

Oh, Whistle and I'll Come to You, My Lad

By M R James

Part 2

Author: Daniel Barber

Level: Advanced

Age: Young adults / Adults

Aims: In this lesson, the students will:

1. talk about museums and learn the names of some artefacts;
2. practise listening for gist to order events in the story;
3. listen in detail to a short extract to identify pauses;
4. practise reading out loud, paying attention to chunking and pausing;
5. predict the rest of the story and pitch a film idea to the rest of the class.

Materials: One copy of the worksheet per student; Track 1 (full audio for Part 2) and Track 2 (short extract) downloaded from onestopenglish; one copy of the full transcript per student

Summary: The story is set in Burnstow, a seaside town on the east coast of England. It tells the story of how a university professor makes an interesting discovery with disturbing consequences. It is told in seven parts. Part 2 of the story recounts Parkins's first day in Burnstow. On his way back from a day at the golf course, he stops to explore the site of an old church and finds a mysterious object.

Activity 1

Aims: to engage students' interest in the topic of artefacts and archaeology; to extend their vocabulary in the lexical set of artefacts

1. Write on the board or dictate the following questions.

- Is there a museum in your town? What type of museum is it?
- Do you enjoy visiting museums? Why? Why not?
- Are there many archaeological sites in your country or region? Which historical eras or civilizations are they from?
- What sort of artefacts do you typically see in museums?
- What famous artefacts can you think of from films, books and folk stories?
- Are any of these objects given special significance or associated with having mysterious powers?

If you decide to dictate the questions, you may want first to elicit the meaning and correct spelling of *archaeological*, *artefacts* and *era*.

Note: *Artefact* is the British spelling; in American English, it is *artifact*. *Archaeological* can also be spelt *archeological* (especially in American English).

2. Put students in pairs to ask each other the questions. When they have finished, hand out the worksheet and point to Activity 1. Ask them to add artefacts to the spidergram, based on what they have been discussing. Go around and help with any unknown vocabulary.

3. Conduct whole-class feedback, asking students to share their ideas with the rest of the class.

Key: (possible answers) **functional objects** – arrowheads, daggers, coins; **decorative objects** – brooches, rings, statues; **mythical objects** – Excalibur, the Holy Grail, One Ring (from Tolkien's Middle-earth novels)

Activity 2

Aims: to practise listening for gist; to order the events in the extract

1. Ask the students to recall whatever they can of Part 1 of the story. If necessary, prompt them to recall specifically: where Parkins is going; what he will be doing there; what his accommodation is like; what kind of person he is.

2. Explain that Part 2 of the story recounts Parkins's first day in Burnstow. Ask them to look at Activity 2 on the worksheet and

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predict the order of events. They can work alone, or in pairs or small groups.

3. Tell the students to listen to check the order. Play Track 1.

4. Hand out the transcript and allow the students time to read and check their answers. Then check the answers with the whole class.

Key: 1. Parkins arrives at the Globe Inn.; 2. He goes to his room and looks out of the window.; 3. He plays golf.; 4. He decides to walk back to the inn alone.; 5. He falls over.; 6. He discovers the site of the old church.; 7. He makes some notes.; 8. He finds an object.; 9. He decides to continue searching the following day.

Activity 3

Aims: to give practice in chunking and pausing when reading aloud

1. Show the students Activity 3 on the worksheet. Ask them to read the extract and mark with a vertical line where they think the narrator pauses. Point out that the first sentence has two marks already. Tell students that commas *often* indicate where the pauses will come, but not *always*.

2. Ask the students to listen to check their answers. Play Track 2. You may want to ask students to check in pairs first before feeding back to the whole class.

Key: (Note: Pauses that the narrator makes are marked with a single line (|); other suitable points for pausing are marked with a double line (||).)

This he accomplished, || I may say, || in the most literal sense, | for in picking his way || from the links to the shingle beach | his foot caught, | partly in a gorse-root | and partly in a biggish stone, | and over he went. | When he got up || and surveyed his surroundings, | he found himself || in a patch of somewhat broken ground | covered with small depressions || and mounds. | These latter, | when he came to examine them, | proved to be || simply

masses of flints | embedded in mortar | and grown over with turf. | He must, || he quite rightly concluded, | be on the site of the preceptory || he had promised to look at.

3. Explain that they can now practise reading the text out loud. Before they start, ask them if there are other natural breaks in the text where they would like to pause. Encourage them to break it into small chunks to make reading out loud easier. (Additional possible breaks are indicated in the key above.)

Group activity

Aims: to predict the rest of the story; to speculate about the nature of the object

1. Explain that the board of FilmCorp International is looking for ideas for its next horror movie and has asked screenwriters to pitch possible ideas for films. The students are the screenwriters – they will use the start of the story as a basis for their film outlines and imagine how the story develops. The best idea will be made into a movie.

They should work in teams of two or three to prepare and present their ideas to the board.

Write on the board the information they should provide.

