“But Mr. Fogg, far from being discouraged, was continuing his search, resolved not to stop...”

—Jules Verne
You will set a goal and see it through.
You will study irregular verbs.
You will recognize the importance of expanding your vocabulary.
You will explore the adventure novel genre.
You will experiment with imagery to express feelings.
You will contemplate the role of your first language in the process of learning English.

Share Your Ideas

- How do the photograph and title relate to you? Have you ever tried something like that? Would you give it a try?
- What is the name of the activity the woman is doing? Research the activity, where it is practiced, and the equipment needed to do it.
- Research the geological processes that create rock formations such as the ones in the opening photo. Find out the different types, and the name of the one featured here.

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Before You Read

■ If money were no object, where would you travel? Write a short travel chronicle of the places you would visit, what you would see, and who would accompany you.

Insight

Jules Verne (1828-1905)

Jules Verne was a French author who wrote marvelous stories about incredible voyages based on seemingly valid scientific information. His best-known works are: *Twenty Thousand Leagues Under the Sea* (1870), *A Journey to the Center of the Earth* (1864), and *Around the World in Eighty Days* (1873). Along with H. G. Wells, he is considered the father of science fiction. He accurately described many different types of technologies available today, before they were even invented. He is the second most translated individual author in the world today.

Verne was incredibly popular in France, but the English translations of his work were much altered and shortened; consequently, his reputation in America and the United Kingdom was not the best. Some of these bad translations are still in use, but thankfully there is a greater awareness of this fact and retranslations have been made.


Around the World in Eighty Days

Chapter XX

In Which Fix Comes Face to Face with Phileas Fogg

by Jules Verne

While these events were passing at the opium-house, Mr. Fogg, unconscious of the danger he was in of losing the steamer, was quietly escorting Aouda about the streets of the English quarter, making the necessary purchases for the long voyage before them. It was all very well for an Englishman like Mr. Fogg to make the tour of the world with a carpet-bag; a lady could not be expected to travel comfortably under such conditions. He acquitted his task with characteristic serenity, and invariably replied to the remonstrances of his fair companion, who was confused by his patience and generosity:

“It is in the interest of my journey—a part of my programme.”

Had he been capable of being astonished at anything, it would have been not to see his servant return at bedtime. But, knowing that the steamer was not to leave for Yokohama until the next morning, he did not disturb himself about the matter. When Passepartout did not appear the next morning to answer his master’s bell, Mr. Fogg, not betraying the least vexation, contented himself with taking his carpet-bag, calling Aouda, and sending for a palanquin.

It was then eight o’clock; at half-past nine, it being then high tide, the Carnatic would leave the harbour. Mr. Fogg and Aouda got into the palanquin, their luggage being brought after on a wheelbarrow, and half an hour later stepped upon the quay whence they were to embark. Mr. Fogg then learned that the Carnatic had sailed the evening before. He had expected to find not only the steamer, but his domestic, and was forced to give up both; but no sign of disappointment appeared on his face, and he merely remarked to Aouda, “It is an accident, madam; nothing more.”

At this moment a man who had been observing him attentively approached. It was Fix, who, bowing, addressed Mr. Fogg: “Were you not, like me, sir, a passenger by the Rangoon, which arrived yesterday?”

“I was, sir,” replied Mr. Fogg coldly. “But I have not the honour—”

 ■ acquit: [əˈkwɪt] v. to conduct
 ■ remonstrance: [rəˈmɑːnstrəns] n. a protest
 ■ vexation: [vɛkˈʃən] n. the state of being annoyed or irritated
 ■ palanquin: [pɑːlæŋkwɪn] n. a type of carriage mounted on two poles, which rest on the shoulders of men, used as a form of transportation
 ■ quay: [kɪ] n. pier, dock, wharf
 ■ domestic: [dəˈmɛstɪk] n. a hired household servant
“Pardon me; I thought I should find your servant here.”

“Do you know where he is, sir?” asked Aouda anxiously.

“What!” responded Fix, feigning surprise. “Is he not with you?”

“No,” said Aouda. “He has not made his appearance since yesterday. Could he have gone on board the Carnatic without us?”

“Without you, madam?” answered the detective. “Excuse me, did you intend to sail in the Carnatic?”

“Yes, sir.”

“So did I, madam, and I am excessively disappointed. The Carnatic, its repairs being completed, left Hong Kong twelve hours before the stated time, without any notice being given; and we must now wait a week for another steamer.”

As he said “a week” Fix felt his heart leap for joy. Fogg detained at Hong Kong for a week! There would be time for the warrant to arrive, and fortune at last favoured the representative of the law. His horror may be imagined when he heard Mr. Fogg say, in his placid voice, “But there are other vessels besides the Carnatic, it seems to me, in the harbour of Hong Kong.”

