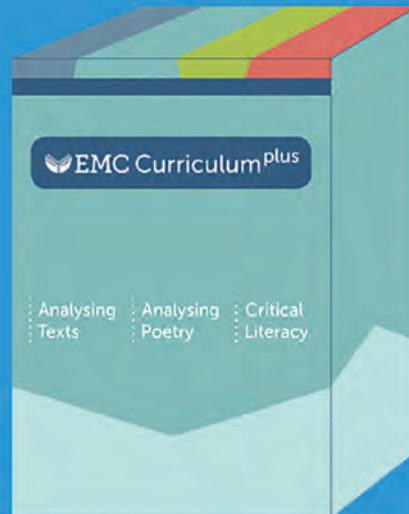


# KS3 CURRICULUM PLUS



## EMC KS3 Curriculum<sup>plus</sup> Sampler

## Units of Learning

Each unit of learning comes with a narrative overview for teachers and a sequence of stages that pupils work through. The stages are not intended to represent individual lessons, but significant markers as the units progress. A stage might take a single lesson to complete, but it might take two or three.

The stages are described clearly, in enough detail for teachers to see their way through the work with reference to the relevant pupil book (and teacher resource in the case of *Literary Shorts*). They allow teachers some flexibility in how they teach a particular sequence of learning. This is deliberate: **EMC KS3 Curriculum Plus** recognises that teachers know their classes best and need to adapt and customise planning accordingly.

The units of learning have been created as a coherent package and so are not available in editable form.

## Progression through KS3

Teachers can choose to teach the units of learning in any way they see fit. They can teach them in the order suggested, block them together, teach some and not others, or create whole new units from the five pupil books. They have been designed, though, in ways that makes the learning progressively more challenging. This applies both to the texts that pupils work with as they move from Year 7 to Year 9, and to the types of activities they are required to carry out.

The **Curriculum Plus Cards** play an important part in planning for progression. The 'Text Analysis', 'Poetry Analysis' and 'Critical Literacy' cards can be returned to frequently across the key stage, and used in multiple ways. They are one of the ways that EMC Curriculum Plus interleaves learning throughout the key stage, so that pupils become increasingly confident about practising the discipline of English.

## Curriculum Content

The starting point for **EMC KS3 Curriculum Plus** is a commitment to rich curriculum content. Drawing on the English and Media Centre's extensive experience of working in the field of secondary English, the units of learning contain brilliant texts and ideas that engage, inspire and challenge young people. They meet the requirements of the National Curriculum Programme of Study for English, but also go beyond it – hence the title '*Curriculum Plus*'. In particular, the units offer a greater diversity of fictional voices than the curriculum requires, a more sophisticated approach to language study, a greater focus on creativity and a recognition that pupils deserve to study both heritage literature and contemporary texts that allow them to engage fully with the world they live in.

# Planning to EMC Curriculum Plus Processes

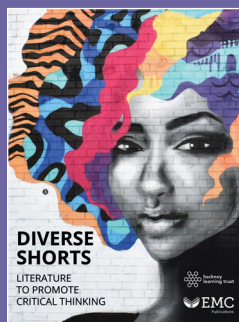
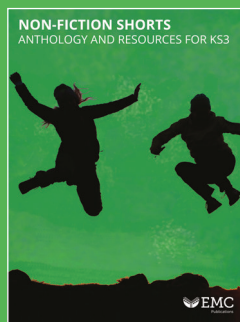
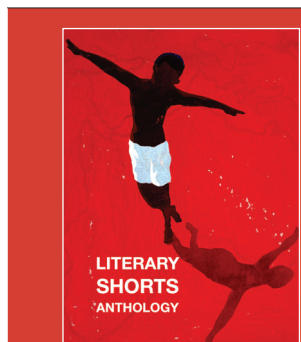
The **EMC Curriculum Processes** have been designed to reflect the unique nature of English. They recognise that a rich, rewarding experience of English is not just about curriculum content, but also about the disciplinary practice of linguistic and literary study. Planning for each unit of learning, then, starts by selecting rich curriculum content, but then draws on curriculum processes to map out what pupils do with this material. How can they work on it, learn from it, comment on and question it? How can they bring new knowledge into their existing sphere of understanding, and how can they transform the material they are introduced to in order to generate new forms of knowledge?

The **EMC Curriculum Processes Planning Map** shows the breadth and depth of EMC KS3 Curriculum Plus and the extensive coverage offered by the units of learning in combination.

## Assessment Tasks

Each unit of learning includes suggested assessment tasks. Often the units advocate a portfolio approach, recognising that pupils can display a range of different types of learning across a number of different activities; sometimes a single activity is offered, recognising that pupils also need opportunities to experience a more 'high-stakes' approach to demonstrating their learning.

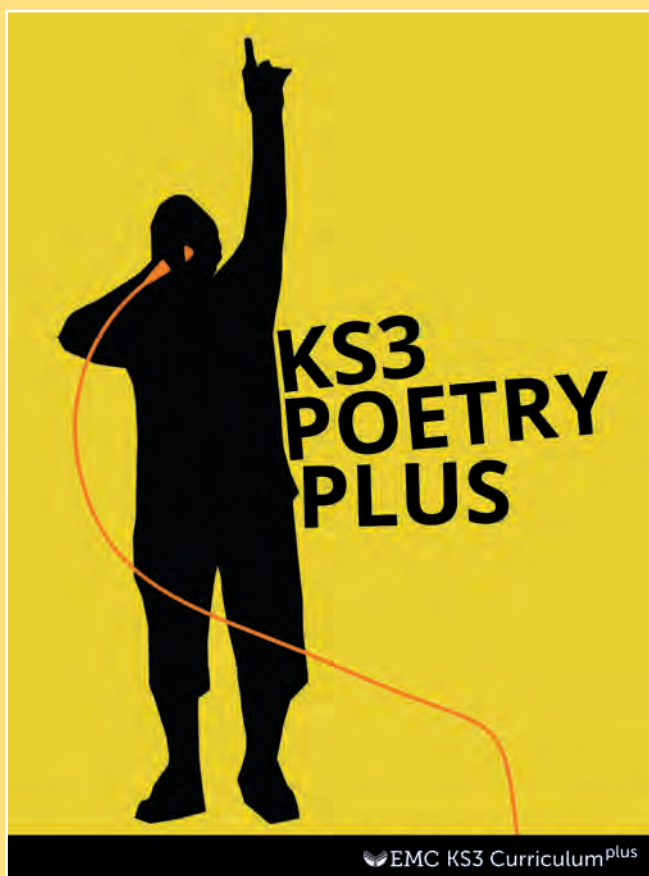
**EMC KS3 Curriculum Plus** does not include criteria for assessment. Some teachers have indicated that they will use the **EMC Curriculum Processes** for assessment. Certainly, they have the potential to be used formatively for identifying areas of development for pupils. Any use, though, needs to be integrated carefully within any given school's existing monitoring and assessment approach.



Year	Short stories	Non-fiction	Critical literacy	Poetry	Language	Suggestions for faster, immersive paired reads
Year 7	<p><b>What Is a Story?</b> <i>The Paradise Carpet</i> (Jamila Gavin); <i>The Gulf</i> (Geraldine McCaughrean)</p> <p><b>Family with a Twist</b> <i>Resigned</i> (Meg Rosoff); <i>Happily Ever After</i> (Barbara Bleiman)</p>	<p><b>Kill or Cure</b> Texts exploring the weird and wonderful world of quack cures in the 19th century</p> <p><b>Looking for Adventure</b> Writing that shows humans pushing themselves to extremes</p>	<p><b>Living Side by Side</b> <i>Tender Earth</i> (Sita Brahmachari); <i>The Colour of Humanity</i> (Bali Rai)</p> <p><b>Respect for Others</b> <i>May Malone</i> (David Almond); <i>Welcome to Nowhere</i> (Elizabeth Laird); <i>Refugee Boy</i> (Benjamin Zephaniah)</p>	<p><b>What Is a Poem?</b> Introduction exploring different ingredients that go into the form</p> <p><b>Say it Out Loud!</b> Study of the oral tradition – from <i>Beowulf</i> to slams!</p> <p><b>The Choices Poets Make</b> Exploring the choices made by seminal poets</p>	<p><b>Literature + Language: Writers' Choices</b> Exploring decisions made when writing fiction</p> <p><b>VGaP: Evolving Language</b> How grammar, vocabulary and punctuation change over time</p> <p><b>Standard English: Standard!</b></p>	<p><i>Tinder</i> (Sally Gardner) + <i>The Wolf Wilder</i> (Katherine Rundell)</p> <p><i>The Bone Sparrow</i> (Zana Fraillon) + <i>Where the World Ends</i> (Geraldine McCaughrean)</p>
Year 8	<p><b>Comparing Stories</b> <i>The Flowers</i> (Alice Walker); <i>I Used to Live Here Once</i> (Jean Rhys); <i>Dog, Cat, and Baby</i> (Joe R. Lansdale); <i>Oliver's Evolution</i> (John Updike)</p> <p><b>Compelling Characters</b> <i>The Hitch-hiker</i> (Roald Dahl); <i>The Necklace</i> (Guy de Maupassant)</p>	<p><b>My Story</b> First-person accounts of key life moments</p> <p><b>Brainwaves</b> Articles and extracts delving into the mysteries of the human brain (19th-century texts included)</p>	<p><b>Power, Freedom and Control</b> <i>Crongton Knights</i> (Alex Wheatle); <i>The Hate U Give</i> (Angie Thomas); <i>1984</i> (George Orwell)</p> <p><b>Justice, Change and Action</b> <i>Terror Kid</i> (Benjamin Zephaniah); <i>Looking for JJ</i> (Anne Cassidy); <i>Every Man Dies Alone</i> (Hans Fallada)</p>	<p><b>Lost in Translation</b> Fascinating insight into what translation tells us about poetry</p> <p><b>Single Poet: Robert Frost</b> Close study of work by seminal 20th century American poet</p> <p><b>Poets Speaking Out</b> Poetry that addresses important issues head on</p>	<p><b>Literature + Language: The Power of Voice</b> How writers represent different voices</p> <p><b>VGaP: The Language Laboratory</b> Close language exploration</p> <p><b>Standard English: Language Variety</b> Exploring accent and dialect</p>	<p><i>Monkey Wars</i> (Richard Kurti) + <i>Island</i> (Nicky Singer)</p> <p><i>Salt to the Sea</i> (Ruta Sepetys) + <i>Max</i> (Sarah Cohen-Scali)</p>
Year 9	<p><b>Reader Response</b> <i>One of these Days</i> (Gabriel Garcia Marquez); <i>Two Words</i> (Isabel Allende)</p> <p><b>Reading Critically</b> <i>A Cup of Tea</i> (Katherine Mansfield); <i>Subha</i> (Rabindranath Tagore)</p>	<p><b>Sports Shorts</b> Reports, articles and opinion pieces from a wide range of sports (19th-century texts included)</p> <p><b>Holding Hands in the Dark</b> Writing about facing and overcoming adversity (19th-century texts included)</p>	<p><b>A Long Read</b> <i>Brownies</i> (ZZ Packer)</p> <p><b>Challenging Assumptions</b> <i>My Polish Teacher's Tie</i> (Helen Dunmore); <i>Liking What You See</i> (Ted Chiang); <i>Loose Change</i> (Andrea Levy)</p>	<p><b>Poems on the Themes of Love</b> Comparing poems about love, from across time</p> <p><b>Single Poet: Inua Ellams</b> Close study of work by leading contemporary British poet</p>	<p><b>Literature + Language: Text Transformations</b> – what playing with texts teaches us about language</p> <p><b>VGaP: Newsdesk!</b> Vocabulary, punctuation + grammar in the news</p> <p><b>Standard English: Skool Rools!</b> Debates about language and school</p>	<p><i>Moonrise</i> (Sarah Crossan) + <i>Long Way Down</i> (Jason Reynolds)</p> <p><i>Surrender</i> (Sonya Hartnett) + <i>The Art of White Roses</i> (Viviana Prado-Núñez)</p>

# EMC KS3 Curriculum<sup>plus</sup>

## Units of Learning: Medium-Term Plans



◆ PP1: What Is a Poem? (Y7)	2
◆ PP2: Say It Out Loud (Y7)	5
◆ PP3: The Choices Poets Make (Y7)	8
◆ PP4: Lost in Translation (Y8)	11
◆ PP5: Single Poet: Robert Frost (Y8)	14
◆ PP6: Poets Speaking Out (Y8)	17
◆ PP7: Poems on the Theme of Love (Y9)	20
◆ PP8: Single Poet: Inua Ellams (Y9)	24

## PP1 What Is a Poem?

◆ Year 7

◆ 2-3 weeks

*KS3 Poetry Plus* pages 31-42

### Narrative of the Unit

This introductory unit is designed to get pupils thinking about what exactly poetry is. They begin by exploring a range of poems, extracts from poems and other bits of texts. They must decide which are poetry and why, using their thinking to develop a check-list of what makes a poem. They then move on to thinking about what they like in a poem and what makes a good poem.

Throughout, they apply their ideas to actual poems from the *KS3 Poetry Plus* Anthology, as well as receiving direct input from other poets and from statement banks to push their thinking on.



## Analysing Poetry Cards

- ▶ As with all *KS3 Poetry Plus* units, pupils should be given the opportunity to apply the EMC Curriculum<sup>plus</sup> Analysing Poetry cards that form part of the EMC KS3 Curriculum<sup>plus</sup> package. They can apply cards of their choice, or cards selected by their teacher, to one or both stories.
- ▶ The cards are designed to support pupils in working within the broad discipline of English and literary analysis. They offer a focused, straightforward and reflective approach to interleaving some of the key skills of English throughout the curriculum.

