

**KS3  
LANGUAGE  
LABORATORY**



# KS3 LANGUAGE LABORATORY

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# FOREWORD FOR TEACHERS

The English and Media Centre's *KS3 Language Laboratory* has been written in the belief that knowledge about language lies at the heart of successful English teaching and learning. We believe that if students understand how language works in practice, then they are in a stronger position to draw on language in multiple ways for their own speaking and writing, and to understand the world of textual abundance in which they live.

The resources in the book reflect this belief. They offer pupils multiple ways to engage with language, primarily through textual exploration, discussion work and writing in a range of forms. At all times, the resources approach language as a rich resource, there to help pupils make sense of the world. Hence the title *Language Laboratory* – learning about language requires enquiry, experimentation, doing things differently, and taking risks. The activities in the book allow pupils to do all these things and more.

The three sections of the book reflect some of the dominant strands of English that appear in the KS3 National Curriculum programme of study for English and later on in national examinations. They do much more than that, as well, introducing pupils to a wide range of language topics that enrich their experience of English.

Wishing you and your pupils well as you open the door into the language laboratory!

*The English and Media Centre team*

## Using *KS3 Language Laboratory*

### Accessing the Additional Resources

Additional resources are provided online to accompany *KS3 Language Laboratory*:

- ▶ Downloadable worksheets
- ▶ Audio files for use with 'Pride and Prejudice'
- ▶ Video interview clips for use with 'Writers' Choices', 'The Power of Voice' and 'Newsdesk!'

You do not need to have registered an account on the EMC website to access these additional resources. Pupils can also access the video clips outside of the classroom, in the library or at home.

# USING KS3 LANGUAGE LABORATORY



## Downloadable Worksheets and Audio Files



Download these from the 'KS3 Language Laboratory' page on the EMC website, under 'Additional Resources'. Search 'KS3 Language Laboratory' on the EMC website <https://www.englishandmedia.co.uk> or go directly to <https://www.englishandmedia.co.uk/publications/ks3-language-laboratory-print>



## Photocopiable Pages

This publication is not photocopiable. However, the following pages can be copied: 11-12, 60-61, 63-64, 91-92, 94-95, 138-139, 148-149, 151-152.



## Video Interview Clips

These are accessible from the video clips menu on the EMC home page (<https://www.englishandmedia.co.uk>) or via the URLs below.

### Writers' Choices: interview with Alex Wheatle

- ▶ <https://www.englishandmedia.co.uk/video-clips/ks3-language-laboratory-writers-choices>

### The Power of Voice: interview with Sita Brahmachari

- ▶ <https://www.englishandmedia.co.uk/video-clips/ks3-language-laboratory-the-power-of-voice>

### Newsdesk!: interview with Lola Okolosie

- ▶ <https://www.englishandmedia.co.uk/video-clips/ks3-language-laboratory-newsdesk>

The video clips are streamed from EMC's Vimeo site and cannot be downloaded. Please ensure your school security settings allow access to Vimeo before attempting to show these in the classroom.

## Answers

Answers for the following activities are provided in the Appendix on pages 157-160.

- ▶ Writers' Choices: Writing Precision – The Effect of Small Changes (page 19)
- ▶ The Power of Voice: Different Fictional Voices (page 25)
- ▶ The Language Laboratory: Authorship Identification (page 103)
- ▶ The Language Laboratory: Experiment 3 – Translating from the Alien (page 108)





### Stage 1: Learning from each other

- Watch Alex Wheatle reading an extract from *Crongton Knights*. You should do this without having a copy of the extract in front of you. As you are watching, listen out for the interesting ways that the passage uses language, focusing on:
  - ▶ Names
  - ▶ Vocabulary choices
  - ▶ The way the setting is described
  - ▶ Tone of voice.
- When you have finished watching, join together in pairs or groups of three and compare your ideas about what you heard.
- Next, read the extract on pages 11-12 on your own.
- When you have finished, join up as a pair or small group again and annotate the text, drawing on the ideas you discussed before and adding in new ones.



### Stage 2: Learning from the writer

- Watch Alex Wheatle talking about the extract from *Crongton Knights* and some of the choices he made as a writer. Add to your annotated sheet any new ideas that come from what he says.

### Stage 3: Learning from your teacher

- Finally, listen to your teacher adding their own ideas about what is interesting about this piece of writing. Add in extra annotations where their ideas are new to you.

## What Is Important about the Extract

- On your own reflect on your discussions and the annotations you have made.
- Use these to write a 'list' entitled '*Crongton Knights* Extract: Top 10 Points of Interest'. For example, the writer makes up really interesting names.
- Compare lists around the class.



## Sita Brahmachari on Video

At different points in this unit, you are going to watch Sita Brahmachari talking about her work as a writer.