- an outline of the plot
- suggested actors for the characters
- an idea of the mood or 'feel' of the movie
- an idea of how expensive it will be (e.g. lots of special effects, exotic locations, etc)

2. Put the students in their teams and give a time limit. Monitor and help with ideas where necessary. When they are ready, have each team come to the front of the class and pitch their films to 'the board'. This is made up of the rest of the class. When voting for the best pitch, individuals are not allowed to vote for their own team!

3. Conduct the vote to decide on the best movie idea.

Follow-up tasks

1. Ask students to choose one artefact from the website for BBC Radio 4's acclaimed series, *A History of the World in 100 Objects*.

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They can see the artefact, read about it and listen to an episode devoted to it. The following week, they should present their object to the rest of the class.

<http://bbc.co.uk/ahistoryoftheworld/>

2. Ask students to write a 'treatment' for their movie idea. A treatment is a short summary of a movie used to sell it to film-makers. By searching online for *movie / film treatment template*, students can quickly find a suitable structure for their writing.

3. Students write the pitch for a well known movie without mentioning the movie's title. The following lesson, they read each other's pitches and guess the movie.

4. Students read the transcript of Part 2 again and study the vocabulary associated with archaeological digs.

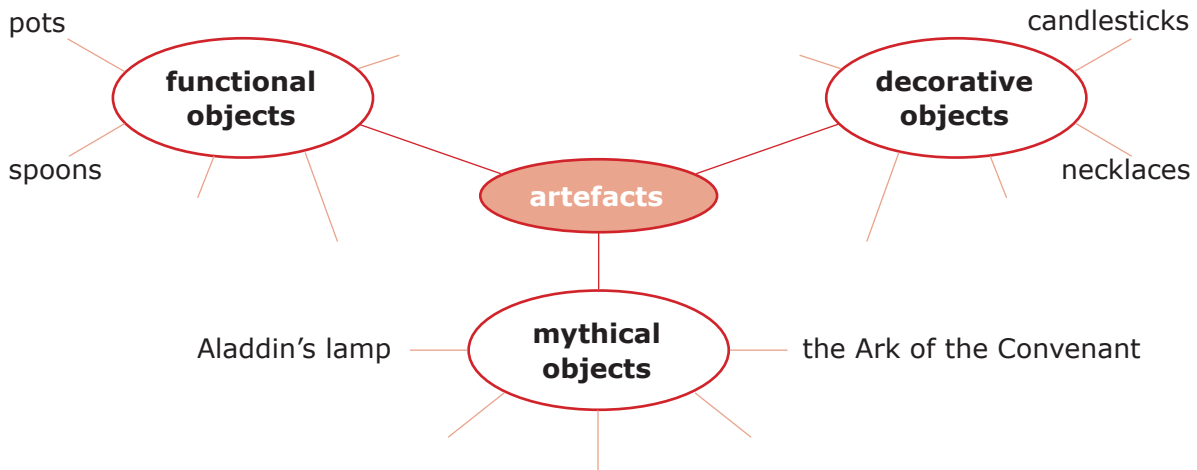
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Activity 1

Add more words to the spidergram below.



Activity 2

How do you think Professor Parkins spends his first day in Burnstow? Put these events in chronological order.

- | | |
|--|---|
| <input type="checkbox"/> He decides to continue searching the following day. | <input checked="" type="checkbox"/> 1 Parkins arrives at the Globe Inn. |
| <input type="checkbox"/> He goes to his room and looks out of the window. | <input type="checkbox"/> He finds an object. |
| <input type="checkbox"/> He plays golf. | <input type="checkbox"/> He falls over. |
| <input type="checkbox"/> He decides to walk back to the inn alone. | <input type="checkbox"/> He discovers the site of the old church. |
| | <input type="checkbox"/> He makes some notes. |

Activity 3

Mark with a line where you think the narrator pauses.

This he accomplished, I may say, in the most literal sense,] for in picking his way from the links to the shingle beach| his foot caught, partly in a gorse-root and partly in a biggish stone, and over he went. When he got up and surveyed his surroundings, he found himself in a patch of somewhat broken ground covered with small depressions and mounds. These latter, when he came to examine them, proved to be simply masses of flints embedded in mortar and grown over with turf. He must, he quite rightly concluded, be on the site of the preceptory he had promised to look at.

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On the following day Parkins did, as he had hoped, succeed in getting away from his college, and in arriving at Burnstow. He was made welcome at the Globe Inn, was safely installed in the large double-bedded room of which we have heard, and was able before retiring to rest, to arrange his materials for work in **apple-pie order** upon a **commodious** table which occupied the outer end of the room, and was surrounded on three sides by windows looking out seaward; that is to say, the central window looked straight out to sea, and those on the left and right commanded prospects along the shore to the north and south respectively. On the south you saw the village of Burnstow. On the north no houses were to be seen, but only the beach and the low cliff backing it. Immediately in front was a strip – not considerable – of rough grass, dotted with old anchors, **capstans**, and so forth; then a broad path; then the beach. Whatever may have been the original distance between the Globe Inn and the sea, not more than sixty yards now separated them.