## EMC Curriculum Processes

### Personal Processes

- ▶ Read widely for a range of purposes, including for pleasure
- ▶ Discuss and explain own reading choices, including likes and dislikes
- ▶ Make extended spoken contributions to group and whole class activities in formal and informal settings
- ▶ Use talk and writing to develop existing ideas and generate new ones

### Creative Processes

- ▶ Demonstrate imaginative approaches to range of spoken and written tasks

### Critical Processes

- ▶ Express opinions about reading within broad conventions of literary and linguistic analysis
- ▶ Ask interesting questions about texts
- ▶ Compare texts

### Technical Processes

- ▶ Draw on wide vocabulary to communicate effectively and meaningfully; this includes recognising when straightforward, simple vocabulary is more effective than more complex vocabulary
- ▶ Talk and write about texts using appropriate subject terminology

## Rich Curriculum Content (with reference to the National Curriculum)

This maps out the curriculum ‘headlines’ for this unit. Much of the ‘subject content’ in the KS3 National Curriculum programme of study, is already covered by EMC’s Curriculum Processes. We have used processes for the bulk of the mapping, because they guide teachers and students in how to *do* English beyond simple subject matter.

Reading	<ul style="list-style-type: none"> <li>▶ Read a wide range of poems</li> <li>▶ Contemporary poetry</li> <li>▶ Pre-1914 poetry</li> <li>▶ Seminal world literature</li> <li>▶ Close focus on poetic conventions, including ones associated with figurative language, language, vocabulary choice and text structure</li> <li>▶ Read critically</li> </ul>
Writing	<ul style="list-style-type: none"> <li>▶ Formal expository writing</li> <li>▶ Writing poetry</li> </ul>
Grammar & Vocabulary	<ul style="list-style-type: none"> <li>▶ Precise and confident use of linguistic and literary terminology</li> </ul>
Speaking & Listening	<ul style="list-style-type: none"> <li>▶ Participate in structured discussions</li> <li>▶ Use formal and informal discussion to generate ideas</li> <li>▶ Presentations</li> </ul>

## Suggested Route Through

Numbers in the left-hand column refer to stages in the learning process, not to lessons.

<b>STAGE 1</b>	<p><b>WHAT IS A POEM?</b></p> <p>Pages 32-36</p> <ul style="list-style-type: none"> <li>◆ Pupils read a selection of poems, extracts from poems and other texts. They must identify which they think are poems and which are not. They jot down reasons as to why they think each example is or is not a poem. They then draw on their ideas to come up with their own definition of poetry, which they share with the rest of the class.</li> </ul>
<b>STAGE 2</b>	<p><b>WHAT DO YOU LIKE IN A POEM?</b></p> <p>Page 37</p> <ul style="list-style-type: none"> <li>◆ Pupils look through Poetry Plus and select a poem that they personally like. They practise reading it aloud, thinking about why they like the poem as they do so. They then join up with other pupils and listen to each other read the poems they have selected. After doing this, the group makes a list, ‘What we like about poems’. They share these as a class, putting them together to make a list of 10 points that people in the class like about poetry.</li> </ul>

## Suggested Route Through

STAGE 3

### DRAWING ON THE EXPERTS

Pages 37-38

- ◆ Pupils build on their own ideas about poetry by reading a selection of comments from poets themselves. They rank order the comments, then compare their thoughts across the class.

STAGE 4

### WHAT MAKES A GOOD POEM?

Pages 39-40

- ◆ Pupils work with a partner to come up with five criteria that they think make a good poem. They enter their criteria into a chart, as exemplified on page 40, then each choose two poems at random from the *KS3 Poetry Plus* Anthology. They read their poems (four in total) together, applying their criteria to each and giving them a mark, as shown on the chart. They then review their criteria and discuss their thoughts as a whole class.

STAGE 5

### PULLING IT ALL TOGETHER

Pages 41-42

- ◆ Pupils explore a series of statements that add to their discussions in this unit by introducing and reinforcing vocabulary used to talk about poetry. They place the statements in a 'Diamond 9' formation, then discuss their thoughts as a class. Finally, they choose a poem from the *KS3 Poetry Plus* Anthology on their own (or write one) and write a few paragraphs, drawing on the ideas explored in the unit of learning.

### ASSESSMENT TASKS

- ◆ On your own, choose a poem from *KS3 Poetry Plus* that you particularly like. Write a few paragraphs about this poem, focusing on:
  - ▶ What you like about it
  - ▶ What makes it a poem
  - ▶ What makes it a good poem
  - ▶ How it fits in with other ideas explored in this unit
- ◆ As an alternative, you might like to write a poem of your own and write about it in the same way – what you like about it, what makes it good, and so on.



# Critical Literacy

# Freedom

Former US President, Franklin Roosevelt proposed four fundamental freedoms every person in the world should enjoy:

- Freedom of speech
  - Freedom of religion/belief
  - Freedom from fear
  - Freedom from want.
- Thinking about the four freedoms above, consider:
    - In what ways are the characters in the text free/not free?
    - Who in the text enjoys the most freedom? Why?
    - Who in the text has the least freedom? Why?
  - What threatens the freedom of the characters in the text? Do these threats affect some characters more than others? Do the same threats exist for your own freedom?
  - What, if anything, promotes or protects the freedom of the characters in the text? Is this true for you?
  - Which people or organisations are responsible for promoting/protecting your freedom? Does having more freedom mean we have more responsibility? How is this shown in the text?
  - Do you feel you have more/less freedom than the characters in the text? Why/why not?
  - In the text, do any characters have to give up any personal freedom for the wellbeing of the community? Does this ever happen in real life? Is it a good thing?

# Analysing Texts

For use with novels,  
short stories & plays

# Setting

- How effective do you think the writer has been in creating a sense of place? Are there any points where you think the writer has done this particularly well? If so, explain why these are particularly effective.
- What are the different settings in this text? What happens in each setting? Which setting is most significant and why?
- What difference would it make if this text was set somewhere else? For example another country, or a rural rather than urban setting.
- How important is setting to the whole text? Does the setting have a particular impact, or could it be set almost anywhere?
- Is there anything particularly interesting or special about the way setting is used and presented? In what ways is it similar to or different from other texts that explore similar themes and ideas, or that are written in the same genre?
- *Is there anything important that you've noticed about setting that isn't raised on this card? What is it? Why do you think it's important?*
- *Find one or two bullet points from other cards that add to what you have discussed about setting. Explain the connections.*

# Analysing Poetry

# Structure

- What do you think is interesting about the way the poem begins?
- What do you think is interesting about the way the poem ends?
- How does the poem move from beginning to end?
- Are there any significant moments within the poem that change its direction or add new meaning?
- How could this poem be structured differently? What would be the effect of any changes you can think of?
- *Is there anything important that you've noticed about structure in the poem that isn't raised on this card? What is it? Why do you think it's important?*
- *Find one or two bullet points from other cards that add to what you have discussed about structure in the poem. Explain the connections.*



# DIVERSE SHORTS

LITERATURE  
TO PROMOTE  
CRITICAL THINKING



hackney  
learning trust



**EMC**

Publications

## Acknowledgements

Texts selected by Andrew McCallum and James Wright

Written by Andrew McCallum (English and Media Centre) and James Wright (Hackney Learning Trust)

Cover and chapter title pages: Rebecca Scambler, [www.rebeccascambler.com](http://www.rebeccascambler.com)  
(Cover uses 'Wall street art in a public place, Brooklyn, New York' by Chris Barbalis on Unsplash)

Published by English and Media Centre, 18 Compton Terrace, London, N1 2UN

© English and Media Centre, 2018

ISBN: 9781906101510

Printed by Stephens and George Ltd

Thanks to the following publishers, agents, writers and image libraries for granting permission to reproduce copyright material.

*Nineteen Eighty-Four* by George Orwell (Copyright © George Orwell, 1949) by permission of Bill Hamilton as the Literary Executor of the Estate of the Late Sonia Brownell Orwell

MBA Literary Agents Limited for *Tender Earth* by Sita Brahmachari

Hodder and Stoughton for 'Loose Change' from *Six Stories and an Essay* by Andrea Levy

Oberon Books for *Another World: Losing Our Children to Islamic State* by © Gillian Slovo

Canongate Books for 'Brownies' from *Drinking Coffee Elsewhere* by ZZ Packer

Bloomsbury for *Refugee Boy* by Benjamin Zephaniah

From *Orangeboy* by Patrice Lawrence, first published in the UK by Hodder Children's Books, an imprint of Hachette Children's Books, Carmelite House, 50 Victoria Embankment, London imprint

Little, Brown Book Group for the permission to reproduce an extract from *Crongton Knights* by Alex Wheatle

Thanks to the Luithlen Agency for 'The Colour of Humanity' from *Here I Stand* ed. Amnesty (Walker Books) Copyright © 2016 Bali Rai

United Agents for 'My Polish Teacher's Tie' from *Ice Cream* © Helen Dunmore

Walker Books for 'May Malone' by © David Almond from *The Children's Hours* and *The Hate U Give* by © Angie Thomas

Bonnier Zaffre for permission to reproduce extracts from Benjamin Zephaniah's *Terror Kid*

Scholastic Limited for *Looking for JJ* © Anne Cassidy, reproduced with permission of the Licensor through PLSClear

*Stories of Your Life and Others* by Ted Chiang, published by Picador, reproduced with permission of the Licensor through PLSClear.

*Welcome to Nowhere* by Elizabeth Laird published by Pan Macmillan, reproduced with permission of the Licensor through PLSClear

Other images and texts reproduced are either creative commons, licensed for re-use or out of copyright.

*Every effort has been made to trace and acknowledge copyright, but if accidental infringement has been made, we would welcome information to redress the situation.*





# CONTENTS

<b>Guidance for Teachers</b>	<b>4</b>
<b>Introduction for Readers</b>	<b>6</b>
<b>Identity, Diversity and Community</b>	<b>7</b>
Tender Earth, by Sita Brahmachari	8
The Colour of Humanity, by Bali Rai	16
My Polish Teacher’s Tie, by Helen Dunmore	23
Liking What You See, by Ted Chiang	30
<b>Tolerance, Rights and Respect</b>	<b>37</b>
May Malone, by David Almond	38
Loose Change, by Andrea Levy	45
Brownies, by ZZ Packer	52
<b>Justice, Change and Action</b>	<b>71</b>
Terror Kid, by Benjamin Zephaniah	72
Looking for JJ, by Anne Cassidy	82
Orangeboy, by Patrice Lawrence	89
Every Man Dies Alone, by Hans Fallada	108
<b>Democracy, Equality and Responsibility</b>	<b>113</b>
Welcome to Nowhere, by Elizabeth Laird	114
Refugee Boy, by Benjamin Zephaniah	125
Another World, by Gillian Slovo	132
<b>Power, Freedom and Control</b>	<b>139</b>
The Hate U Give, by Angie Thomas	140
Crongton Knights, by Alex Wheatle	144
Nineteen Eighty-Four, by George Orwell	149
<b>Critical Literacy Questions</b>	<b>155</b>

# GUIDANCE FOR TEACHERS

The stories and activities in this collection are designed to promote critical thinking in secondary school students from 11-16. Suitable for English, Citizenship, PSHE and tutor time, it is arranged in five thematic sections, each of which cover key aspects of critical understanding.

Each section moves from what we consider to be the least to the most challenging text. The texts in each share common themes and ideas, as indicated by the section headings, but often they could fit just as comfortably elsewhere in the book.

There are some weighty and challenging issues explored in the texts, so we recommend that you read in advance any that you intend to share with students. In particular, you might like to make note of the following:

- ‘Brownies’ – contains mild swearing and also racially offensive language (used in the context of exploring racism).
- *Orangeboy* – contains descriptions of drug-taking and one instance of swearing on page 97.
- *The Hate U Give* – one instance of mild swearing, plus violence.

The stories do not have to be read sequentially and it is also possible to compare stories across sections. At the back of the book you will find a series of detailed critical literacy questions that you can use with any or all of the texts – and which you might also like to use elsewhere in the curriculum. You can find copies to print off by searching ‘Diverse Shorts’ at [www.englishandmedia.co.uk/publications](http://www.englishandmedia.co.uk/publications)

The activities for each story are set out in the same way following a three-part structure:

- **Connecting to the topic** – unless stated, this is to be done *before reading* the story. It gives students the opportunity to learn a little about the topic they are about to explore further in the story, as well as to reflect on their own existing knowledge and that of their classmates.
- **Connecting to the story** – this provides students with the opportunity to explore an important aspect of the story *after reading*. Lots of the activities require students to draw on skills of empathy, for example by writing in the voice of a character, or of the writer.
- **Connecting to the real world** – also to be done *after reading*, these activities encourages students to place their reading in the context of the wider world around them and, at times, to reflect on how the story has changed their understanding in some way.



# INTRODUCTION FOR READERS

Dear Reader,

Welcome to *Diverse Shorts*, a very exciting publication for two reasons.

First, and foremost, it will introduce you to great writing in the form of short stories and novel extracts. We hope it will encourage you to read the work of the writers further and to seek out others who explore similar themes.