And, offering his arm to Aouda, he directed his steps toward the docks in search of some craft about to start. Fix, stupefied, followed; it seemed as if he were attached to Mr. Fogg by an invisible thread. Chance, however, appeared really to have abandoned the man it had hitherto served so well. For three hours Phileas Fogg wandered about the docks, with the determination, if necessary, to charter a vessel to carry him to Yokohama; but

- feign: [feɪn] v. to fake
- placid: [ˈplæsɪd] adj. pleasantly calm
- stupefied: [ˈstjuːpɪfaɪd] adj. stunned with amazement
- hitherto: [ˈhɪðərtu] adv. until now
- wander: [ˈwændə] v. to walk around without direction
- charter: [ˈtʃɑrət] v. to hire for exclusive use
While You Read

- There existed a real-life steamship named the Carnatic. Research it and its name, and give a brief oral report on your findings.
- How many places has Mr. Fogg been to? Where does he plan to go? Make a list of all the names of places mentioned so far.

he could only find vessels which were loading or unloading, and which could not therefore set sail. Fix began to hope again.

But Mr. Fogg, far from being discouraged, was continuing his search, resolved not to stop if he had to resort to Macao, when a sailor accosted him on one of the wharves.

"Is your honour looking for a boat?"
"Have you a boat ready to sail?"
"Yes, your honour; a pilot-boat—No. 43—the best in the harbour."
"Does she go fast?"
"Between eight and nine knots the hour. Will you look at her?"
"Yes."
"Your honour will be satisfied with her. Is it for a sea excursion?"

"No; for a voyage."
"A voyage?"
"Yes, will you agree to take me to Yokohama?"

The sailor leaned on the railing, opened his eyes wide, and said, "Is your honour joking?"

"No. I have missed the Carnatic, and I must get to Yokohama by the 14th at the latest, to take the boat for San Francisco."

"I am sorry," said the sailor; "but it is impossible."

"I offer you a hundred pounds per day, and an additional reward of two hundred pounds if I reach Yokohama in time."

"Are you in earnest?"
"Very much so."

The pilot walked away a little distance, and gazed out to sea, evidently struggling between the anxiety to gain a large sum and the fear of venturing so far. Fix was in mortal suspense.

- accost: [əˈkəʊst] v. to approach especially with a greeting, question, or remark
- wharves: [ˈwɔrvz] n. plural of wharf: docks
- earnest: [ˈɜrnəst] adj. serious in intention
- gaze: [ɡeɪz] v. to stare, look intently
Mr. Fogg turned to Aouda and asked her, “You would not be afraid, would you, madam?”

“Not with you, Mr. Fogg,” was her answer.

The pilot now returned, shuffling his hat in his hands.

“Well, pilot?” said Mr. Fogg.

“Well, your honour,” replied he, “I could not risk myself, my men, or my little boat of scarcely twenty tons on so long a voyage at this time of year. Besides, we could not reach Yokohama in time, for it is sixteen hundred and sixty miles from Hong Kong.”

“Only sixteen hundred,” said Mr. Fogg.

“It’s the same thing.”

Fix breathed more freely.

“But,” added the pilot, “it might be arranged another way.”

Fix ceased to breathe at all.

“How?” asked Mr. Fogg.

“By going to Nagasaki, at the extreme south of Japan, or even to Shanghai, which is only eight hundred miles from here. In going to Shanghai we should not be forced to sail wide of the Chinese coast, which would be a great advantage, as the currents run northward, and would aid us.”

“Pilot,” said Mr. Fogg, “I must take the American steamer at Yokohama, and not at Shanghai or Nagasaki.”

“Why not?” returned the pilot. “The San Francisco steamer does not start from Yokohama. It puts in at Yokohama and Nagasaki, but it starts from Shanghai.”

“You are sure of that?”

- **shuffle**: [ʃʊfəl] v. to move an object this way or other
- **scarcely**: [ˈskərəli] adv. barely, hardly
“Perfectly.”

“And when does the boat leave Shanghai?”

“On the 11th, at seven in the evening. We have, therefore, four days before us, that is ninety-six hours; and in that time, if we had good luck and a south-west wind, and the sea was calm, we could make those eight hundred miles to Shanghai.”

“And you could go—”

“In an hour; as soon as provisions could be got aboard and the sails put up.”

“It is a bargain. Are you the master of the boat?”

“Yes; John Bunsby, master of the Tankadere.”

“Very well. In half an hour we shall go on board.”

“But poor Passepartout?” urged Aouda, who was much disturbed by the servant’s disappearance.

“I shall do all I can to find him,” replied Phileas Fogg.

It was now three o’clock; and pilot-boat No. 43, with its crew on board, and its provisions stored away, was ready for departure.

The Tankadere was a neat little craft of twenty tons, as gracefully built as if she were a racing yacht. Her shining copper sheathing, her galvanised iron-work, her deck, white as ivory, betrayed the pride taken by John Bunsby in making her presentable. John Bunsby, himself, a man of forty-five or thereabouts, vigorous, sunburnt, with a sprightly expression of the eye, and energetic and self-reliant countenance, would have inspired confidence in the most timid.

