

Comparative texts- Travel, Transport and Locomotion.

GRAYS TUITION CENTRE – Online Tutoring

WEEK: 4

Week Beginning: (11/01/2021)

Subject: ENGLISH

Year: 8

Lesson Objective:

- Be able to make comparative comments on articles.
- Be able to make critical analysis of issues talked about in these articles.

Keywords/ Concepts

- Comparative comprehension
- Articles.

Class Worksheets

- For class work- Articles with leading questions
- Comparative question.
- Table for similarities and differences.

Homework Worksheets

- Comprehension task.

Additional Notes

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Comparing Texts 23 and 24

(‘Heart of Darkness’ and ‘Zaire – National Geographic’)

Some facts about the country

- Now called The Democratic Republic of Congo and located in Central Africa.
- Bordered by Sudan, Uganda, Central African Republic, Burundi, Tanzania, Rwanda, Zambia, Angola, and Republic of the Congo.
- It is the third largest country in Africa.
- The Congo River flows in an arc across the whole country, surrounded by dense forest. Some parts of the country are virtually inaccessible.

History

- In 1870, the country was colonised by King Leopold II of Belgium. He decided that he would take land to fund the Belgian state and took the profits from exporting rubber, ivory and built railways across the country to make this easier. Africans did not benefit from this and were often mistreated in the building and collection of these products.
- Henry Stanley, an American journalist, was famous at this time for searching for Dr Livingstone and carried on exploring the rest of the country after finding him, journeying down the Congo River, facing immense hardship. He was also responsible for part of the road building in the country and often instigated this in a brutal manner.
- The country later became The Belgian Congo and was governed by itself.
- It became well known for diamond and copper mining. Again, mostly Europeans gained from this and the African people were mistreated and poor. In 1971 the country became known as Zaire.
- A dictator called Mobutu Sese Seko ruled the country from 1965 to 1997.
- During the Cold War, Zaire was seen as a communist ally.
- Mobutu actually ruled the country corruptly as a dictator for 32 years and stripped it of a lot of its natural resources. In 1997, after being accused of a string of human rights abuses, the country gained its independence and was called The Democratic Republic of Congo as it is today.

Text 23 – Zaire in The National Geographic

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1. Look at the descriptive lexis used in this article and comment on its effect on the reader. Choose a particular example and explain why it has been used.

Immense noise/ chaos

For example: 'Amid **the cacophony of traders** haggling, babies crying, pigs squealing, roosters crowing, and butchers' machetes thumping'

List emphasises amount of people/ activity.

2. Identify the purpose of this article. What leads you to this conclusion?
3. Find some syntax which is more poetic and which you would expect to find in fiction. What is the effect of this in such an article?
4. Find as much lexis as you can to do with rivers, boats or sailing. Considering what you now know about the country, why is this an effective way to help the reader understand the scene?
5. What helps you to know that the place being described is in a different culture? Think about the words and phrases used, but also about the experiences the writer has.
6. Look at the last paragraph. How do sensuous words like 'stench', 'bouquet of roasting palm grubs', 'traders haggling', 'terrified screams of an infant black mangabey monkey' create the atmosphere of this article? What kind of place is it?
7. What lexis shows the river is personified? What effect does this have?
8. How do the photos and diagrams help you to understand the land the writer is travelling around and communicating about? Why? Think also about the audience of this text.
9. Comment on survival, poverty and exoticism in relation to this article.
10. Make sure you have notes about the purpose, audience and format of this article as a starting point. Note down as much as you can about the attitudes and ideas as well.

Text 24- From Heart Of Darkness By Joseph Conrad.

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Joseph Conrad

- Joseph Conrad was born in the Polish Ukraine in 1857. His father was suspected of plotting against the Russian government and was exiled to Siberia. As a result, Joseph was sent to Krakow to be educated and never saw his father again.
- He went to Marseilles in 1874 and became a sailor, sailing for the next 20 years. He eventually joined a British ship and 8 years later became a British subject. He commanded a steam ship in The Congo in 1890 and his experiences from this were some of the inspiration for Heart of Darkness. This novel presents important ideas about Victorian values but also about modernist attitudes which were influencing society of the time.
- The novel takes place on a steamboat travelling down the Congo River, focusing on Marlow who is on a journey to meet Kurtz, a man of extraordinary influence. Marlow represents a traditional hero but is defeated and 'weary'. Kurtz is more of an evil influence but is a genius and forces Marlow to face the dilemma of power and how it should be used.
- The novel tells us about imperialism and the threat of travel at the time, as well as danger, alienation, madness, evil and self-discovery. Conrad questions how power corrupts those who hold it too tightly.

Questions

1. The narrator of this part of the novel is listening to Marlow's story much as we are. What effect does this have? Why is direct address used in this part?
2. Which lexis helps give the reader the impression of the river as primitive? What does this tell the reader?
3. What effect does the personification of the trees and the vegetation have?
4. Comment also on how personification is used for the silence/stillness. What effect does this have? How does this fit in with what you have learned about the Congo River?
5. Comment on the alliteration used in the sentence 'On silvery sandbanks...' (lines 5-6). What image of the river does this create?
6. How is repetition used in this text and what effect does it have?
7. How does the image of 'I was learning to clap my teeth smartly before my heart flew out' (line 19) help us understand how Marlow was feeling?
8. The tone of the story Marlow tells is that it is other-worldly, like a dream. Find some lexis and syntax which show this and comment on the effect. How does this tone contrast with the silence Marlow tells about?
9. Comment on the syntax in the extract. How does it create the idea of a journey? How is this journey characterised?
10. Marlow calls the listeners 'you fellows' at the end of his narrative. Comment on this. What does it tell you?