Second, it is designed to make you think critically. This doesn't mean we want you to think negatively; rather, it means we want you to think deeply about what you are reading, asking important questions about why it is written in particular ways, what it is trying to say, and what it might mean to different groups of people. Critical thinking is a key skill as you navigate your way through the modern world. You can apply ways of reading critically that you meet when looking at literature to just about any other text – be it serious or light, online or off, written or visual. So you'll be on your way to becoming an expert in spotting fake news, or working out the real agenda behind material that is not necessarily fake, but which is distinctly biased.

Each piece selected for this anthology deals with an important issue. That's why all of the sub-headings are so weighty. But you can be sure that whether you are reading a piece from 'Identity, Diversity and Community' or 'Power, Freedom and Control', the story comes first. And, as should be the case with a critical thinking approach to literature, your opinions about what you read matter most. The selections are designed to make you think, not to tell you what to think. To help you with this there is a series of 'critical literacy questions' at the back of the book, which carefully take you through the kinds of things you might ask of a piece of writing when exploring it critically.

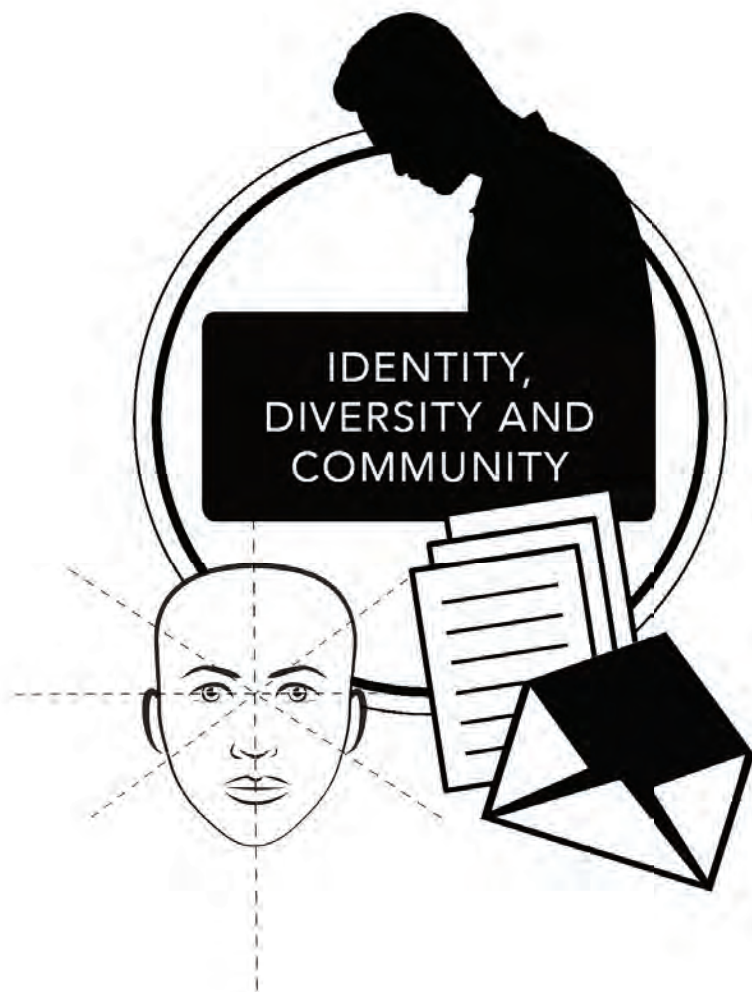
The stories should appeal to you whatever your age. Some are more challenging than others, though, so the most straightforward appear at the start of each section. Several also deal with issues that your teacher might like to talk to you about carefully before you start your reading.

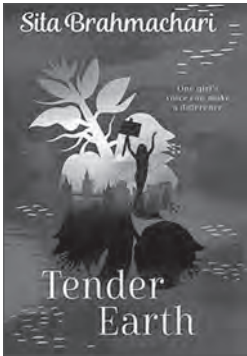
The questions have been chosen with secondary school students in mind, though, so they should be just up your street. And whether they are, or aren't, you should still be asking an important critical question: why do teachers think it is important for young people to read writing like this? If you can answer that question well, then the book has done its job!

Happy reading!

The English and Media Centre and the Hackney Learning Trust







## Tender Earth, by Sita Brahmachari

This extract from a novel focuses on tutor time for Laila during her first day at secondary school.

### Connecting to the topic

- For each concept below, write a sentence or two to summarise what you think it means:
  - Identity
  - Diversity
  - Community.
- Why might a teacher think it's important for young people to learn about these concepts? Can you think of a reason for each?
- Listen to some of your ideas around the class.

### Connecting to the story

- How realistic a picture does this chapter paint of a first day at school? Write down your own thoughts, focusing on the activities the pupils are doing, the way they behave, the teacher, and so on. You might like to think about what is really good about this lesson, or what you might like to change.
- Compare your thoughts round the class.

### Connecting to the real world

- Individually complete a list like the one Laila and her classmates filled in. (So details of Name, Beliefs, Hobbies, Religion, Connected Lands, Favourite Subjects and Languages.)
- Share your lists around the class and discuss what it feels like to give out this information and to hear it from other people.
- What conclusions can you draw about the different backgrounds, identities and interests represented in your class?





## TENDER EARTH

SITA BRAHMACHARI

I check down the list of names in my tutor group. Kez is definitely not on it. After what they said in our transition meeting, I still don't understand why we're not together. Unless... I just can't get the idea out of my head that Kez has somehow made this happen.

You could ask for two people you especially wanted to be with, but the only person I really cared about being with was Kez, so I didn't write down any other names. The only other person I know is a boy called Carlos. He only came to our primary in Year Six and he didn't speak much English then. It's incredible how good he is now though. I think he's Spanish, but I'm not sure. I don't know him that well.

Our tutor's called Mrs Latif. She tells us that she teaches Philosophy and Ethics and a subject called Citizenship, which I've heard Krish talking about. It was his best subject and he was really gutted they didn't do it as an exam. Mrs Latif is explaining why she chose 'Seven Dials' as our tutor-group name:

'Always so many different pathways to explore from the same starting point, or roundabout to be precise! Anyone know where Seven Dials is?'

I've been thinking that at secondary I should speak up more than I used to in primary, especially when I know the answer.

'Well, it's in Covent Garden,' Mrs Latif answers as no one puts their hand up.

Mrs Latif is tall and has a long, slim face with high cheekbones, dark eyes with thick lashes, perfectly sculpted eyebrows and a tiny diamond nose stud. Her lips are painted plum colour and her silvery headscarf is decorated at the side with diamond jewels. She wears a plain black dress and heavy silver jewellery. Her nails are painted the same plum colour as her lips. I love her shoes... they're like brogues but silver. It doesn't seem fair really. If students have to wear a uniform, why don't teachers?

Mrs Latif says she's just started teaching here, and at her old school she taught Religious Education.

'So you will be my philosophy ambassadors here!' she says.

# DIVERSE SHORTS

Above the whiteboard she has a sign mounted on bright blue card,

**This school welcomes  
believers of all religions and none**

I read it over a few times. I think it's a good thing she's written it up there on the wall so everyone knows, because when I watch the news lots of the things in the world where people fight with each other seem to have something to do with what religion they do or don't belong to; what they believe or don't. Mrs Latif takes her black marker pen and makes columns on the board under the headings:

<b>Name</b>	<b>Hobbies</b>	<b>Connected Lands</b>	<b>Languages</b>
<b>Beliefs</b>	<b>Religion</b>	<b>Favourite Subjects</b>	

I didn't think tutor time would be about stuff like this. Mrs Latif goes around the class taking the electronic register. She does it as fast as she can.

'Now. I thought we could start by getting to know a few things about each other! In a minute I'd like you to walk around the class with your notebooks, asking each other questions. I've put a few suggested headings up here to get you started -' she taps the board - 'but you can add whatever categories you like. We're just making a start at getting to know each other. Try to fill in as much as possible for as many people as possible in the time that we've got. In the next few weeks everyone will have met everyone else. Any questions?'

A girl sitting behind me puts her hand up.

'Is belief the same as religion?' she asks.

'This is exactly the sort of question I was hoping for... what's your name?'

'Pari.'

'Hi, Pari.' Mrs Latif thinks carefully before she answers. 'No, actually - I don't think they're the same. They're connected though. It's complicated, but that's the kind of thing we can debate in tutor time. You can also keep an eye out for any news that can feed into our discussions.'

'Excuse me? What does Connected Lands mean?' Carlos asks.

'Make a guess!'

'I'm from Spain, but my family live all over the world...'





## THE COLOUR OF HUMANITY

**BALI RAI**

If I could speak to you again, I would remind you about the park that we played in. Those multi-coloured rubber tiles in the kids' play area, surrounded by bark chips that would get stuck in our shoes. The fence around the perimeter that kept danger away, and us feeling safe. I loved the swings but you were a roundabout fan. We still enjoyed it the same, though, didn't we? I can see your mum sharing gossip with mine, the two of them watching over us, proud and happy.

Remember the other kids from the neighbourhood? My cousins Michael and Joseph, Ruby Khan and Mia McCullough – and so many others whose names I've forgotten. The laughter and the fun, and the sun shining over the holidays. Going home tired and sweaty, our fingers sticky from melted ice lollies. It's like a different world now, isn't it? Just a dream that we once shared. Maybe you saw something else in those images, something that didn't include me. Or was it later that we stopped being the same? I guess I'll never know.

I'd offer you my food, if I could see you again, like I did every time you came for tea. Fish fingers and chips, and those tinned peas that my mum always kept in the cupboard. You loved putting tomato ketchup on yours – smothering everything in it until your food was floating in a bloody lake. You'd get your fork and smear a chip around the plate, making patterns in the sauce. Call it painting. Mum used to say you'd become one of them modern artists, like that man who cut the shark in half, or that Banksy fella. Something avant-garde, she said, and we didn't know what she meant – looked it up on my laptop.

You never took my food though, did you? I didn't like ketchup. I used to dollop mayonnaise on my plate, and you'd pull that face, like there was a really bad smell in the room. Mayo, you'd say, sounding just like your nan. *Ma-yo? How can you eat that muck?* you'd ask. *It looks like sick.* And I'd just grin, spear a chip and wave it at you. Ketchup and mayo – that's who we were. Only, underneath the sauce, our food was the same. *We were different, too – came out of different bottles, your mum said – but it didn't mean anything at all. We were always the same. Always.*





# KS3 POETRY PLUS

# KS3 POETRY PLUS

Written by Kate Oliver, Barbara Bleiman, Lucy Hinchliffe, Andrew McCallum and Lucy Webster

Edited by Barbara Bleiman and Andrew McCallum

Cover and chapter titles: Rebecca Scambler, [www.rebeccascambler.com](http://www.rebeccascambler.com)

English and Media Centre, 18 Compton Terrace, London, N1 2UN

© English and Media Centre, 2018

ISBN: 978-1-906101-59-6

Printed by: Stephens and George

**Thanks to the staff and students at St Michael's, High Wycombe, in particular teachers Richard Long and Emily Hansbury and student Naomi-Lee.**

With thanks to the following publishers, agents and picture libraries for permission to reproduce copyright material:

Miss Charlotte Brown by Felix Jung, Creative Commons license. Politicians from Plum written by Hollie McNish, published by Picador Poetry © Hollie McNish. Carcanet Press for Edwin Morgan – The Lochness Monster's Song; Sophie Hannah – Trainers All Turn Grey; Animals by Frank O'Hara, Carcanet. Sonnet (inspired by Sonnet 22) by Wendy Cope, by kind permission of United Agents. Permission for the use of three (3) lines from THE EARLIEST ENGLISH POEMS, translated by Michael Alexander (Penguin Classics 1966, 3rd edition 1991) Copyright © Michael Alexander, 1966, 1977, 1991. Inua Ellams for Dear Tina, Summit of flight, Ghetto van Gogh, Directions and video performances, with kind permission. Still I Rise by Maya Angelou from The Complete and Collected Poems, Virago 1994, reproduced by permission of Little Brown Group. Maryam Hussein: The Weight from Beautiful Like a Traffic Light, by kind permission of the Arvon Foundation and Lillian Baylis Technology School. Julius Chingono: As I Go, by permission of Irene Staunton (Weaver Books) on behalf of the author. Langston Hughes: Harlem (2) from THE COLLECTED POEMS OF LANGSTON HUGHES, published by Alfred A Knopf Inc, by permission of David Higham Literary, Film and TV agents. Inuit poem – v2, published in Nature and Identity in Cross-Cultural Perspective - GeoJournal Library 48 A. Buttimer (editor), L. Wallin (editor) p. 196-197 Publisher: Springer. I got 99 problems (video performance), by kind permission of Harry Baker. FAM (video performance) by Caleb Oluwafemi, by kind permission of Harry Baker. Peters Fraser & Dunlop Ltd for 'Only One of Me' by James Y Berry. Time Does Not Bring Relief by Edna St Vincent Millay Copyright 1931, © 1958 by Edna St. Vincent Millay and Norma Millay Ellis. Reprinted with permission of Elizabeth Barnett and Holly Peppe, Literary Executors, The Millay Society. City Lights Publishing and the Estate of Frank O'Hara for Lara Turner Has Collapsed by Frank O'Hara from Lunch Poems (City Lights, 1964). Hijab Scene No. 7, in E-mails from Scheherazad, by Mohja Kahf, Gainesville: University Press of Florida, 2003, pp.39. Reprinted with permission of the University Press of Florida. Robert Frost: Acquainted with the Night, The Road not taken, Nothing Gold Can Stay, Dust of Snow, by permission of Penguin Random House UK; Kate Wakeling and the Emma Press for The Instruction from Moon Juice, © Kate Wakeling and the Emma Press. Brian Bilston for Refugees and Love in the Time of Cauliflower. Faber and Faber Ltd for Maighdean Mara from Wintering Out by Seamus Heaney. 'Directions' from The Art of Drowning by Billy Collins, © 1995 Reprinted by permission of the University of Pittsburgh Press; 'the parents anniversary' by Lucy Thynne the winning entry to Foyle Young Poet of the Year Award 2017 was first published by The Poetry Society Run ([poetrysociety.org.uk/competitions/foyle-young-poets-of-the-year-award/](http://poetrysociety.org.uk/competitions/foyle-young-poets-of-the-year-award/)).