Phileas Fogg and Aouda went on board, where they found Fix already installed. Below deck was a square cabin, of which the walls bulged out in the form of cots, above a circular divan; in the centre was a table provided with a swinging lamp. The accommodation was confined, but neat.

- **sheathing**: [ˈʃiːθɪŋ] n. metal cover for the bottom of a ship
- **vigorous**: [ˈvɪɡərəs] adj. strong, active
- **sprightly**: [ˈspriːltli] adj. full of life
- **countenance**: [ˈkaʊntənəns] n. expression of the face
- **bulge**: [ˈbʌldʒ] v. to bend outward
- **divan**: [ˈdɪvən] n. a long sofa-like seat that can be used as a bed
“I am sorry to have nothing better to offer you,” said Mr. Fogg to Fix, who bowed without responding.

The detective had a feeling akin to humiliation in profiting by the kindness of Mr. Fogg.

“It’s certain,” thought he, “though rascal as he is, he is a polite one!”

The sails and the English flag were hoisted at ten minutes past three. Mr. Fogg and Aouda, who were seated on deck, cast a last glance at the quay, in the hope of spying Passepartout. Fix was not without his fears lest chance should direct the steps of the unfortunate servant, whom he had so badly treated, in this direction; in which case an explanation the reverse of satisfactory to the detective must have ensued. But the Frenchman did not appear, and, without doubt, was still lying under the stupefying influence of the opium.

John Bunsby, master, at length gave the order to start, and the Tankadere, taking the wind under her brigantine, foresail, and standing-jib, bounded briskly forward over the waves.
FOCUS the reading

➤ Match the characters in the story with their literary roles and describe them in that function.

CONNECT to the reading

➤ Match the characters with the quotations and explain what each comment reveals about them.

a. “He acquitted his task with characteristic serenity, and invariably replied to the remonstrances of his fair companion.”

b. “He had expected to find not only the steamer, but his domestic, and was forced to give up both; but no sign of disappointment appeared on his face.”

c. “A man who had been observing him attentively approached.”

d. “For three hours wandered about the docks, with the determination, if necessary, to charter a vessel to carry him to Yokohama.”

e. “But, far from being discouraged, was continuing his search, resolved not to stop if he had to resort to Macao.”

f. “‘But poor Passepartout?’ urged, who was much disturbed by the servant’s disappearance.”

g. “, in a feverish, nervous state, repaired to the pilot-boat.”

h. “‘It’s certain,’ thought he, ‘though rascal as he is, he is a polite one!’”

i. “ was not without his fears lest chance should direct the steps of the unfortunate servant, whom he had so badly treated, in this direction.”
ANALYZE the reading

Express your point of view in complete sentences.

a. How is Mr. Fogg described in the text? What would you say his most distinctive personality traits are?
b. How is Fix portrayed in the text? What feelings does he inspire in the reader?
c. In the story, two characters have opposing goals. What are those goals?
d. How do Mr. Fogg and Fix react in the face of adversity? Why is this contrast significant in the story?
e. What is the main theme presented in the text? Who presents this theme in the best light? By doing what?
f. Have you ever been in a difficult situation in which you have had to resort to a plan B or plan C? How did you react in the face of adversity?
g. The text says that Aouda “was confused by [Mr. Fogg’s] patience and generosity” when they were shopping in the English quarter. What can you infer about Aouda’s past relationships with men?
h. What reasons does Bunsby give for refusing to take them to Yokohama? What does his reasoning reveal about him? He then proposes to take them to Shanghai. What personality traits does this reaffirm?
i. What are your feelings about the future of the trip after reading the narrator’s description of John Bunsby?

EVALUATE the reading

Choose the correct answer.

a. Why was Passepartout nowhere to be found?
   ■ He did not want to serve Mr. Fogg anymore.
   ■ He boarded the Carnatic on time.
   ■ He was under the influence of opium.
b. How did Fix feel about taking advantage of Mr. Fogg’s invitation to join them on the Tankadere?
   ■ embarrassed
   ■ clever
   ■ nervous

Literary Elements

Characters

Literature comes alive with its rich variety of characters. They can move us to laughter or tears with their words, surprise or disappoint us with their actions, and inspire or anger us with their decisions. In a literary text, characters become real humans that leave their mark on the reader. How much they affect us depends on the depth of the character itself. There are flat characters that are one-dimensional, and then there are round characters that are more complex and grow with the development of the plot. When authors mold their characters, they also give them a role within the story. The main character or protagonist is at the center of the plot, and is the propelling agent for the story’s development. The antagonist is a character that presents an obstacle or opposing force that the protagonist must defeat. And a foil is a character that contrasts with the protagonist in order to underscore the latter’s qualities.
Polysemy