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11. By the end, Marlow seems to be offensive. What do you think the issues might be, judging by the story he has told and your knowledge of the area?

12. Comment on survival, journey(s), dreams/reality in relation to this text.

13. Make sure you have notes about the purpose, audience and format of this text as a starting point. Note down as much as you can about the attitudes and ideas as well.

Now...

Compare the attitudes and ideas presented in these two texts and what they tell you about journeys in this area of Africa. Find some examples of **lexis** and **syntax** to justify your thoughts. Compare these texts, using your notes from the questions above.

Hint- Lexis means a word or a set of words. Syntax means the arrangements of these words in a sentence.

Extension-

Similarities	Differences.

Once you have completed the comparative task. Begin to fill in this table.

Homework.

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This is an extract from Katherine Mansfield's short story 'An Ideal Family'.

That evening for the first time in his life, as he pressed through the swing door and descended the three broad steps to the pavement, old Mr Neave felt he was too old for the spring. Spring – warm, eager, restless - was there, waiting for him in the golden light, ready in front of everybody to run up, to blow in his white beard, to drag sweetly on his arm. And he couldn't meet her, no; he couldn't square up once more and stride off, jaunty as a young man. He was tired and, although the late sun was still shining, curiously cold, with a numbed feeling all over. Quite suddenly he hadn't the energy, he hadn't the heart to stand this gaiety and bright movement any longer; it confused him. He wanted to stand still, to wave it away with his stick, to say, 'Be off with you!' Suddenly it was a terrible effort to greet as usual – tipping his wide-awake with his stick – all the people whom he knew, the friends, acquaintances, shopkeepers, postmen, drivers. But the gay glance that went with the gesture, the kindly twinkle that seemed to say, 'I'm a match and more for any of you' – that old Mr Neave could not manage at all. He stumped along, lifting his knees high as if he were walking through air that had somehow grown heavy and solid like water. And the homeward-looking crowd hurried by, the trams clanked, the light carts clattered, the big swinging cabs bowled along with that reckless, defiant indifference that one knows only in dreams ...

It had been a day like other days at the office. Nothing special had happened. Harold hadn't come back from lunch until close on four. Where had he been? What had he been up to? He wasn't going to let his father know. Old Mr Neave had happened to be in the vestibule, saying good-bye to a caller, when Harold sauntered in, perfectly turned out as usual, cool, suave, smiling that peculiar little half-smile that women found so fascinating.

Ah, Harold was too handsome, too handsome by far; that had been the trouble all along. No man had a right to such eyes, such lashes, and such lips; it was uncanny. As for his mother, his sisters, and the servants, it was not too much to say they made a young god of him; they worshipped Harold, they forgave him everything; and he had needed some forgiving ever since the time when he was thirteen and he had stolen his mother's purse, taken the money, and hidden the purse in the cook's bedroom. Old Mr Neave struck sharply with his stick upon the pavement edge. But it wasn't only his family who spoiled Harold, he reflected, it was everybody; he had only to look and to smile, and down they went before him. So perhaps it wasn't to be wondered at that he expected the office to carry on the tradition. H'm, h'm! But it couldn't be done. No business – not even a successful, established, big paying concern – could be played with. A man had either to put his whole heart and soul into it, or it went all to pieces before his eyes ...

And then Charlotte and the girls were always at him to make the whole thing over to Harold, to retire, and to spend his time enjoying himself. Enjoying himself! Old Mr Neave stopped dead under a group of ancient cabbage palms outside the Government buildings! Enjoying himself! The wind of evening shook the dark leaves to a thin airy cackle. Sitting at home, twiddling his thumbs, conscious all the while that his life's work was slipping away, dissolving, disappearing through Harold's fine fingers, while Harold smiled ...

'Why will you be so unreasonable, father? There's absolutely no need for you to go to the office. It only makes it very awkward for us when people persist in saying how tired you're looking. Here's

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this huge house and garden. Surely you could be happy in—in— appreciating it for a change. Or you could take up some hobby.'

And Lola the baby had chimed in loftily, 'All men ought to have hobbies. It makes life impossible if they haven't.'

Well, well! He couldn't help a grim smile as painfully he began to climb the hill that led into Harcourt Avenue. Where would Lola and her sisters and Charlotte be if he'd gone in for hobbies, he'd like to know? Hobbies couldn't pay for the town house and the seaside bungalow, and their horses, and their golf, and the sixty-guinea gramophone in the music-room for them to dance to. Not that he grudged them these things. No, they were smart, good-looking girls, and Charlotte was a remarkable woman; it was natural for them to be in the swim. As a matter of fact, no other house in the town was as popular as theirs; no other family entertained so much. And how many times old Mr Neave, pushing the cigar box across the smoking-room table, had listened to praises of his wife, his girls, of himself even.

'You're an ideal family, sir, an ideal family. It's like something one reads about or sees on the stage.'

'That's all right, my boy,' old Mr Neave would reply. 'Try one of those; I think you'll like them. And if you care to smoke in the garden, you'll find the girls on the lawn, I dare say.'

That was why the girls had never married, so people said. They could have married anybody. But they had too good a time at home. They were too happy together, the girls and Charlotte. H'm, h'm! Well, well. Perhaps so ...

1. Reread the first paragraph of the story. How does the writer use the language to develop the theme of old age and isolation?
2. Read the paragraph beginning with 'Well, well! He couldn't help a grim smile as painfully he began to climb ...' to '... had listened to praises of his wife, his girls, of himself even.' How does Mansfield use Mr Neave's thoughts to develop the plot? What is the effect?
3. What is the effect of using spring imagery to show Neave's mental and physical condition?