*Every effort has been made to trace and acknowledge copyright, but if accidental infringement has been made, we would welcome information to redress the situation.*

## CONTENTS

Foreword for Teachers	4
Using KS3 Poetry Plus	5
Introduction for Pupils	6
Ten Things to do with a Poetry Anthology	7
What Is a Poem?	31
Say It Out Loud!	43
The Choices Poets Make	59
Lost in Translation	79
Study of a Poet: Robert Frost	91
Poets Speaking Out	107
Poems on the Theme of Love	125
Study of a Poet: Inua Ellams	145
<i>KS3 Poetry Plus Anthology</i>	169
Appendix	221

## Foreword For Teachers

When poets and critics try to say what poetry is, they search for words to express its difference from other literary forms and other kinds of writing, the qualities that make it special. They use phrases like 'language made strange' or 'musical thought' or 'thoughts that breathe, and words that burn.' In teaching poetry to young people, it is important that this specialness is both experienced and understood by them – not just to help them to think about poetry in the ways that will ultimately support them in writing about poetry in exams but also to allow them to experience poetry in rich, rewarding and authentic ways. Poems are not like prose, nor are they written by poets in order to 'exemplify' poetic devices, such as alliteration, onomatopoeia, or enjambment. Poems are complex, they revel in multiple meanings and plays on words, on their connotations and associations, on playing with poetic conventions and creating subtle patterning of ideas, sounds and visual layout.

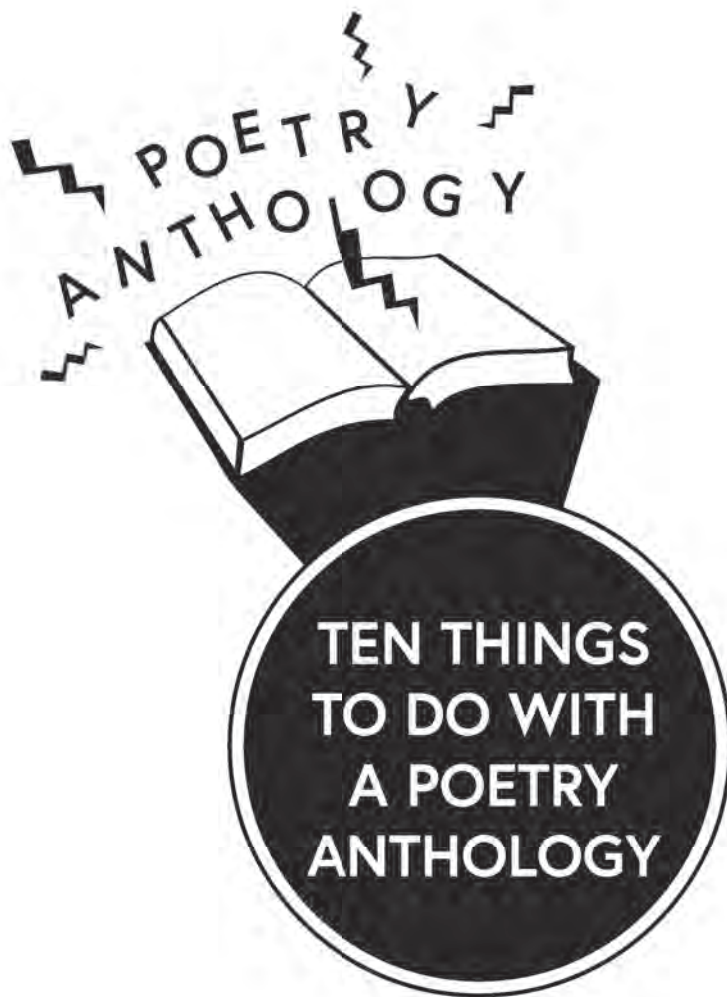
This book is written with these ideas in mind. The aim is to allow students to experience poems, enjoy them, learn more about how they work, discover the range of choices that poets make and develop the conceptual understandings (and associated literary vocabulary) to be able to think, talk and write about poetry in sensitive, sensible, honest and illuminating ways. Literary terms and concepts are taught along the way and students are encouraged to be selective and make judgements about what is of most interest in the poems they are encountering.

The book includes many opportunities for students to write poetry themselves. Sometimes, this is in order to understand more about how poems work and it might involve just a brief experiment, such as writing a few lines before or during an activity on a poem. Trying something out for yourself, making tiny little word changes, or writing before reading a poem can give valuable insight into the choices a poet has made. Sometimes, the writing of poems is for its own sake, though. Writing poetry has, historically, had an important place in the English curriculum, for good reason. It offers opportunities for self-expression. It provides a context for developing language in a condensed, intense, language-rich form in which every word and every grammatical choice counts. It provides scope for drafting, re-drafting, discussion of choices, performing and sharing. It gives students a taste of writing in a form that is becoming increasingly popular among young adults and gives them an entry into a literary world beyond the classroom.

While the nine units are each designed to be studied as a chunk, for instance over a few weeks, across Years 7-9, the ten activities that open the book are rather different. They offer scope for an individual lesson or two, from time to time, sprinkled throughout the Key Stage, to allow students to range across a collection of poems in more open-ended ways. This is a different kind of experience of poetry – freer, more exploratory, with reading for pleasure and thinking for yourself at the heart of the lessons. Organising the curriculum in chunks has many practical advantages but it means that students' encounters with poetry involve long gaps between each one. The 10 activities mitigate this and offer opportunities to refresh students' memories, revisit literary concepts and keep the poetry pot on the boil, while other work is being done.

Finally, we have looked for fresh angles, interesting poems that aren't necessarily the staples of published poetry resources, and ways of approaching poems that will teach particular aspects and ideas, rather than just 'here's another poem, here's another activity'. We hope that this will bring an exciting and invigorating new set of approaches that will lead to students feeling not only well-informed about poetry but also confident and enthusiastic about reading and writing about it.

*Barbara Bleiman*





### 1. Share With Your Class

Your teacher may start this lesson by reading to you a short poem they particularly like, then telling you a bit about what is special for them about the poem and their thoughts and feelings about it.



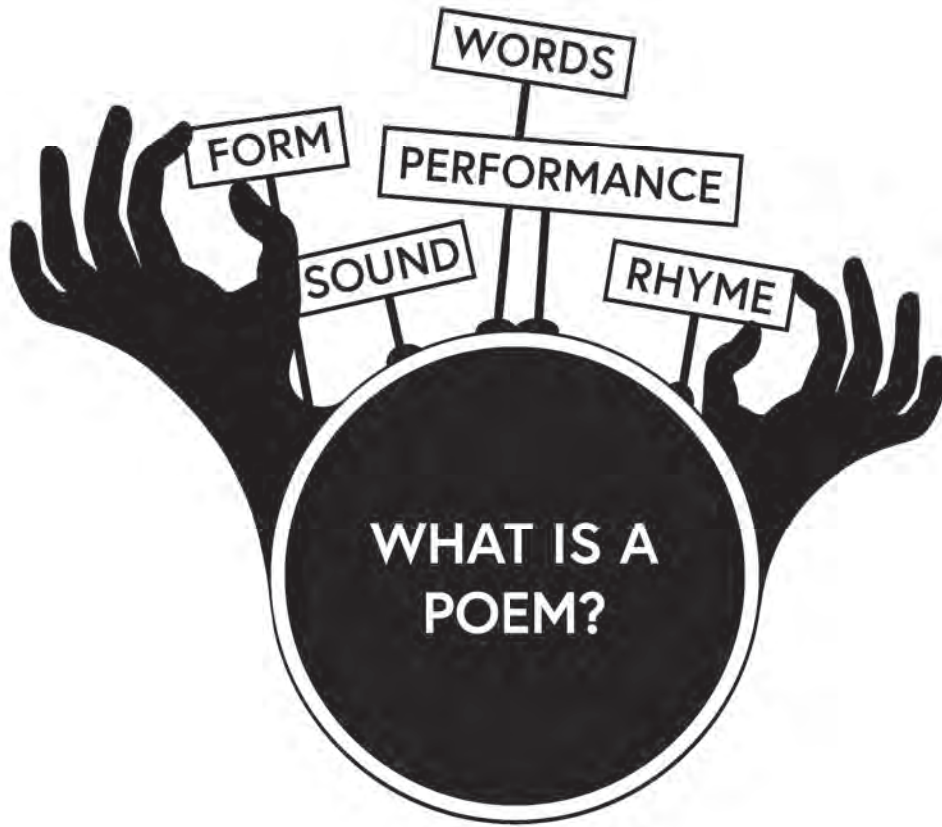
#### Stage 1

##### Choose a poem of your own

- On your own look through the poems in the Anthology section at the back of this book (see pages 169-220).
- Find one that you specially like. Take your time to choose. Don't be put off if you don't understand everything about it.

Think about:

- ▶ What you like about it – what made you choose it
  - ▶ What interests or puzzles you
  - ▶ What you think is special about it
  - ▶ Any questions you have about it that you want to ask of other members of your group.
- Jot down a few notes on these things.

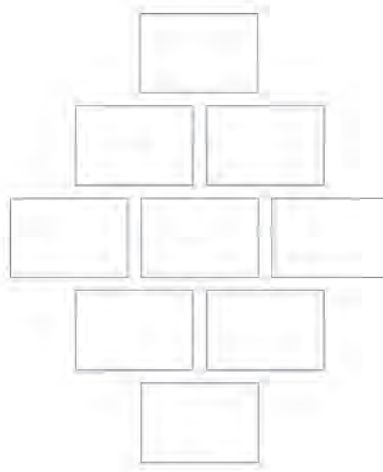




## What Is a Poem? On Reflection...

In this unit you have read a number of different poems and thought about what poems are, based on your own ideas and those of a range of poets. This final activity gives you the opportunity to reflect on the work you have done, as well as summarising some ideas that might be useful when working through the rest of *KS3 Poetry Plus*.

- In a small group create a Diamond 9 pattern using the statements on page 42, placing the statement you agree with most at the top. You will have discussed ideas like this when working your way through the unit, but there might be new ones too.
- Discuss your Diamond 9 formation with the rest of the class, explaining your decisions.



## Pulling Together Your Thinking

- On your own, choose a poem from the Anthology (pages 169-220) that you particularly like. Write a few paragraphs about this poem, focusing on:
  - ▶ What you like about it
  - ▶ What makes it a poem
  - ▶ What makes it a good poem
  - ▶ How it fits in with the ideas you have explored in this unit.

(As an alternative, you might like to write a poem of your own and write about it in the same way – what you like about it, what makes it good, and so on.)



molestum est tēque nōn  
rogāmus pauca verba Māternō  
in aurem sic ut audiat sōl us.  
ille trīstium lacernārum  
baeticātus atque anphaeātus,  
coccinēus sēs e s s e.  
am ethysti cat  
la mper  
fuscōs cō mōrē s.  
rogābit un hollem.  
lavāmus sursum.  
spectat oculis severantibus  
mentulās videt labrīs.

LOST IN  
TRANSLATION

### Reading Different Translations

Below is a French poem. Two English translations of it are included on page 85.

- In pairs, read the French poem out loud. Do not look at the English versions at this point, even if you don't know any French. Try to come up with two interesting things you can say about this poem even if you don't understand it!
- Next read the two different translations of the French poem and discuss the following with your partner:
  - ▶ What are the differences between the two translations?
  - ▶ Do the differences change the meaning or effect of the poem?
  - ▶ Which do you prefer and why?
- Try to write your own version of the poem that improves on the two translations. You can borrow from both, change words and word order, and so on.
- Listen to a selection of your new translations round the class.
- Finally, discuss as a whole class the following question:

When translating a poem, is it more important to stick as closely as possible to the original language and form, or to write a good poem, even if the meaning of the original changes?

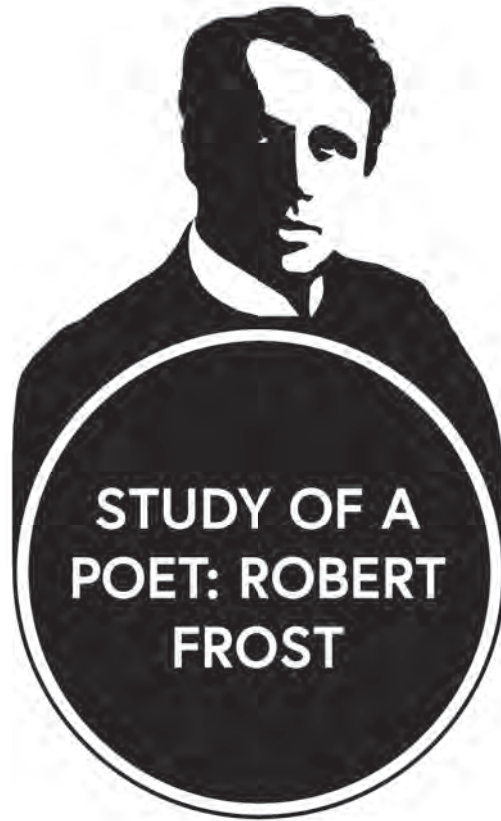
#### Les Roses de Saadi

J'ai voulu ce matin te rapporter des roses;  
Mais j'en avais tant pris dans mes ceintures closes  
Que les noeuds trop serrés n'ont pu les contenir.