**DISCOVER the concept**

In linguistics, **polysemy** refers to the ability of a word or phrase to have multiple meanings. Polysems, just like homonyms—words that are spelled and pronounced the same way but have different meanings—fall into the category of words that are hard to define semantically without context. An example of a homonym is the words *bear* (the animal) and *bear* (to carry). Homonyms can be further divided into homographs, or words that are spelled identically but are pronounced differently. Examples of homographs are the words *bass*, the instrument pronounced [bæs], and *bass*, the fish pronounced [baes]. But, unlike homonyms and homographs, polysems are part of the same semantic field, meaning that all the meanings of a polysem are related to the same basic definition of the word. These are different in the sense that they share a common etymology or origin. An example of a polysem is the word *crawl*, which means “to move slowly on your hands and knees,” but also means a style of swimming that looks like crawling. Both meanings are different, but at the same time related to the same word. By discovering polysems, we can infer the meaning of words we might not know.

**PICTURE the concept**

**passing**

- The passage of something, such as time
- To pass (or walk) by something or someone

**sail**

- To travel by water in a vessel
- A piece of fabric sewn together and fitted to a vessel so as to convert the force of the wind into forward motion of the vessel
PRACTICE the concept

1. **Search** for the multiple definitions of the following words:
   a. get
   b. sign
   c. sum
   d. steamer
   e. provisions
   f. craft
   g. table
   h. thread

2. **Match** each word with a related idea.

   - **acquit**
   - **vexation**
   - **placid**
   - **remonstrance**
   - **quay**
   - **stupefy**
   - **astonished**
   - **feign**
   - **accost**

   a. A landing place or pier where ships may tie up and load or unload.
   b. Undisturbed by disorder. Calm, quiet.
   c. To approach and speak aggressively, as with a demand or request.
   d. To conduct (oneself) in a specified manner.
   e. Filled with sudden wonder or amazement.
   f. To dull the senses or faculties.
   g. A source of irritation or annoyance.
   h. Protest or complaint about something.
   i. To represent falsely. To pretend.

3. **Complete** the sentences using the words in the previous activity’s wordbank.

   a. Aouda was **astonished** when she found out the servant had disappeared.
   b. Mr. Fogg was **astonished** by a sailor asking him if he needed a boat.
   c. Fogg kept a **placid** voice, even though they had missed the boat to return.
   d. The **quay** was full of vessels.
   e. Fix was **astonished** by his surprise when they couldn’t find Passepartout.
   f. Mr. Fogg kept himself calm at the **astonishing** of Aouda.
   g. He **placidly** his task with characteristic serenity.
   h. Fix followed Fogg **placidly**, as if he were attached to Mr. Fogg.

**Consumer Education**

Traveling is an exciting adventure where we open our minds to new experiences. When we travel, we encounter different cultures, food, and ways of living. All of these experiences help us change our perspectives about the world we live in. There are many aspects we need to consider when traveling, such as the place we are going to, the things we should or shouldn’t bring, and one of the most important, our budget. Travel experts always recommend creating a budget before any journey. A budget allows you to enjoy a trip while being responsible with personal finances. For a travel budget, the traveler must not only consider the expenses of the travel itself but also the cost of staying at the destination. Many travel agencies create packages combining the costs of traveling, lodging, and tours. Even with such a complete offer, you must consider the costs of meals that are not within the package. In the budget, one must also include miscellaneous expenses such as souvenirs or snacks. You should also research the rules and idiosyncrasies of the destination to find out about tips and taxes. Getting organized beforehand and creating a budget can make a journey successful and affordable.
Understand the concepts

Regular Verbs

All verbs have four basic forms. The four principal parts of a verb are the present (base form), the present participle, the past, and the past participle. With auxiliary verbs, these four parts make all the tenses and forms of a verb.

### Four Principal Parts of Verbs

<table>
<thead>
<tr>
<th>Present</th>
<th>Present Participle</th>
<th>Past</th>
<th>Past Participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>escort</td>
<td>(is) escorting</td>
<td>escorted</td>
<td>(has) escorted</td>
</tr>
</tbody>
</table>

**Examples**

- Mr. Fogg escorts Aouda. (present)
- Mr. Fogg is escorting Aouda. (present participle)
- Mr. Fogg escorted Aouda. (past)
- Mr. Fogg has escorted Aouda. (past participle)

Verbs are classified as either regular or irregular, depending on the way they form their past and past participle. Irregular verbs are discussed on page 22.

### Regular Verb

A regular verb is a verb whose past and past participle are formed by adding -ed, or -d to the present or base form. The present participle is formed by adding -ing to the present. When adding a suffix that begins with a vowel to a regular verb, some verbs undergo spelling changes. Notice the examples below.

**Example**

The verb carry changes to carrying in the present participle and carried in the past and past participle.