- Listen to her answer these questions and take notes about what she says.
  - ▶ What do you write about and who do you write for?
  - ▶ How did you become a writer?
  - ▶ What is a writer's voice?
  - ▶ How do you use different voices in your writing?
  - ▶ Where did your interest in different voices come from?
  - ▶ What do you think about schools that insist that students speak in Standard English all the time?



You will need your notes for later in the unit.

## 'Amir and George' – Contrasting Voices

You are going to read a short story by Sita Brahmachari called 'Amir and George'. Amir is a refugee from Iraq who has lived in England for one year and is still developing his use of English – though he can speak well enough to make himself understood. He is a fictional character. George is a fictional version of a real life person, George Orwell, a famous novelist and essayist best known for writing *Animal Farm* and *Nineteen Eighty-Four*. He died in 1950.

Amir and George have very different voices, in many senses of the word. This is largely to do with the different language resources available to each of them. ('Language resources' refers to the range of different types of language that you can draw on when communicating in speech or writing.)

Their contrasting language resources are summarised in the table on page 29.

- With a partner go through each point and explain why it might give a character particular advantages or disadvantages (sometimes a point might do both).
- Discuss your ideas as a whole class.





## Writer's Style

### Role-playing a Conversation Between Writer and Copy-editor

Every writer has their own special way of writing. Sometimes it's the product of very deliberate choices – 'I want to be poetic or plain or simple or zany or strange'. But some aspects of a writer's style can be subconscious – including things they didn't even know they were doing.

When a writer is preparing a manuscript for publication, they give it to a copy-editor to read. A copy-editor is someone who reads books before they are published. They look for mistakes, but they also point out aspects of a writer's style that might need changing.

Here's a little dialogue of something that really happened to a writer preparing a manuscript for publication.

- Read it in pairs to get an idea of the kind of work a copy-editor does.

The Author and Copy-editor	
<b>Copy-editor:</b>	Did you know that you use 'so' an awful lot?
<b>Writer:</b>	Do I?
<b>Copy-editor:</b>	In the dialogue, you use it all the time! 'I was so tired', 'She was so lucky' and so on. It leapt out at me, and not in a particularly good way.
<b>Writer:</b>	OK. I'll look back and edit some of those out.
<b>Copy-editor:</b>	Good idea! And did you realise you use minor sentences a huge amount.
<b>Writer:</b>	Minor sentences?
<b>Copy-editor:</b>	Incomplete sentences, like 'Damn. One more to go. She wasn't looking forward to it. Not one bit.'
<b>Writer:</b>	That's deliberate! I want to get the feeling of being inside the character's head, in her rather jumbled thoughts.
<b>Copy-editor:</b>	Fair enough. That works! I just wanted to be sure that you were aware of that, and wanting to get that effect.



## Then Along Came... Punctuation



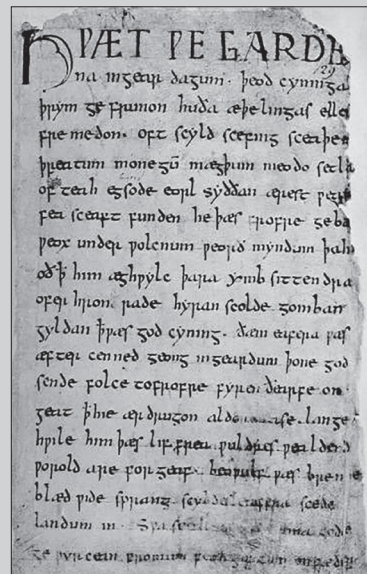
People spoke words thousands of years before they were first written down – so there was no such thing as punctuation in the early evolution of language. Punctuation is needed in written texts, though, to guide the reader through what is going on. Writers, unlike speakers, can't use gestures and change their voice to show what they mean.

This exercise explores the development of punctuation by looking at **paragraph breaks**.

You might not think of paragraphs as punctuation because a new paragraph does not require you to put a mark on the page or screen, unlike, say, a comma, or a full-stop. That has not, though, always been the case, as you will find out when you read on.

### Evolutionary Linguist Task 4

- Match the dates and explanations in the left-hand column of the table on pages 73-74 with the different punctuation conventions illustrated in the right-hand one, for example 1 = C.
- Compare your decisions as a whole class, then discuss how you use paragraph breaks. Consider whether you use them in different ways for different kinds of writing. For example, do you always indent from the margin, or do you sometimes miss a line?





## Modern Newspaper Writing – Learning from the Expert 3



■ Next, Lola Okolosie responds to the following question:

- ▶ Talk us through an article by someone else that you think students would benefit from reading.

■ Before watching the next clip, read the article by Hannah Jane Parkinson, 'Shock! Jennifer Lawrence's dress is not a symbol of feminism' on pages 94-95. This is quite a difficult read, aimed mainly at adult readers and containing lots of references you might not understand.