Les noeuds ont éclaté. Les roses envolées  
Dans le vent, à la mer s'en sont toutes allées.  
Elles ont suivi l'eau pour ne plus revenir;

La vague en a paru rouge et comme enflammée.  
Ce soir, ma robe encore en est toute embaumée...  
Respires-en sur moi l'odorant souvenir.

*Marceline Desbordes-Valmore*



## The Road Not Taken

The poem you are going to explore next is probably Robert Frost's most famous. It offers real insight into how his poetry can look very simple on the surface, while conveying deep messages underneath.

## The Road Less Travelled

You may have come across a famous quotation from the poem you are going to read: 'The one less travelled', although it is usually quoted as 'the road less travelled'. 'The road less travelled' is the title of eight different music albums. It has been used in a voiceover for an advert about a man making a good choice about which car to buy. It is the name of a travel company. It has been taken as the title of several books such as:

### *The Road Less Travelled* by Bill Bryson

Here is an extract from the blurb on the book cover.

'Avoid crowded tourist hotspots and discover the lesser-known wonders of the world with this beautifully illustrated guide to off-the-beaten-track sights, experiences and destinations.'

### *The Road Less Travelled* by Morgan Scott Peck

Here is an extract from the blurb on the book cover.

'A self-help book about embracing rather than avoiding life's difficulties.'

- As a class, discuss what the phrase 'the road less travelled' might mean and why the quotation has become so popular.





## POETS SPEAKING OUT

Poems can be about big, political issues and how they affect society, or about personal issues and how they affect an individual, or both.

In this section you are going to look at poets expressing strong opinions about big issues, sometimes in quite a personal way. First you will focus on one poem in close detail to establish some initial ideas. Then you will use what you have learned to range across several poems in a more independent way. You will have the chance to write a poem of your own and to do some extended critical writing.

### A Close Focus on a Single Poem

#### 'Still I Rise', by Maya Angelou

As you work on Maya Angelou's poem 'Still I Rise', keep written notes to keep track of how your understanding develops.

#### Developing a reading

- Either listen to Maya Angelou reading 'Still I Rise' on YouTube or listen as your teacher reads the poem. If you listen on YouTube, be aware that Maya Angelou performed this poem many times over the years and sometimes made changes to the version on pages 110-111.
- Working on your own, read the poem on pages 110-111. Use some of the prompts on page 109 to help you to make written notes, recording your thoughts about the poem. (Choose whichever prompts help you to think about the poem and express your ideas about it. Don't just work through them as a list, saying very little about each one.)
- Work in a group of three or four. Use the same prompts (page 109) to have a discussion about the poem.

#### Tone of voice

- As a class, discuss which of the different tones of voice listed on page 109 you might expect people to use when speaking out on an issue they feel strongly about and which you would not expect them to use.
- Which tone, or tones of voice, do you think Maya Angelou uses in 'Still I Rise'? Does it change, or is it consistent throughout the poem? Do any lines in particular contribute to that tone?



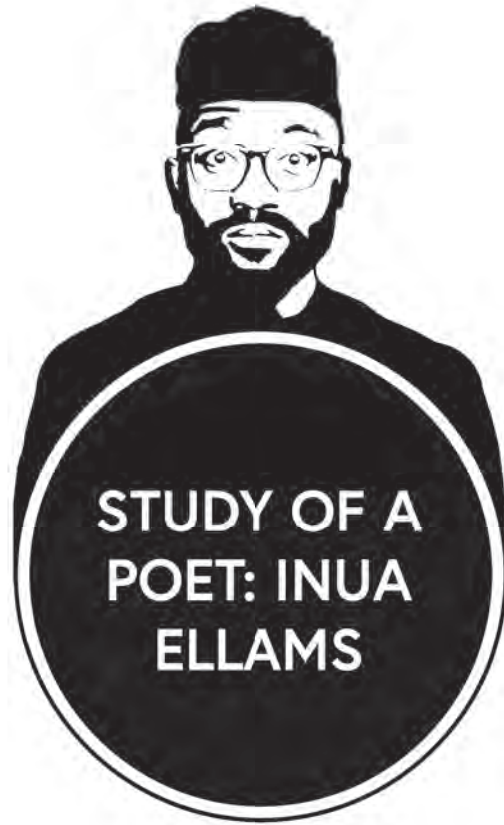
### Investigating the Two Poems You Voted On

- ▶ First, you are going to explore each poem in more detail, as a whole class.
- ▶ Then, you are going to pool ideas about what makes each one special in relation to each other.
- ▶ Finally, you are going to draw on everything you've discussed to write a comparison between the two poems.

#### The First Poem

- In pairs or threes, read the poem. Think about it in terms of:
  - ▶ **The subject and the angle taken**, for example poems about love and poems describing a loved one
  - ▶ **Tone**, for example poems which are serious and those which are light-hearted or those which seem happy and those which seem sad
  - ▶ **Type of language**, for example poems that sound conversational and those which sound poetic or those which use language in conventional ways and those which do something unusual
  - ▶ **Use of imagery**, for example those which use poetic techniques such as similes and those that don't
  - ▶ **Voice**, for example poems written in the first person (I'), or those which address a listener ('you') or even simply poems where there is something unusual or striking about the voice.
- Now choose three ideas to bring to a whole class discussion:
  - ▶ The one thing that you think is most special and interesting about this poem and how it deals with the theme of love (for example, something to do with the tone, use of imagery, voice or something else)
  - ▶ One thing that you really like about the poem
  - ▶ One thing that you'd like to ask your teacher and/or classmates about the poem. It should be something that you wish you could make more sense of, or think might raise interesting ideas in discussion.
- Talk about the poem as a whole class, by getting different groups to raise their ideas and questions for discussion.





## STUDY OF A POET – INUA ELLAMS

In this section you will study several poems by the same poet and have the opportunity to explore what's special about his approach to poetry. Inua Ellams writes poems and plays and is also a performer, graphic artist and designer. He was born in Nigeria in 1984 and sees himself as a poet of the hip hop generation. You will have a chance to think about how these things have influenced his poetry.

You can watch Inua Ellams reading his poetry on the EMC website.



### 'Dear Tina'

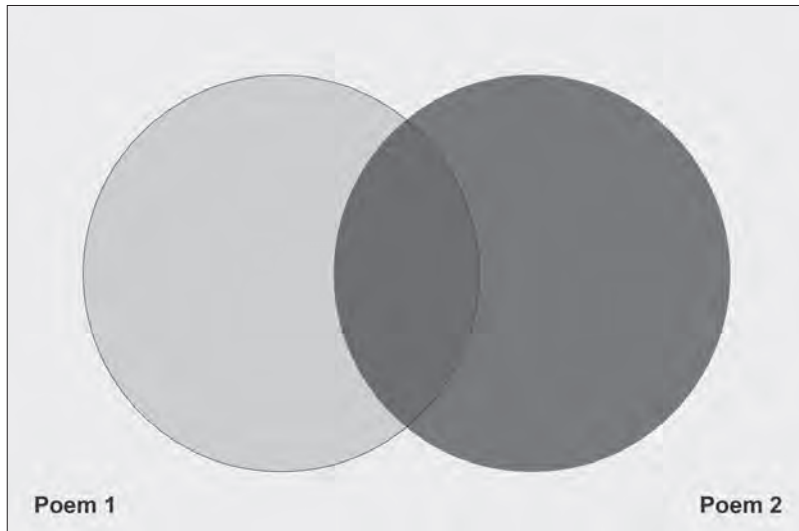
#### Making Predictions

All the words and phrases on page 147 come from the same poem.

- Share out the word collections in groups of three or four around the class.
- In your group, read the words you have been allocated and share your first impressions and ideas. For example, why might these words have been grouped together? What do the words make you think or feel? What do you notice or find interesting?
- In your group, make some predictions about the poem these words came from. For example, where and when it might take place? Who and what it is about? (Bear in mind that your ideas might change a lot when you hear more words from the poem, and then see the poem itself.)
- Share ideas across the class about your different word collections.
- As a class, make some new predictions now that you have heard about a wider range of words and phrases from the poem.

## Author Study – On Reflection

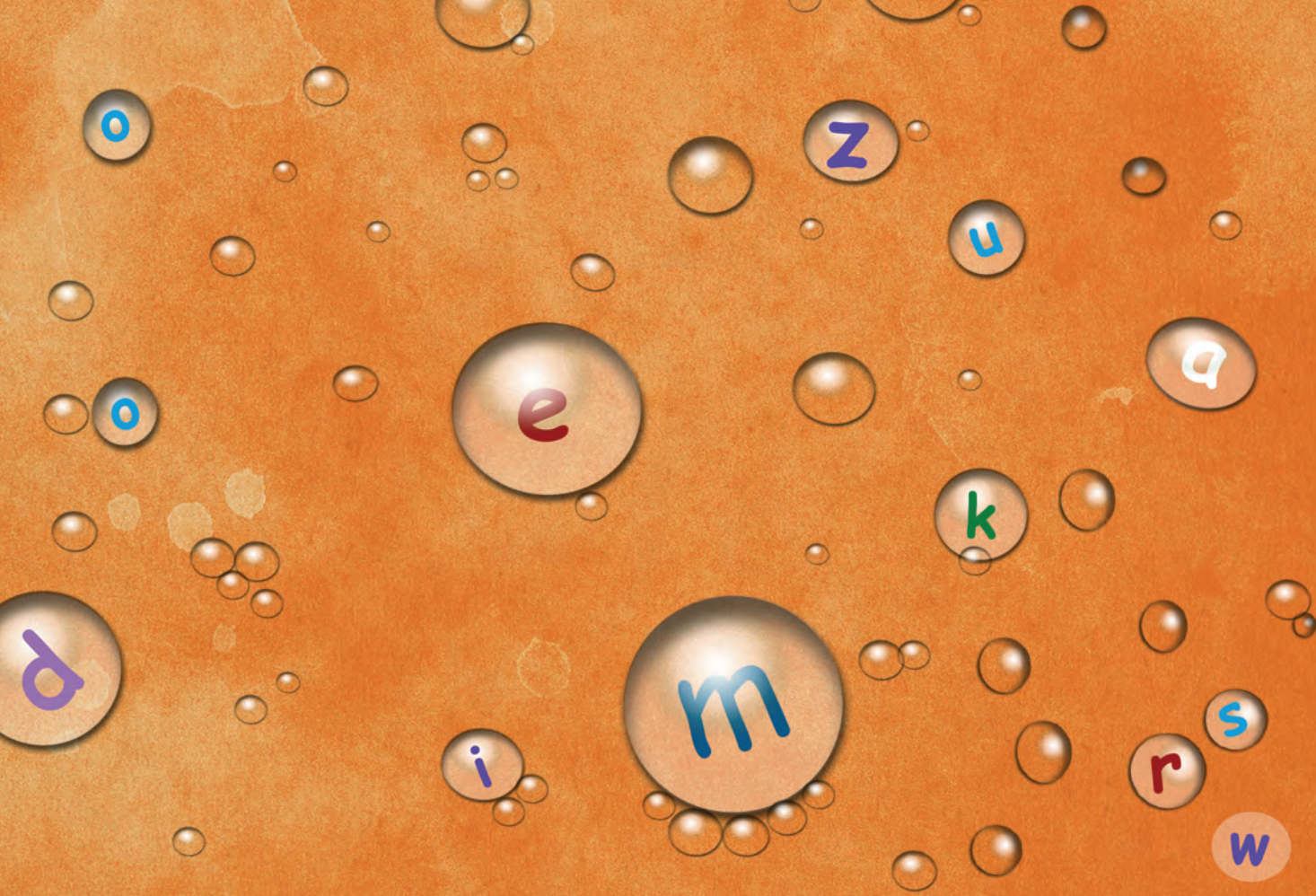
- Working with a partner, choose two poems from this section to reflect more broadly on Ellams' style.



- With your partner, draw a Venn diagram like the one below.
- With your partner, discuss the features below and decide where to put them on your Venn diagram – in one circle if Ellams uses this feature in one poem only, in the overlap in the middle if this is something the poems have in common, outside the circles if you don't think this statement applies to either poem.

Features	
A. Draws from personal experience	I. Doesn't use regular rhythm or rhyme
B. Talks about big, global issues	J. Contains dialogue marked with slashes (/)
C. Seems to be addressing someone the speaker knows	K. Influenced by his Nigerian experience and culture
D. Uses echoes and repetitions	L. More like prose
E. Uses humour	M. Contains lots of conventional poetic features
F. Remixes	N. Uses everyday language
G. Has an urban setting	O. Tells a story
H. Uses imagery	





**KS3  
LANGUAGE  
LABORATORY**



# KS3 LANGUAGE LABORATORY

Written by Dan Clayton and Andrew McCallum,

with Barbara Bleiman and Jenny Grahame

Edited by Andrew McCallum and Kate Oliver

Cover and illustrations: Rebecca Scambler, [www.rebeccascambler.com](http://www.rebeccascambler.com)

Video material filmed and edited by Tim Partridge

English and Media Centre, 18 Compton Terrace, London, N1 2UN

© English and Media Centre, 2018

ISBN: 978-1-906101-60-2

Printed by: Stephens and George

## Acknowledgements

Thanks to Alex Wheatle, Sita Brahmachari and Lola Okolosie for generously agreeing to be interviewed, to all those who contributed their accents for 'Pride and Prejudice' and to Dr Rob Drummond.