- I carry their luggage. (present)
- I am carrying their luggage. (present participle)
- The butler carried their luggage to their room. (past)
- The butler has carried their luggage. (past participle)
PRACTICE what you learned

1. Identify each underlined verb as present, present participle, past, or past participle.
   a. They returned to the hotel.
   b. The Carnatic had sailed the evening before.
   c. They observe the passengers.
   d. He has not made an appearance since yesterday.
   e. Mr. Fogg expects to find the steamer.
   f. He acquitted his task with characteristic serenity.
   g. These events were passing at the opium-house.
   h. I have approached the mysterious man.
   i. She was embarking the Carnatic.
   j. Mr. Fogg takes his carpet-bag.

2. Write each sentence in your notebook with the correct verb form of the verb in parentheses.
   a. The passenger (arrive) yesterday.
   b. Fix had (approach) Mr. Fogg.
   c. Mr. Fogg (call) Aouda.
   d. The San Francisco steamer (start) from Yokohama.
   e. The pilot (shuffle) his hat in his hands.
   f. Mr. Fogg had not (notice) until now that Passepartout was missing.
   g. His servant (return) at bedtime.
   h. She (agree) to go to Yokohama.
   i. Mr. Fogg (offer) the sailor a hundred pounds per day last week.
   j. They (leave) without Passepartout tomorrow.

3. Write the following paragraph in the past tense.

   “He offers his arms to Aouda, directs his steps toward the docks and starts searching for some craft. Fix follows; it seems as if he wants to keep a close eye on Mr. Fogg. Chance, however, appears really to have abandoned the man it has hitherto served so well. For three hours Phileas Fogg wanders about the docks, with the determination, if necessary, to charter a vessel to carry him to Yokohama; but he can only find vessels which are loading or unloading, and which cannot therefore set sail. Fix begins to hope again.”

4. Write a six-sentence paragraph explaining what happened to Passepartout. Include at least three sentences in the past or past participle form.
Irregular Verbs

UNDERSTAND the concepts

An irregular verb is a verb that forms its past tense and past participle in some other way than by adding -ed, or -d to the base form. It forms its past tense and past participle by changing vowels, consonants, vowels and consonants, or by not making changes. The different forms of the verb be do not follow any pattern. (See reference pages for a list of more irregular verbs.)

<table>
<thead>
<tr>
<th>Base Form</th>
<th>Present Tense</th>
<th>Past Tense</th>
<th>Past Participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>be</td>
<td>am/are/is</td>
<td>was/were</td>
<td>have/has</td>
</tr>
</tbody>
</table>

**group 1**

These verbs remain in the base form in the past tense and past participle.

<table>
<thead>
<tr>
<th>Base Form</th>
<th>Past Tense</th>
<th>Past Participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>bet</td>
<td>bet</td>
<td>bet</td>
</tr>
<tr>
<td>burst</td>
<td>burst</td>
<td>burst</td>
</tr>
</tbody>
</table>

**group 2**

These verbs share the same form for the past tense and past participle.

<table>
<thead>
<tr>
<th>Base Form</th>
<th>Past Tense</th>
<th>Past Participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>bring</td>
<td>brought</td>
<td>brought</td>
</tr>
<tr>
<td>catch</td>
<td>caught</td>
<td>caught</td>
</tr>
</tbody>
</table>

**group 3**

For these irregular verbs with a base form containing an i, you must change the i to a in order to form the past tense, and change the i to u for the past participle.

<table>
<thead>
<tr>
<th>Base Form</th>
<th>Past Tense</th>
<th>Past Participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>begin</td>
<td>began</td>
<td>begun</td>
</tr>
<tr>
<td>drink</td>
<td>drank</td>
<td>drunk</td>
</tr>
</tbody>
</table>

**group 4**

For these verbs, the past participle is formed by adding an n to the base form.

<table>
<thead>
<tr>
<th>Base Form</th>
<th>Past Tense</th>
<th>Past Participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>grow</td>
<td>grew</td>
<td>grown</td>
</tr>
<tr>
<td>draw</td>
<td>drew</td>
<td>drawn</td>
</tr>
</tbody>
</table>

**group 5**

For these verbs, the past participle is formed by adding an n to the past tense.

<table>
<thead>
<tr>
<th>Base Form</th>
<th>Past Tense</th>
<th>Past Participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>break</td>
<td>broke</td>
<td>broken</td>
</tr>
<tr>
<td>speak</td>
<td>spoke</td>
<td>spoken</td>
</tr>
</tbody>
</table>
PRACTICE what you learned

1. **Identify** the irregular verbs in the following sentences. **Write** each irregular verb in your notebook.
   a. As he said “a week,” Fix felt his heart leap for joy.
   b. “So did I, madam, and I am excessively disappointed.”
   c. The *Carnatic* left Hong Kong.
   d. “It’s certain,” thought he, “though rascal as he is, he is a polite one!”
   e. John Bunsby, master, at length gave the order to start.
   f. The *Tankadere* took the wind under her brigantine.
   g. The same formalities have gone through at the French consulate.