■ Try to get the gist of what is said, though, and focus on these three things:

- ▶ What is interesting about the writing
- ▶ How the writer uses humour
- ▶ How the writer develops her argument.

■ After watching, role play a conversation in pairs in which one of you is Lola Okolosie and the other Hannah Jane Parkinson. The person playing Lola should say what they liked about the article; the person playing Hannah should add anything else they want to draw attention to in the article.

## Writing an Opinion Piece for Your Own Newspaper

Hannah Jane Parkinson's article is an opinion piece, sometimes called an op-ed. Such pieces offer personal opinions, rather than the general standpoint of the newspaper.

■ In your news team, come up with at least two ideas for op-ed pieces to go in your newspaper. You can use something currently in the news as inspiration, or a topic that rarely goes out of date. Here are some examples of titles for potential op-ed articles:

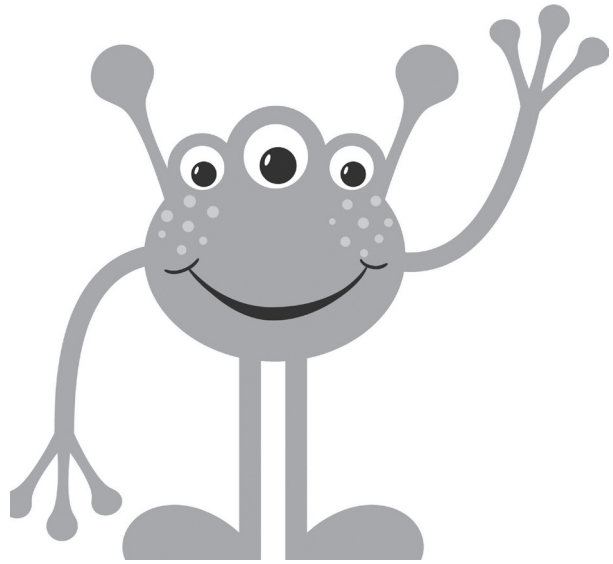
- ▶ Why it's time for [insert football manager's name here] to go
- ▶ The truth about school uniform
- ▶ Why [insert name] is the best place to live in Britain
- ▶ Why hospitals need more money
- ▶ Give schools the freedom to teach what pupils want.

### Language Laboratory Experiment 3

#### Translating From the Alien

In this experiment you will investigate an alien language in order to think carefully about how grammar works, both in English and other languages. Believe it or not, you will:

- ▶ Translate from alien to English
- ▶ Write your own alien message
- ▶ Learn more about English grammar through the lens of alien language.



People have been making up new words for a long time. We have words for products, technologies and concepts that we didn't have a century or even a year ago. But people have also been making up whole new languages. You might have heard of Klingon from *Star Trek*, Dothraki and Valyrian from *Game of Thrones*, Na'vi from *Avatar* or Elvish from *The Lord of the Rings*, but there are many others too. These are often called **conlangs** (constructed languages).

One of the most famous constructed languages that was devised to use in the real world (rather than in a fictional one) is Esperanto which was invented in the late 19th century and has about two million speakers worldwide.



## Events on the timeline cards

A. First TV broadcast in the world	B. First spelling guide in UK
C. First printing press in the UK	D. First English settlement in America
E. First telephone call	F. First wood-cased pencil invented
G. First Bible translation in English	H. First newspaper printed in UK
I. First dictionary published in UK	J. Passing of Education Act that led to compulsory schooling up to age of 15
K. First BBC radio broadcast	L. Norman invasion of Britain
M. First Hollywood film studio built	N. First email sent
O. First SMS (text) message sent	P. Establishment of first university in the UK

What do you think each event contributed to the development of Standard English? For example, the first dictionary acted as an authority about which words were to be included in the English language. It also established agreement about what a word meant.

### Bringing It All Together – Writing Your Own Teenage Language Guide

- Now write your own guide about teenage language for a significant adult or group of adults in your life. For example, it could be for a parent or carer, or for your teachers. You should aim to write between 300 and 500 words.
- To help you, think about the points outlined below.
  - ▶ Which form will you write in? A blog, an essay, an article for a newspaper, or a dialogue between an adult asking you questions and you answering, are examples.
  - ▶ What will you say about the aspects of language discussed in this unit – accent, dialect and sociolect?
  - ▶ Which teenage words would you want to inform adults about? What do they need to know about grammar? What about your approach to writing on social media?
  - ▶ What are your own attitudes to language and how do these fit in with the opinions of others, including linguists?
  - ▶ What kind of language will you use? Will you use Standard English? If not, then how can you communicate your ideas clearly so that everyone will know what you mean?

