not their kinds; neither when I killed them could I tell what was fit for food, and what not. At my coming back, I shot at a great bird which I saw sitting upon a tree on the side of a great wood. I believe it was the first gun that had been fired there since the creation of the world. I had no sooner fired, than from all parts of the wood there arose an innumerable number of fowls, of many sorts, making a confused screaming and crying, and every one according to his usual note, but not one of them of any kind that I knew. As for the creature I killed, I took it to be a kind of hawk, its colour and beak resembling it, but it had no talons or claws more than common. Its flesh was carrion, and fit for nothing.

Contented with this discovery, I came back to my raft, and fell to work to bring my cargo on shore, which took me up the rest of that day. What to do with myself at night I knew not, nor indeed where to rest, for I was afraid to lie down on the ground, not knowing but some wild beast might devour me, though, as I afterwards found, there was really no need for those fears.

*The Life and Adventures of Robinson Crusoe*, Daniel Defoe, 1719.

## Activity 18

### Reference words

- 1 Read the sentence below and ask yourself what words in bold characters refer to.

"There was a hill not above a mile from **me**, **which** rose up very steep and high, and **which** seemed to overtop some other hills, **which** lay as in a ridge from **it** northward."

a. Fill in the table.

	reference word	... refers to...
1.	<i>me</i>	<i>Robinson Crusoe</i>
2.	.....	.....
3.	.....	.....
4.	.....	.....
5.	.....	.....

► Check your answers.

b. What is “*which*” in grammar? When is it used?

c. Can you think of any other relative pronouns? Fill in the grid below.

Relative pronouns	
non-human references	human references
- <i>which</i>	- .....
- .....	- .....
- .....	- .....

► Check your answers.

2 Now, consider the sentence below and ask yourself what the “words” in bold characters refer to. Remember **in grammar** that it is common to use a “Ø” when the relative pronoun is missing.

***I** found also that the island Ø **I** was in was barren, and, as **I** saw good reason to believe, uninhabited except by wild beasts, of **whom**, however, **I** saw **none**.*

	reference word	... refers to...
1.	<i>I</i>	<i>Robinson Crusoe</i>
2.	.....	.....
3.	.....	.....
4.	.....	.....
5.	.....	.....
6.	.....	.....

► Check your answers.



Knowing what pronouns refer to is 50% in understanding a complex sentence.

## Activity 19

### Dissecting sentences to find information

Now, **pay attention to the verbs** in the sentence. You must keep in mind that **each verb is at the centre of a piece of information**. (1 verb = 1 piece of information)

- 1 Draw brackets to **isolate each piece of information** in the sentence. **Be careful** to get the **whole** information.

*“I **found** also that the island Ø I **was** in **was** barren, and, as I **saw** good reason to believe, uninhabited except by wild beasts, of whom, however, I **saw** none.”*

- 2 Fill in the table to **get the ideas** expressed in the sentence.

	verb	piece of information isolated	general idea
1.	<i>found</i>	<i>«I found also»</i>	<i>Crusoe has an impression</i>
2.	.....	.....	.....
3.	.....	.....	.....
4.	.....	.....	.....
5.	.....	.....	.....



In a complex sentence, many pieces of information are intermingled.

**Remember: 1 verb = 1 piece of information**

► Check your answers.

## Activity 20

### Keeping essential information only

- 1 Now, consider the following **paragraph**. It is long and contains **only one sentence**. **Follow the instructions step by step** to get through this complex sentence.

- a. Read the paragraph and **underline the verbs**. Don't forget **that each verb is at the centre of a piece of information**.



*“I took out one of the fowling-pieces, and one of the pistols, and a horn of powder; and thus armed, I travelled for discovery up to the top of that hill, where, after I had with great labour and difficulty got to the top, I saw my fate, to my great affliction, that I was in an island environed every way with the sea: no land to be seen except some*

rocks, which lay a great way off; and two small islands, less than this, which lay about three leagues to the west.”

- b. Fill in the table with the verbs you have spotted. Then for each verb, write a sentence in your own words to **sum up the piece of information** conveyed.

	verb	infinitive	general idea in each clause
1.	took out	take out	Robinson Crusoe took guns with him.
2.	.....	.....	.....
3.	.....	.....	.....
4.	.....	.....	.....
5.	.....	.....	.....
6.	.....	.....	.....
7.	.....	.....	.....
8.	.....	.....	.....

- c. What must the reader remember? Eliminate all information which is **not essential**, and then write 3 simple sentences to **sum up** the paragraph.

.....

.....

► Check your answers.



Knowing what information is essential is 50 % in understanding long sentences.

### Reading strategies: Tackling with long and complex sentences

Complex sentences are composed of many pieces of information. To understand them, you must:

1. Make sure you know what ..... refer to.
2. Spot ..... to know what pieces of information are conveyed.  
(1 ..... = 1 piece of information)
3. Decide what information is essential and what is secondary.
4. Eliminate ..... information.
5. Briefly sum up main information to get the ..... of the sentence.

**Missing words:** essence – verb – secondary – verbs – pronouns

## Activity 21

### Training to understand long sentences mentally

When reading a novel for example, you go through these steps *mentally*. Therefore you must train for it to become automatic and to feel more comfortable when reading long and complex sentences.

- 1 Read the paragraph below and get the essence of it by tackling one sentence at a time.
- 2 Then, write a few lines in your own words to sum up what is important to remember.



«At my coming back, I shot at a great bird which I saw sitting upon a tree on the side of a great wood. I had no sooner fired, than from all parts of the wood there arose an innumerable number of fowls, of many sorts, making a confused screaming and crying, and every one according to his usual note, but not one of them of any kind that I knew. As for the creature I killed, I took it to be a kind of hawk, its colour and beak resembling it, but it had no talons or claws more than common. Its flesh was carrion, and fit for nothing.»