2. **Substitute** the verb in parentheses for its past or participle form. **Use** the past or past participle form of the verb given in parentheses.
   a. I *(agree)* to take you to Yokohama the next morning.
   b. He *(find)* vessels.
   c. Fix had *(begin)* to hope again.
   d. He has *(hear)* Mr. Fogg’s placid voice before.
   e. Could he have *(go)* on board the *Carnatic* without us?
   f. Mr. Fogg *(lose)* the steamer.
   g. Mr. Fogg *(make)* the necessary purchases for the long voyage.
   h. They have not *(see)* his servant.
   i. Mr. Fogg *(leave)* the ship.
   j. They had *(send)* for a palanquin to pick up the luggage.

3. **Write** *Past Tense* or *Past Participle* to classify each irregular verb. **Write** your answers in your notebook.
   a. knew          c. swum          e. frozen          g. chosen          i. seen
   b. drank         d. gave          f. rung           h. threw          j. eaten

GET IT RIGHT

➢ **Rewrite** the following sentences in your notebook, by correcting any error in the use of regular and irregular verbs.
   a. Mr. Fogg telled Fix that he didn’t saw Passepartout.
   b. A palanquin bringed the luggage.
   c. Phileas Fogg and Aouda had go on board.
   d. We sitted down, and waited for our luggage.
Bilingualism is the ability to speak two languages fluently. Did you know that English and Spanish are two of the languages with the greatest number of speakers all over the world? The fact that both are spoken internationally makes English and Spanish two of the most widely used languages in diplomatic relations, the academic community, and the Internet. In addition, each of these languages has a significant body of literature, produced by world-renowned writers such as William Shakespeare and Miguel de Cervantes. Approaching literature in a second language not only helps you learn new words, but it can also help you improve your grammar and writing skills. Traveling places where you will get the chance to employ the language you are learning is an excellent way to enrich your cultural and linguistic experiences. Listening, speaking, reading, and writing in a second language are ways of expanding your knowledge of a culture, as you come into close contact with different people, ideas, and viewpoints through meaningful communication.

If you were brought up in a Spanish-speaking country, for example, your first language (L1) is probably Spanish and your second language (L2) is probably English. Have you ever wondered why it takes more effort to express yourself in your second language? In the early stages of learning a new language, your brain thinks in your first language. You speak the language you are learning through your first language. This means that vocabulary words in a second language (English) are accessed through the first language. As seen in the chart below, your second language is working as a translator for your first language.

<table>
<thead>
<tr>
<th>Concept</th>
<th>First Language or L1 (Spanish)</th>
<th>Second Language or L2 (English)</th>
</tr>
</thead>
<tbody>
<tr>
<td>mono</td>
<td></td>
<td>monkey</td>
</tr>
</tbody>
</table>

The above chart shows that when you hear a word or see a picture, you immediately identify the concept in your first language. Then you translate the word into English. Therefore, expressing yourself in English takes more effort because you take an extra step. Moreover, learning a second language requires good listening skills. Minimal pairs are words in a same language that are written differently but only differ in one sound when pronounced. Cognates are words that are written the same way, or almost the same way, in two or more different languages, having the same meaning but differing in pronunciation. One of your first goals in learning a second language should be to build your vocabulary. If you acquire an extensive vocabulary, your brain can begin thinking in the new language, and skip the translation process.
**PUT IT in practice**

1. **Read** the minimal pairs to practice auditory discrimination, and have a partner check your pronunciation. You can use an online dictionary as reference if you don’t know how to pronounce it.

   **Minimal Pairs**
   - bite – bait
   - gin – chin
   - tail – tell
   - bet – bat
   - caught – coat
   - worse – worth
   - this – these
   - tin – teen
   - tile – toil
   - sheep – ship
   - dime – time
   - boot – but

2. **Read** the following excerpts from *Around the World in Eighty Days*, by Jules Verne. In your notebook, **write** a minimal pair for the underlined word.
   a. “I am sorry to have nothing **better** to offer you,” said Mr. Fogg to Fix.
   b. “Could he have gone on board the **Carnatic** without us?”
   c. “At this moment, a man who had been observing him attentively approached.”
   d. “But, knowing that the steamer was not to **leave** for Yokohama until the next morning…”
   e. “…the others directed their **course** to the police-station at Hong Kong.”

3. **Read** the Spanish and English cognates divided into syllables. **Note** the syllable that is stressed according to each pronunciation.