With thanks to the following publishers, agents and picture libraries for permission to reproduce copyright material:

Shut up! Geezer who runs Essex school is like 'pupils must stop speaking as if they were in Towie' by Joseph Curtis (freelance writer), Originally published in: MailOnline 23/04/2016 with permission; The Red Wheelbarrow from The Collected Poems of William Carlos Williams, Volume I, 1909-1939, edited by Christopher MacGowan. Copyright 1938 by New Directions Publishing (Reprint 1992), with permission of New Directions Publishing (digital rights) and Carcanet Press Limited (print rights); Stan Carey: There's nowt wrong with dialects, nothing broke ass about slang, 03 May 2016, [theguardian.com](http://theguardian.com) Copyright © Guardian News & Media Ltd 2018; Emoji poem by Brian Bilston, with kind permission; Lola Okolosie: [Oyinlola Okolosie] May's education policies are Fawltly – so how about these instead, 30 May 2017, [theguardian.com](http://theguardian.com), copyright Guardian News & Media Ltd 2018; Hannah Jane Parkinson: Jennifer Lawrence's dress is – shock – not a symbol of feminism, [theguardian.com](http://theguardian.com), 22 February 2018, Copyright Guardian News & Media Ltd 2018; Amir and George by Sita Brahmachari: published in I'll Be Home for Christmas (Stripes Books), by kind permission of Stripes Publishing; Extract from Crongton Knights by Alex Wheatle, courtesy of Little, Brown Book Group; Press Association for Britain Red Sparrow Photo Call Photo by Joel C Ryan/Invision/AP.

*Every effort has been made to trace and acknowledge copyright, but if accidental infringement has been made, we would welcome information to redress the situation.*

# CONTENTS

<b>For Teachers</b>	<b>4</b>
▶ Foreword	4
▶ Using <i>KS3 Language Laboratory</i>	4
<b>Introduction for Pupils</b>	<b>6</b>
<b>Literature and Language</b>	<b>7</b>
▶ Writers' Choices	7
▶ The Power of Voice	23
▶ Text Transformations	51
<b>Vocabulary, Grammar and Punctuation</b>	<b>67</b>
▶ Evolving Language	67
▶ Newsdesk!	83
▶ The Language Laboratory	99
<b>Standard English</b>	<b>113</b>
▶ Standard!	113
▶ Pride and Prejudice	127
▶ Skool Rools!	141
<b>Appendix</b>	<b>157</b>

# 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



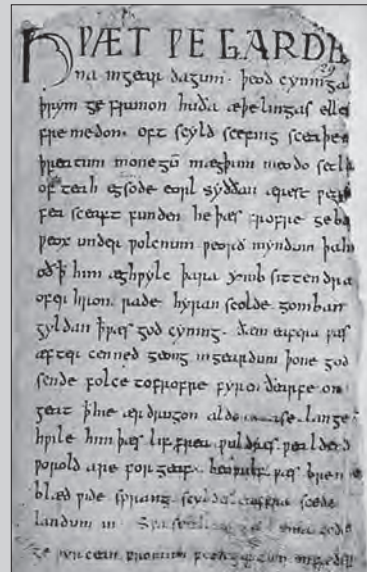
People spoke words thousands of years before they were first written down – so there was no such thing as punctuation in the early evolution of language. Punctuation is needed in written texts, though, to guide the reader through what is going on. Writers, unlike speakers, can't use gestures and change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

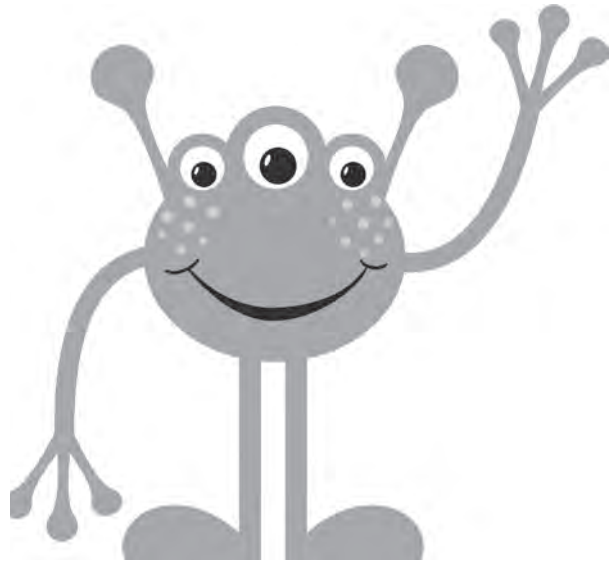
- ▶ Why it's time for [insert football manager's name here] to go
- ▶ The truth about school uniform
- ▶ Why [insert name] is the best place to live in Britain
- ▶ Why hospitals need more money
- ▶ Give schools the freedom to teach what pupils want.

### 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.





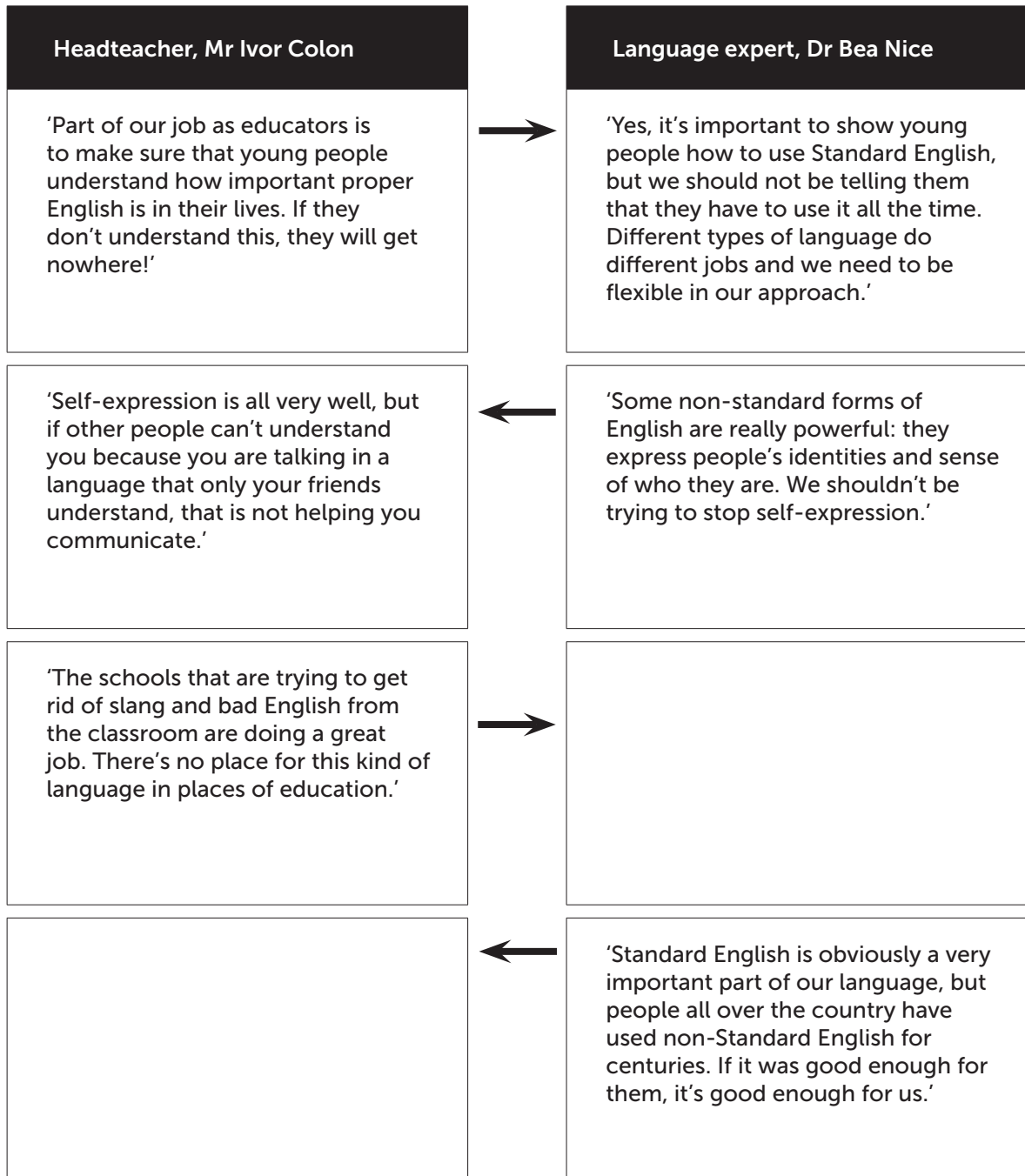
## Events on the timeline cards

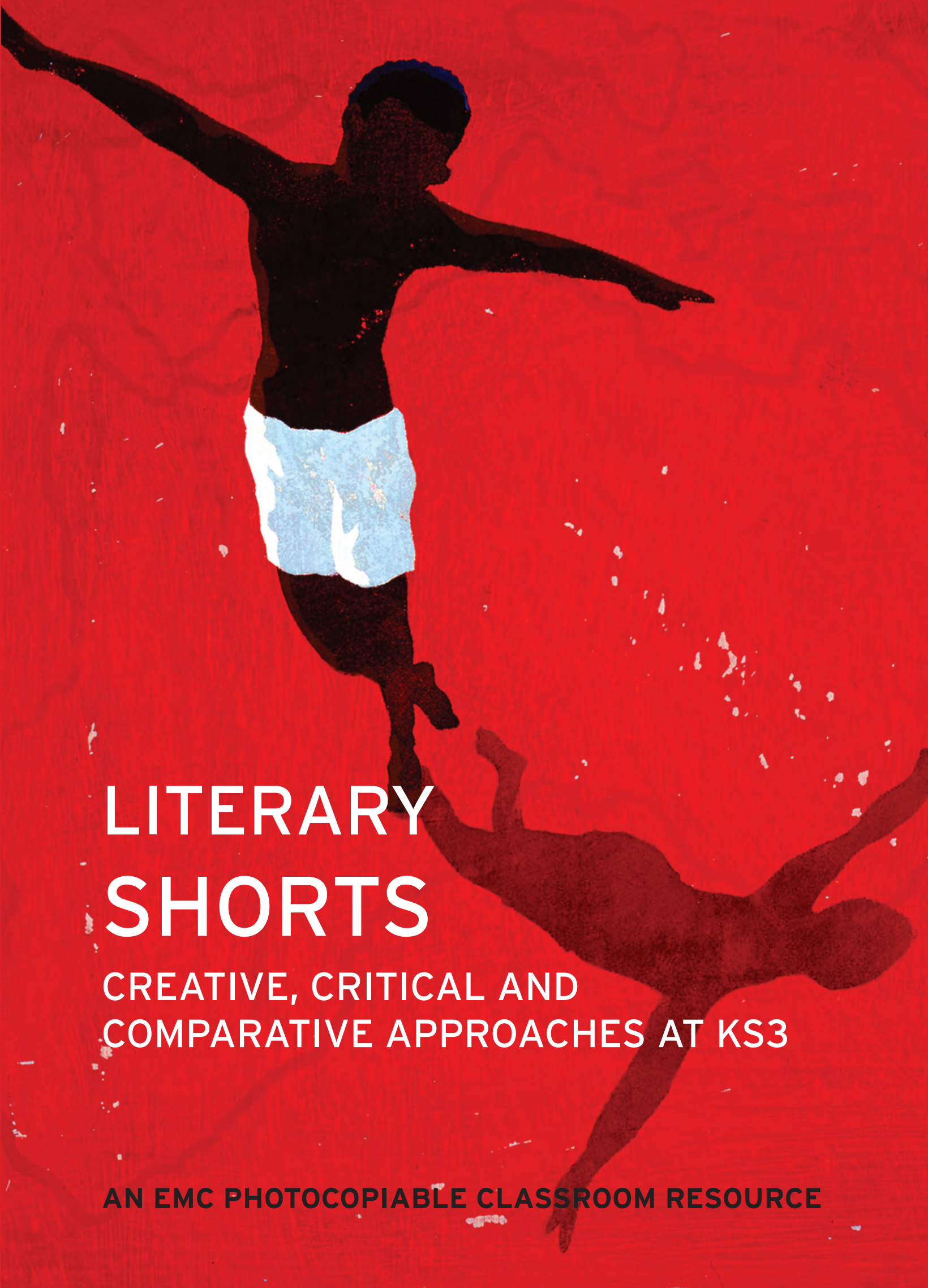
A. First TV broadcast in the world	B. First spelling guide in UK
C. First printing press in the UK	D. First English settlement in America
E. First telephone call	F. First wood-cased pencil invented
G. First Bible translation in English	H. First newspaper printed in UK
I. First dictionary published in 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?





# LITERARY SHORTS

CREATIVE, CRITICAL AND  
COMPARATIVE APPROACHES AT KS3

AN EMC PHOTOCOPIABLE CLASSROOM RESOURCE

# ACKNOWLEDGEMENTS

Written and edited by Andrew McCallum and Kate Oliver

Published by the English and Media Centre, 18 Compton Terrace, London, N1 2UN

© 2014

ISBN: 978 1 906101 33 6

Printed by: Stephens and George Ltd

CD duplicating: Brown and Michael Ltd

Cover: Andy Bridge/Alamy

Thanks to Matt McHugh for trialling and commenting on draft material, to Stephen Donovan, Pam Dix and Sue Adler for advice on selecting short stories, to Barbara Bleiman and Lucy Webster for advice and editing, and to teachers attending KS3 courses at the English and Media Centre in 2013-14.