---

---

---

---

---

► Check your answers.

## Activity 22

### Practise on your own

Now, read the text again using the strategies you've learnt *when need be* and take the quiz to see if it helped you in understanding long and complex sentences... It should be easy for you now!

- 1 Which statement is true?

- Robinson Crusoe knew exactly where he was. ☐
- Robinson Crusoe had a slight idea about where he was. ☐
- Robinson Crusoe had no idea where he was. ☐

- 2 Put Robinson Crusoe's actions in the correct order.

	actions	#
a.	He got back to his raft.	.....
b.	Robinson Crusoe got to shore.	.....
c.	He emptied his cargo on the island until the end of the day.	.....
d.	He went up a hill.	.....
e.	He decided to discover the place he set shore on.	.....
f.	Robinson Crusoe was on his raft.	.....
g.	He took some guns from his cargo.	.....
h.	He shot a bird.	.....
i.	He realized he was on an island.	.....

- 3 What could Robinson Crusoe see from the top of the hill? (*several correct answers*)

the sea ☐      the continent ☐      ships ☐      two islands ☐  
 wild beasts ☐      rocks ☐

- 4 Did he find something to eat? Justify by quoting an element from the text.

yes ☐ no ☐ .....

- 5 At the beginning of the text Robinson Crusoe wonders where he is. Now that you have discovered the place with him, you can answer each of his questions by quoting the text.

*"Where I was, I yet knew not; whether on the continent or on an island<sup>(1)</sup>; whether inhabited or not inhabited<sup>(2)</sup>; whether in danger of wild beasts or not<sup>(3)</sup>."*

1. ....

2. ....

3. ....

► Check your answers.

# 5

## Extensive reading:

### *The Strange Case of Dr Jekyll and Mr Hyde*

*First read instructions below, then read Chapters 5 to 8.*

**Before** reading a chapter, cut out its **Voca'bookmark** (see Appen-dixes) and go through it.

**While** reading, don't forget to:

1. Fill in your **chapter flashcard** as and when you go;
2. Fill in the **character card** (for Hyde and for Jekyll).

**After** reading each chapter, come back to your textbook to **take** the quiz. Then **check your answers**.

**Catch up summary:** Read what happened in **Chapters 1 to 4** and fill in the blanks.

Dr Jekyll had written a strange ..... in favour of some person called ..... . Mr Utterson (who is a ..... and a good ..... of Dr Jekyll's) had never heard about Mr Hyde until his cousin ..... told him a horrible story in which ..... had been aggressive towards a child. From then on, ..... decides to investigate on ..... .

Mr Utterson first asks ..... (one of Dr Jekyll's oldest friends) who tells him that he had never heard of ..... . Mr Utterson therefore decides to meet ..... and see for himself. He found that Mr Hyde was a detestable person. Just after, Mr Utterson learns from ..... (the butler) that ..... had the right to come and go at ..... 's place and that he had had orders to obey him ..... really finds this situation is very strange and that it could be dangerous for ..... .

After a dinner party at ..... 's, ..... asks him about ..... . ..... admitted that he was in an uncomfortable situation but that ..... had nothing to worry about because he liked ..... and had the situation under control.

One year later, ..... was violently murdered. The police suspect ..... whose apartment holds evidence ..... is nowhere to be found, and the police are still looking for him.

## Activity 23

- 1 What was Jekyll like when Utterson saw his friend? What is Jekyll's state of mind in this scene?
- 2 What was Jekyll's behaviour when Utterson mentioned the name of Mr Hyde?
- 3 What do we learn about Jekyll's relationship with Hyde?
- 4 **The letter**
  - a. Whose signature appears on it?
  - b. Whom was the letter sent to?
  - c. How was it sent (according to Jekyll)?
  - d. What was the letter about?
  - e. What did Guest do?
  - f. What were Guest's conclusions?
  - g. What does Utterson think? What does he realise?



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## Activity 24



Using your flashcard, **write a short summary** of this chapter.

## Activity 25

- 1 How was Jekyll at the beginning of the chapter?
- 2 What was Jekyll's behaviour from the 12<sup>th</sup> of January onwards?
- 3 How was Dr Lanyon when Utterson went to see him? Why?
- 4 What is the relationship between Lanyon and Jekyll?
- 5 How does Jekyll explain his renewed seclusion?

- 6 What does Utterson think about Jekyll's renewed seclusion?
- 7 Going by Poole, how does Jekyll behave at the end of the chapter?
- 8 Is Hyde present in this chapter?

## Activity 26



Using your flashcard, **write a short summary** of this chapter.

## Chapter 7 Activity 27



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- 1 What is the setting like in this chapter? Complete the table:

time	
location	
environment	
characters' positions	

- 2 How was Jekyll when Utterson saw him?
- 3 What was the atmosphere like at the beginning of the window scene?  
What was it like at the end of the window scene?
- 4 What event changed the atmosphere?
- 5 Is Mr Hyde present in this chapter?

## Activity 28



Using your flashcard, **write a short summary** of this chapter.

Chapter 8

## Activity 29

- 1 What's the atmosphere like in this chapter? Why?
- 2 According to Poole, how had Jekyll been for the past 8 days?
- 3 Why doesn't Poole think it is Jekyll in the cabinet?
- 4 To Poole, who/what is in the cabinet?



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- 5 Who/what do Utterson and Poole find in the cabinet when they finally enter?
- 6 How do you explain Hyde's presence in Jekyll's cabinet?

## Activity 30



Using your flashcard, **write a short summary** of this chapter.