<table>
<thead>
<tr>
<th>English</th>
<th>Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td>an - i - mal</td>
<td>a - ni - mal</td>
</tr>
<tr>
<td>col - or</td>
<td>co - lor</td>
</tr>
<tr>
<td>nat - u - ral</td>
<td>na - tu - ral</td>
</tr>
<tr>
<td>ter - ri - ble</td>
<td>te - rri - ble</td>
</tr>
<tr>
<td>ac - tor</td>
<td>ac - tor</td>
</tr>
<tr>
<td>hos - pi - tal</td>
<td>hos - pi - tal</td>
</tr>
<tr>
<td>ad - mi - ra - ble</td>
<td>ad - mi - ra - ble</td>
</tr>
</tbody>
</table>

4. **Join** two classmates. **Find** a stopwatch or a chronometer, as well as a pen, paper, and index cards. **Write** numbers 1 to 10 on different index cards.
   a. One student should show each card; the second student should read the number in your first language, and the third student should time the response. To time the responses:
      - Start the timer when the card is shown.
      - End the timer when the number is correctly read aloud.
   b. Repeat the activity, but this time, say the numbers in English (L2).
   c. Find each other’s average time for both languages. Add the 10 scores for L1 and divide the amount by 10. Label it “L1 Average.” Do the same for L2. Next, compare the results.
      - Which average is lower: L1 or L2?
      - What do these results reveal?
Diary/Journal Entry

READ to write

Captain John Busby’s Log

November 7: We set sail from Hong Kong on this voyage of 800 miles, the Tankadere, which weighs 20 tons. At 10 at night, there was a brisk breeze; we should have stopped to rest, but we continued full speed ahead.

November 8: We have traveled 100 miles; we have a steady speed of 8 and 9 miles per hour. We went along the coast where currents are favorable, about five miles from the shore. I thought we would reach Shanghai in no time! At night, we had traveled 220 miles from Hong Kong.

November 9: During the previous night, we entered the Strait of Fo-Kien and crossed the Tropic of Cancer. The sea was chopped, and when morning broke the wind blew hard. The barometer announced speedy changes and the sea indicated a tempest, a typhoon. I prepared the boat for the event. Around eight at night the storm arrived. The Tankadere was lifted like a feather and sailed at great speed. The wind made the boat change direction from north to northwest.

November 10: Last night, the tempest increased its violence. We decided to head to the north, to Shanghai. When it was morning, the tempest hit the craft with fury. The wind changed southeast, and we could see the shore through the mist. The tempest started to disappear at noon. The night went by quietly.

UNDERSTAND the theory

There are various ways of learning about history, such as official documents or chronicles. When we read letters or diary entries from the past, we learn history in an intimate manner. These types of writing reveal the private emotions and histories of the writers, learning who they were and what they thought. Letters are written for a specific recipient. A series of letters between a writer and recipient becomes a dialogue in which distance and time affect the stories told. Sometimes we need to read the entire collection of letters in order to understand them as a whole and comprehend the history they relate. Diaries are written for oneself and function as a monologue; they may relate a personal history or work as a person’s reflections.
GET to work

**PLANNING**

1. Think about what makes your eighth-grade experience a unique one.
2. Imagine how eighth-graders will be in the year 3050. Use your imagination to elaborate on what they will look like, what school will be like, etc.
3. Make a list of what you think will be the great differences between your experience and that of any eighth-grader in the distant future.

**DEVELOPING**

1. Prepare to write a letter. Establish who the recipient of your letter will be, where he or she lives, how old he or she is, and what his or her interests are.
2. Outline the ideas you want to discuss in your letter.
3. Start a draft letter, to help you organize your ideas.

**WRITING**

1. Start your letter by introducing yourself and saying how old you are, what your interests are, and what differentiates you from the rest of your group.
2. Describe how things work in your eighth-grade classroom.
3. Compare and contrast how your experience as a student is with that of an older person.
4. Make sure you mention interesting details of your life that you imagine will change in the distant future.
5. Revise your letter and verify that you narrate accurately the things that you find the most interesting as a student.

**EDITING**

- My text has all the parts of a letter, such as the date, a greeting, and a body.
- I describe who I am in a clear manner.
- I describe my eighth-grade experience and what makes it special.
- My recipient can, by my descriptions, imagine what life is like today.
- My recipient is interested in learning more about the past, our present.
Your family is planning an unforgettable summer vacation. But, before they choose the destination, your parents must evaluate the pros and cons of each possible option. So, what would you suggest? Should they look through magazines in search of information, or should they surf the web? Since you are part of the e-generation, the web is probably your preferred choice. In fact, the Internet has become the main source of information for travelers and travel agencies. In 2005, over 67% percent of American travelers searched the web prior to traveling, and of those, 41% booked their vacation online.

Before visiting a new country, people usually take into consideration what other visitors have to say about it. For most travelers in the past, the only way they could get the information they needed was through family or friends. However, current technology has made it possible to receive travel feedback from anyone, known or unknown, that has visited a specific country. A common source of information for travelers and by travelers is travel blogs. Travel blogs or online travel journals are records made by a traveler in the course of his or her journey. These types of blogs usually include descriptions of the traveler's experiences, pictures, and videos.