**Thanks to the following writers, publishers, agents and estates for giving permission to reproduce copyrighted material:**

Paz Literary Agency for 'Two Words' in Isabel Allende, *The Stories of Eva Luna* Penguin Books 1991 and 'One of These Days' in Gabriel Garcia Marquez in *No-One Writes to the Colonel*; English Translation © 1968 by Harper and Row, Publishers Inc New York; Houghton Mifflin Harcourt for 'The Third-Floor Bedroom' © 2011 Kate DiCamillo in *The Chronicles of Harris Burdick* first published in USA 2011 by Houghton Mifflin Harcourt Publishing Ltd Illustration © 1984 Chris Van Allsburg; Jamila Gavin, 'Paradise Carpet' from *Out of the Shadow* (1 Nov 2002) reproduced by permission of Egmont Books, London; The Marsh Agency for Yasar Kemal 'The White Trousers' © 1968 Yasar Kemal in *Anatolian Tales* Published by Writers and Readers Publishing Cooperative Society Ltd 1983 © 1968 in English translation by William Collins and Sons & Co Ltd London; Joe R. Lansdale & Baror International, Inc. for 'Dog, Cat, and Baby', by Joe R. Lansdale; David Higham for G. McCaughrean: 'The Gulf' © Geraldine McCaughrean 1999 published in *Dare to be Different: a celebration of freedom in association with Amnesty International* Bloomsbury Children's Books, 'The Flowers', in Alice Walker, *The Complete Stories* Phoenix Paperbacks (2005) and 'The Hitch-hiker', in Roald Dahl, *The Complete Short Stories Vol. 2* Penguin Books (2013); Felicity Bryan Agency and Meg Rosoff © 2006 Meg Rosoff for 'Resigned' first published in *Shining On A Collection of Stories in Aid of the Teen Cancer Trust* (Delacourte Press, an imprint of Random House Children's Books, a division of Random House Inc New York; Penguin for Updike, John, 'Oliver's Evolution' from *Licks of Love Short Stories and Sequel*, (Hamish Hamilton, 2000) copyright © John Updike, 2000; Press Association for 'Very Short Short Stories' published in *The Guardian* March 2007; The Marsh Agency for Ngugi wa Thiong'o 'The Return'; Jean Rhys 'I Used to Live Here': the rights are held by Jean Rhys Ltd, and all copying in whatever format is prohibited without prior written consent of the copyright holder; Copyright © William Trevor, 'Mrs Silly' from William Trevor: *Collected Stories (Volume I)*, Viking Press, Penguin Group, 2009. Reproduced with the kind permission of Johnson & Alcock Ltd.

# CONTENTS

<b>For Teachers</b>	<b>5</b>
1. Teachers' Notes	6
2. Teaching Routes using the Publication	7
3. Suggested Groupings	10
<b>Section A: Introducing Key Features of Short Stories</b>	<b>13</b>
1. What is a Story?	14
2. Thinking about how you Read	20
3. Language in Stories	24
4. Character	27
5. Plot and Structure	31
6. Suspense and Tension	35
7. Narrative Voice and Point of View	38
8. Setting	42
9. Genre	47
10. Themes	51
11. How Different Readers Respond	53
12. Short Stories: the Technical Terminology	56
<b>Section B: Comparative Thinking</b>	<b>59</b>
1. Continuum Lines	60
2. Venn Diagram Comparisons	62
3. Comparison Cards: Key Features	65
4. Comparing Characters	68
5. Comparing Theme in 'Mrs Silly' and 'Resigned'	70
6. Comparing Two Stories: 'The Flowers' and 'I Used to Live Here Once'	73

<b>Section C: How to Write an Essay</b>	<b>77</b>
1. How to Write an Essay in Six Steps	78
2. Writing about Endings: a Comparative Essay	85
<b>Section D: Work on the Individual stories</b>	<b>88</b>
The Diamond Necklace, by Guy de Maupassant (1884)	89
A Matter of Fact, by Rudyard Kipling (1892)	92
Subha, by Rabindranath Tagore (1898)	97
The Open Window, by Saki (1914)	100
A Cup of Tea, by Katherine Mansfield (1922)	104
Old Mrs Chundle, by Thomas Hardy (1929)	107
One of These Days, by Gabriel Garcia Marquez (1962)	113
The Return, by Ngugi Wa Thiong’o (1965)	117
The White Trousers, by Yaşar Kemal (1968)	119
The Flowers, by Alice Walker (1973)	123
Mrs Silly, by William Trevor (1975)	125
I Used to Live Here Once, by Jean Rhys (1976)	130
The Hitch-hiker, by Roald Dahl (1977)	132
Two Words, by Isabel Allende (1989)	139
Oliver’s Evolution, by John Updike (1998)	144
Dog, Cat, and Baby, by Joe R. Lansdale (1999)	147
The Gulf, by Geraldine McCaughrean (1999)	152
The Paradise Carpet, by Jamila Gavin (2002)	157
Resigned, by Meg Rosoff (2011)	163
Happily Ever After, by Barbara Bleiman (2011)	167
The Third-floor Bedroom, by Kate DiCamillo (2011)	171

# SUGGESTED GROUPINGS

## Length of story

### Shorter stories

The Open Window  
I Used to Live Here Once  
Oliver's Evolution  
Dog, Cat, and Baby  
The Flowers  
One of These Days

### Longer stories

The Diamond Necklace  
A Matter of Fact  
Old Mrs Chundle  
Mrs Silly  
The Hitch-hiker  
Resigned

## KS3 National Curriculum categories

### Pre-1914 literature

The Diamond Necklace (1884)  
A Matter of Fact (1892)  
Subha (1898)  
Old Mrs Chundle (written c.1890 pub. in 1929)

### Seminal world literature

Subha (India)  
A Cup of Tea (New Zealand)  
One of These Days (Colombia)  
The Return (Kenya)  
The White Trousers (Kurdish – Turkey)  
The Flowers (USA)  
I Used to Live Here Once (Dominica)  
Two Words (Chile)  
Oliver's Evolution (USA)  
Dog, Cat, and Baby (USA)  
The Third-floor Bedroom (USA)



## Key features of short stories

### Narrative voice/point of view

Dog, Cat, and Baby  
Resigned  
The White Trousers  
The Diamond Necklace

### Unexpected endings

The Gulf  
The Open Window  
Oliver's Evolution  
The Diamond Necklace  
The Hitch-hiker

### Setting

A Matter of Fact  
The Return  
The White Trousers  
One of These Days

### Character

Subha  
The Hitch-hiker  
Mrs Silly

### Language

Two Words  
The Flowers  
The Gulf

### Suspense and tension

The Open Window  
The Gulf  
A Matter of Fact

### Plot and structure

The Third-floor Bedroom  
The Open Window

### Genre

Happily Ever After  
Mrs Silly

## Thematic links

### Parents and children

Resigned  
Subha  
Mrs Silly  
Oliver's Evolution  
Happily Ever After

### A child's point of view

The Third-floor Bedroom  
The Flowers  
The White Trousers  
Resigned

### Growing up/loss of innocence

The Flowers  
I Used to Live Here Once  
The Third-floor Bedrooms  
Resigned

### Revenge

One of These Days  
Dog, Cat, and Baby

### Children at work

The Paradise Carpet  
The White Trousers

### Unusual love stories

Two Words  
Happily Ever After

### A woman's place

Resigned  
Happily Ever After  
Subha  
A Cup of Tea

### Mystery

A Matter of Fact  
The Open Window  
The Third-floor Bedroom

### Vanity

A Cup of Tea  
Old Mrs Chundle  
The Diamond Necklace

## Outcomes

### Critical writing

Looking closely at the language of the story (The Gulf)

Helicopter view and hawk's view (The White Trousers)

Critical writing (The Paradise Carpet)

What does the trickster add to the story? (The Hitch-hiker)

Make a case (One of These Days)

Critical writing challenge (A Cup of Tea)

### Other types of written response

Writing a review (The White Trousers)

Writing a letter (Old Mrs Chundle)

Email to the editor (The Gulf)

Entering the mind of the writer – blog (I Used to Live Here Once)

Developing different narrative voices – diary (The Diamond Necklace)

Letter from Mum (Resigned)

Miss Smith's diary/magazine article (A Cup of Tea)

Extension activity – a tabloid newspaper article (A Matter of Fact)

### Creative and re-creative writing

Updating Old Mrs Chundle (Old Mrs Chundle)

A story with two trails (The Open Window)

The story of a trickster (The Hitch-hiker)

A story with unusual features (Oliver's Evolution)

Using a motif (The Third-floor Bedroom)

### Oral work

Class assembly (The Paradise Carpet)

Delivering a speech (Two Words)

Exploring thoughts (Happily Ever After)

### Creating a voice

Creative writing (The Flowers)

Exploring the past (I Used to Live Here Once)

A disappointing journey (The Return)

Writing from the future (Mrs Silly)

# 1. WHAT IS A STORY?

## Different uses of the word 'story'

- In pairs, discuss the questions below.
  - When and how do people use the word 'story' in the different ways listed below?
  - Which of the examples do you use in your everyday life?
  - Can you sort the listed phrases into two or three broad categories?
  - What do English teachers tend to mean when they talk about stories?

<b>Made up story</b>	<b>The inside story</b>	<b>Story of my life</b>	<b>Story time</b>
<b>Fairy story</b>	<b>Love story</b>	<b>Life story</b>	<b>Usual story</b>
<b>True story</b>	<b>Newspaper story</b>	<b>Hard luck story</b>	<b>Tall story</b>
<b>Sob story</b>	<b>Story telling</b>	<b>Ghost story</b>	<b>Short story</b>
<b>The real story</b>	<b>Likely story</b>	<b>Same old story</b>	<b>Story book</b>

## Your definition

- On a strip of paper, or a Post-it note, write down your own definition of 'story'.
- Share different definitions round your class and discuss any key similarities and differences. Write your own definition on a new strip of paper or Post-it note if the discussion has given you new ideas about what you think a story is.
- Display your different definitions on your classroom wall to refer to when you are doing further work on stories.

## Different types of story

All of the examples on pages 16-17 can be called stories in one way or another.

- In small groups, read each in turn. Discuss in what ways each might be called a story. (You might refer to some of the ways the word is used from the previous activity.)
- Imagine you are English teachers. Choose one that you think you could teach to a class studying stories. Feed back to your class two or three reasons for your group's decision.

# 3. LANGUAGE IN STORIES

## Activities using the extracts on page 26

What are stories made of? The answer, on a very simple level, is language: words, built up into phrases, extended into clauses, developed into sentences, grown into paragraphs and ending up as stories. Sometimes, when reading a story, we get so carried away with the plot and the characters that we don't actively think about the language. But that language is one of the things that makes the story so captivating in the first place. The activities that follow require you to look closely at the language in different story extracts and to make decisions about how language is used differently on different occasions.

Your teacher will direct you to which activities to complete. Some require you to work with all of the extracts, others to select one or two.

## Personal response

- In small groups, read each extract one at a time and discuss what you think about each one.
- Discuss whether or not the extract makes you want to read the rest of the story and give reasons for your answers.
- Select the extract your group likes best and feed back to the class your reasons for choosing it.

## Exploring vocabulary

### 1. Favourite words

- In small groups, select your favourite word or phrase from each extract.
- From the words and phrases you have selected, identify your absolute favourite.
- Feed back to the rest of the class what your favourite is and why you selected it. For example, because of its sound, its meaning or the way it is positioned in the sentence.
- Discuss as a class what makes a word or phrase really stand out in a piece of writing.

### 2. Improving the writer's work!

- On your own, rewrite one of the passages by changing five or more of the words, but keeping the same sentence structures. (You may want to use a thesaurus for this activity.)
- Swap your re-write with a partner who has worked on a different extract. See if you can each identify the changed words without referring back to the originals. Think about what it is that helps you identify the words.
- In your pair, compare the original extracts with your own versions. Discuss why the original words were particularly effective and whether or not yours are an improvement.

### 3. Lipograms: grappling with language

A 'lipogram' is a form of writing that deliberately does not use a particular letter. Believe it or not, one writer has written a 300-page novel without using the letter 'e'!

- In pairs, re-write as much of one extract as you can without using the letter 'e'. You can change sentence structures as well as individual words, as this is an extremely hard task.