The rest of the population of the inn was, of course, a golfing one, and included few elements that call for a special description. The most conspicuous figure was, perhaps, that of an *ancien militaire* secretary of a **London club**, and possessed of a voice of incredible strength, and of views of a pronouncedly Protestant type. These were apt to find utterance after his attendance upon the ministrations of the **Vicar**, an estimable man with inclinations towards a picaresque ritual, which he gallantly kept down as far as he could out of deference to **East Anglian** tradition.

Professor Parkins, one of whose principal characteristics was **pluck**, spent the greater part of the day following his arrival at Burnstow in what he had called improving his game, in company with this Colonel Wilson: and during the afternoon – whether the process of improvement were to blame or not, I am not sure – the Colonel's **demeanour** assumed a colouring so lurid that even Parkins **jibbed at** the thought of walking home with him from the links. He **determined**, after a short and furtive look at that bristling moustache and those **incarnadined** features, that it would be wiser to allow the influences of tea and tobacco to do what they could with the Colonel before the dinner-hour should render a meeting inevitable.

"I might walk home to-night along the beach," he reflected – "yes, and take a look – there will be light enough for that – at the ruins of which Disney was talking. I don't exactly know where they are, by the way; but I expect I can hardly help **stumbling** on them."

This he accomplished, I may say, in the most literal sense, for in picking his way from the links to the **shingle** beach his foot caught, partly in a **gorse-root** and partly in a biggish stone, and over he went. When he got up and surveyed his surroundings, he found himself in a patch of somewhat broken ground covered with small depressions and mounds. These latter, when he came to examine them, proved to be simply masses of **flints** embedded in **mortar** and grown over with turf. He must, he quite rightly concluded, be on the site of the preceptory he had promised to look at. It seemed not unlikely to reward the spade of the explorer;

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Transcript

enough of the foundations was probably left at no great depth to throw a good deal of light on the general plan. He remembered vaguely that the Templars, to whom this site had belonged, were in the habit of building round churches, and he thought a particular series of the humps or mounds near him did appear to be arranged in something of a circular form. Few people can resist the temptation to try a little amateur research in a department quite outside their own, if only for the satisfaction of showing how successful they would have been had they only taken it up seriously. Our Professor, however, if he felt something of this mean desire, was also truly anxious to **oblige** Mr. Disney. So he paced with care the circular area he had noticed, and wrote down its rough dimensions in his pocket-book. Then he proceeded to examine an oblong **eminence** which lay east of the centre of the circle, and seemed to his thinking likely to be the base of a platform or **altar**. At one end of it, the northern, a patch of the turf was gone – removed by some boy or other creature *feræ naturæ*. It might, he thought, be as well to probe the soil here for evidences of **masonry**, and he took out his knife and began scraping away the earth. And now followed another little discovery: a portion of soil fell inward as he scraped, and disclosed a small cavity. He **lighted** one match after another to help him to see of what nature the hole was, but the wind was too strong for them all. By tapping and scratching the sides with his knife, however, he was able to make out that it must be an artificial hole in masonry. It was rectangular, and the sides, top, and bottom, if not actually plastered, were smooth and regular. Of course it was empty. No! As he withdrew the knife he heard a metallic clink, and when he introduced his hand it met with a cylindrical object lying on the floor of the hole. Naturally enough, he picked it up, and when he brought it into the light, now fast fading, he could see that it, too, was of man's making – a metal tube about four inches long, and evidently of some considerable age.

By the time Parkins had made sure that there was nothing else in this odd **receptacle**, it was too late and too dark for him to think of undertaking any further search. What he had done had proved so unexpectedly interesting that he determined to sacrifice a little more of the daylight **on the morrow** to archaeology. The object which he now had safe in his pocket was bound to be of some slight value at least, he felt sure.

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Glossary

apple-pie order (old-fashioned) a neat and tidy arrangement or organization

commodious very large, with a lot of space inside

capstan a round piece of equipment that you turn to wind a heavy rope, especially on a ship or at a port

ancien militaire a retired military officer

London club a private social club for upper-class men

vicar a priest in the church of England

East Anglian from East Anglia, a region in the South East of England

pluck courage

demeanour the way you look and behave

jib at (phrasal verb) to be unwilling to do something

determine (formal) decide

incarnadined (old-fashioned, formal) red

stumble fall over something as you walk

shingle small stones on a beach

gorse a small bush that has yellow flowers

flint a hard grey stone that was used in the past for making tools

mortar a substance used in building for joining bricks or stones, made by mixing together sand, water, and lime

oblige (formal) to help someone by doing something that they have asked you to do

eminence (old-fashioned, formal) something that sticks out above something else

altar a special table where religious ceremonies are performed, especially in a Christian church

feræ naturæ wild, not domesticated

masonry the bricks or stones that make a building, wall, or other structure

lighted in current English, the past simple form of *light* is *lit*

receptacle (formal) a container

on the morrow (old-fashioned) the next day