Travelog host services provide space for writing a journal, uploading pictures, sending the address to family and friends, and you can set up an automatic mailing list so that each time the blog is updated, your guests are notified. Other blog services provide geotagging capabilities, which allow the traveler to map each place visited and link it to the related journal entry. Think of the travelog as a postcard you send to family and friends from each destination you visit.

The first online travel blog was posted by Jeff Greenwald, a best-selling author and photographer that has traveled extensively through five countries. His travel blog The Size of the World was published in 1993-1994 on the Global Network Navigator, which was the first commercial web publication.

Travel writing is a very common practice among travelers, historians and literary writers. For example, Che Guevara's The Motorcycle Diaries is a written journal of his travels through South America. This type of writing generally refers to the compilation of notes made by the traveler, or his or her companions, en route.

Traveloggers do not limit themselves to writing about their trip. Rather, they document it with picturesque photographs to attract and persuade the viewer to visit the destination. This is precisely the reason why travel blogs are gaining popularity among travel agencies around the world. Also, a good travelogger allows others to comment about what is being posted, and in some cases the blogging platform lets the blogger interact on a live basis with the online audience.

The next time you travel, follow the traveloggers’ steps: do pre-travel online research, post entries on your blog instead of sending a postcard, and let others know why your trip was unforgettable.
REMEMBER

➤ Identify the three main uses of a travelog.

a. 

b. 

c. 

ANALYZE

➤ Taking into consideration what you have read about photoblogs and travel blogs, compare and contrast each communicative platform.

CREATE

➤ Choose one of the countries visited by Phileas Fogg in *Around the World in Eighty Days*. Look for five images of the country that, in your opinion, will attract more tourists. Write a related journal entry as if you were a world traveler. Below is an example of India, where Aouda is from.

GREEN CONSCIENCE

Being in touch with nature increases our desire to conserve and take care of Mother Earth. If you have visited a rainforest, the savannah, or a desert, you probably recognize how a trip like that can enhance your awareness of the environment. Many scientists have endeavored to visit various habitats to learn about the way animals live in their habitats. They do this in order to create awareness about keeping ecosystems intact so that species are not affected. For instance, Jane Goodall, the world’s most famous chimpanzee expert, began traveling to Tanzania in 1957. She carried out a 34-year-long study about social and family interactions among these primates. What she discovered is available thanks to her ability to keep well-documented logs, as well as pictures.
1. Match the setting shown in the pictures with the continent they belong to.

- a. Europe
- b. Africa
- c. Oceania
- d. Asia
- e. Antarctica
- f. America

2. Consider the different meanings of the word present. Write a sentence with each of them.

3. Complete the following irregular verb chart.

<table>
<thead>
<tr>
<th>Verb</th>
<th>Present</th>
<th>Past</th>
<th>Past Participle</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. begin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. bet</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. bring</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. choose</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. draw</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. fit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>g. forgive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. keep</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i. lose</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>j. throw</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
4. **Practice** auditory discrimination with English numerals. **Read** the numbers and ask a partner to check your pronunciation. **Use** an online dictionary as reference.

- 13 – 30
- 14 – 40
- 15 – 50
- 16 – 60
- 17 – 70
- 18 – 80
- 19 – 90

5. **Write** a diary entry from the point of view of an English gentleman such as Phileas Fogg. **Incorporate** details about the setting, historical period, dress, food, customs, etc.

6. **Explore** further the letter writing process you saw in the **Written Expression** section. **Write** five lines, or what would fit on a postcard, as if you were in the destination of your choice. Be creative!

7. **Pretend** you are babysitting younger siblings or cousins, and they have asked you to read them a story filled with adventure and excitement. What would your approach be to reading *Around the World in Eighty Days* to this audience? Bear in mind these tips:

   - The speed with which you narrate should mirror the pace of the action.
   - Choose your tone: will you be ironic, playful, somber, condescending, gossipy, mysterious or enthusiastic? Select an attitude that helps establish the dynamic you want with your audience.
   - Eye contact will further strengthen the bond between the listener and the action.

8. **Identify** the irregular verbs in the following sentences.

   a. “I shall do all I can to find him,” replied Phileas Fogg.
   b. I left a sum of money to be spent in the search for him.
   c. The sails were put up as soon as the provisions got on board.

9. **Answer** this question about the excerpt from *Around the World in Eighty Days*:

   Which characters are round and which are flat?

10. **Draw** ten different objects on index cards. **Repeat** activity 4 (page 25) of the **Put It in Practice** section of *Linguistic Study* with your team.

   - Compare the results with the previous activity.
   - a. In which activity is the L2 average lower?
   - b. Which requires less effort to say in a second language: a number or the name of an object?