# 2. VENN DIAGRAM COMPARISONS

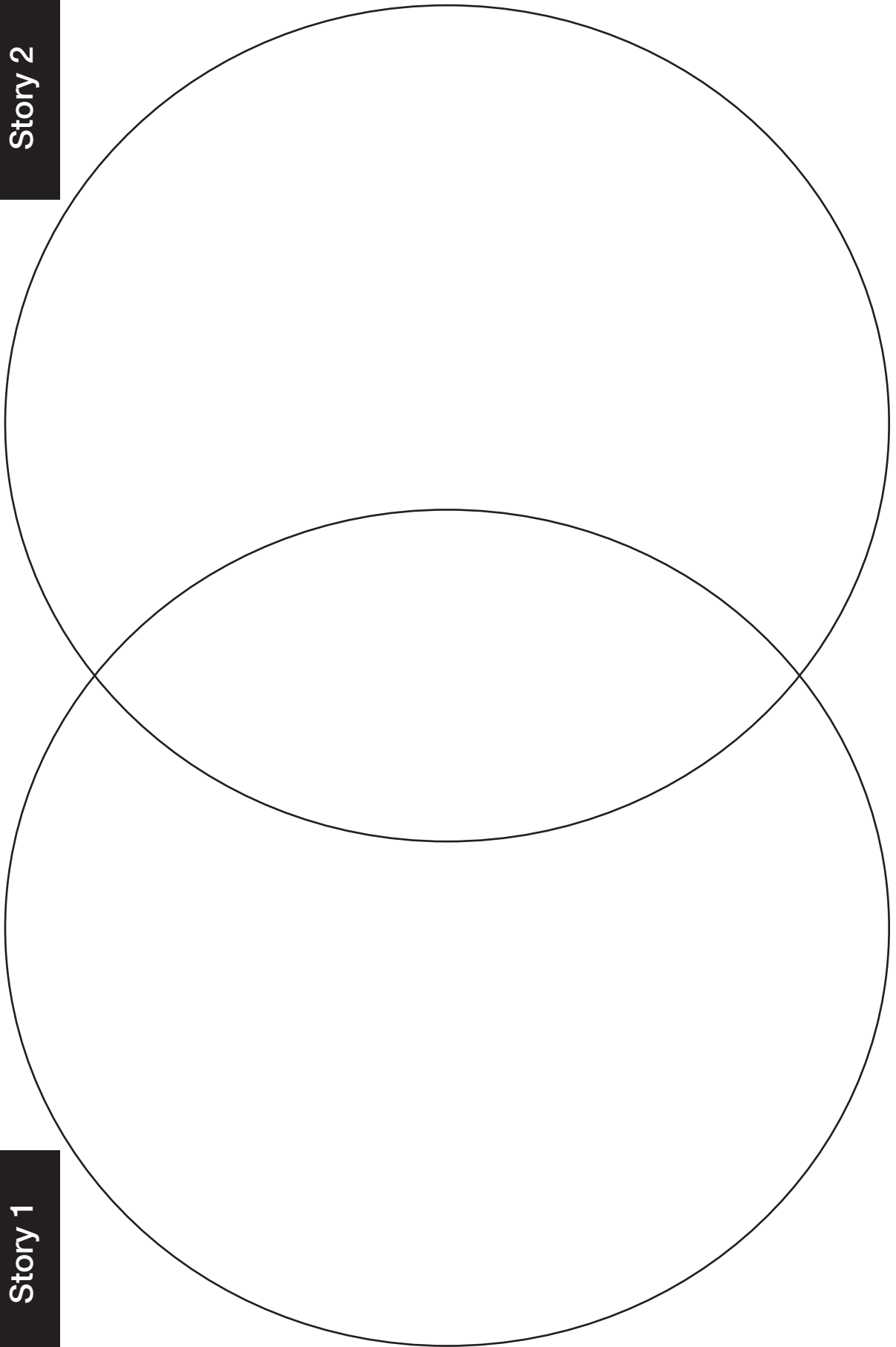
For this activity, you will need a Venn diagram on an A3 sheet of paper, like the one on page 63, and some Post-it notes or some small pieces of paper with Blu-tack.

- Working in pairs, choose two stories to work on that you are both familiar with. Allocate one story to each person in your pair.
- Label each circle on the Venn diagram with one of the story titles.
- In your pairs, choose an aspect of the story from the 'Aspects to compare' section on page 64, for example 'character'.
- Working individually, think of as many ideas as you can for this aspect of your story, using the prompts to help you. You will need to be able to explain why you thought this, referring to evidence in the story. Note your ideas on Post-its or small pieces of paper.
- Working with your partner, share your points.
  - Explain one of your points, referring back to some evidence in the story.
  - When you have shared your point, discuss with your partner where on the Venn diagram to put it. For example, one of you may have a character that changes during the story. If the same is true for the other story, put this point in the middle. If the other story has a main character that stays the same, this point should be placed in the circle for the story it applies to.
  - If you disagree with where your partner wants to put a particular point, see if you can persuade your partner to change their mind.

# VENN DIAGRAM

Story 2

Story 1



## Aspects to compare

### A main character

- First, do the work on character on pages 27-30.
  - Does your character seem realistic, strange, larger than life, or fantastical?
  - Is your character human?
  - Is your character likeable?
  - Is there more than one main character in this story?
  - Does your character tell the story?
  - Does your character change as the story progresses?
  - Does your character have a problem that has to be solved in the story?
  - How is your character presented? For example, through dialogue, through what they do, how others respond to them and so on.
  - Anything else you can say about this character...

### Setting

- First, do the work on setting on pages 42-46.
  - Is the setting somewhere you are familiar with?
  - Does the setting affect the characters?
  - Does the setting affect the plot?
  - Does the writer really help you to imagine the setting?
  - Would you say the setting is very important to the story?
  - Anything else you can say about this setting...

### Plot and structure

- First, do the work on plot and structure on pages 31-34.
  - Does this plot follow the usual story structure? (See page 32.)
  - Does the story open in a way that made you want to read on?
  - What is the climax of the story? How far into the story is the climax?
  - Is the ending surprising in any way?
  - Is the ending open (leaves you with lots of questions) or closed (ties up all the loose ends)?
  - Does tension build as this story progresses?
  - Anything else you can say about the way this story is structured...

# A CUP OF TEA

BY KATHERINE MANSFIELD

## DURING READING



### What is Rosemary like?

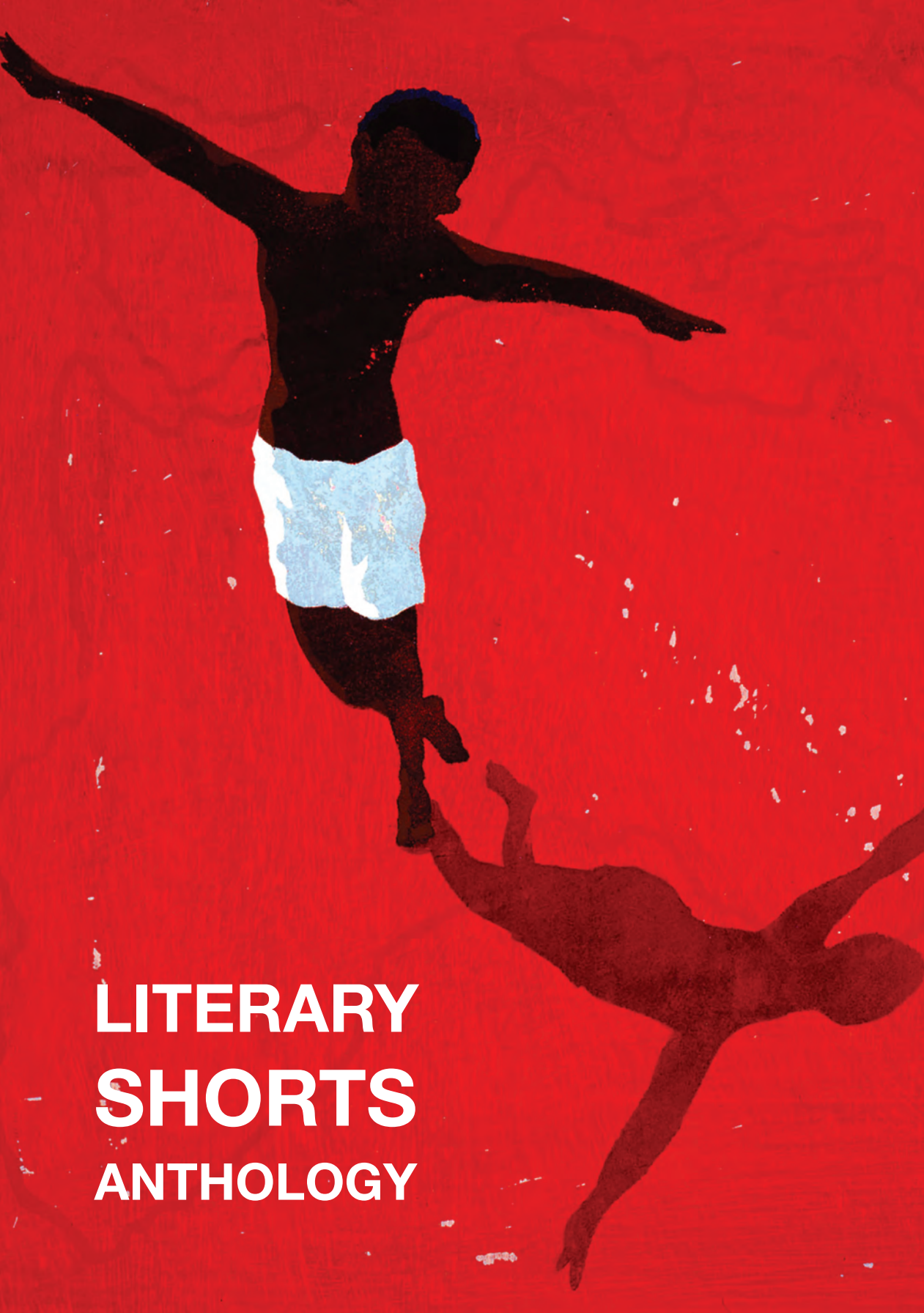
- After reading the first two paragraphs try to picture in your mind what kind of person Rosemary is. For example, is she kind, lively, dull, friendly? Share your thoughts with a partner.
- In your pair, read the statements about Rosemary below. Decide whether or not you agree with each statement based on what you have read.
- Discuss what has helped you to make your decision: is there factual evidence in the text, or have you inferred your answer based on what is hinted at?

Rosemary is a young woman.
Rosemary has a strong regional accent.
Rosemary loves her husband dearly.
Rosemary spends a lot of her time shopping.
Rosemary loves going out and enjoying herself.
Rosemary gives very little attention to her appearance.
Rosemary is a mother.
Rosemary is devoted to her child.
Rosemary is very aware of how lucky she is.

### From story to script

- In groups of three, read the conversation that takes place between Rosemary and the unnamed girl from “*Madam, may I speak to you a moment?*” to “*If I’m the more unfortunate, you ought to expect...*”.
- Prepare a dramatic reading of the passage, one of you speaking Rosemary’s words, one the girl’s and one the sentences in the narrative voice.
- Turn your reading into a short performance. Whoever reads the narrative voice should direct the other two members of the group, advising them on where to stand, how to move and how to deliver their lines.
- As a class, discuss your performances, focusing on what you have learned about the relationship between Rosemary and the girl from your reading and acting.





**LITERARY  
SHORTS  
ANTHOLOGY**

# ACKNOWLEDGEMENTS

Written and edited by Andrew McCallum and Kate Oliver

Published by the English and Media Centre, 18 Compton Terrace, London, N1 2UN

© 2014

ISBN: 978 1 906101 32 9

Printed by: Stephens and George Ltd

Cover: Andy Bridge/Alamy

Thanks to Matt McHugh for trialling and commenting on draft material, to Barbara Bleiman and Lucy Webster for advice and editing, to Stephen Donovan, Pam Dix and Sue Adler for advice on selecting short stories, and to teachers attending KS3 courses at the English and Media Centre in 2013-14.

**Thanks to the following writers, publishers, agents and estates for giving permission to reproduce copyrighted material:**

Paz Literary Agency for 'Two Words' in Isabel Allende, *The Stories of Eva Luna* Penguin Books 1991 and 'One of These Days' in Gabriel Garcia Marquez in *No-One Writes to the Colonel*; English Translation © 1968 by Harper and Row, Publishers Inc New York; Houghton Mifflin Harcourt for 'The Third-Floor Bedroom' © 2011 Kate DiCamillo in *The Chronicles of Harris Burdick* first published in USA 2011 by Houghton Mifflin Harcourt Publishing Ltd Illustration © 1984 Chris Van Allsburg; Jamila Gavin, 'Paradise Carpet' from *Out of the Shadow* (1 Nov 2002) reproduced by permission of Egmont Books, London; The Marsh Agency for Yasar Kemal 'The White Trousers' © 1968 Yasar Kemal in *Anatolian Tales* Published by Writers and Readers Publishing Cooperative Society Ltd 1983 © 1968 in English translation by William Collins and Sons & Co Ltd London; Joe R. Lansdale & Baror International, Inc. for 'Dog, Cat, and Baby', by Joe R. Lansdale; David Higham for G. McCaughrean: 'The Gulf' © Geraldine McCaughrean 1999 published in *Dare to be Different*: a celebration of freedom in association with Amnesty International Bloomsbury Children's Books, 'The Flowers', in Alice Walker, *The Complete Stories* Phoenix Paperbacks (2005) and 'The Hitch-hiker', in Roald Dahl, *The Complete Short Stories Vol. 2* Penguin Books (2013); Felicity Bryan Agency and Meg Rosoff © 2006 Meg Rosoff for 'Resigned' first published in *Shining On A Collection of Stories in Aid of the Teen Cancer Trust* (Delacourte Press, an imprint of Random House Children's Books, a division of Random House Inc New York; Penguin for Updike, John, 'Oliver's Evolution' from *Licks of Love Short Stories and Sequel*, (Hamish Hamilton, 2000) copyright © John Updike, 2000; Press Association for 'Very Short Short Stories' published in *The Guardian* March 2007; The Marsh Agency for Ngugi wa Thiong'o 'The Return'; Jean Rhys 'I Used to Live Here': the rights are held by Jean Rhys Ltd, and all copying in whatever format is prohibited without prior written consent of the copyright holder; Copyright © William Trevor, 'Mrs Silly' from William Trevor: *Collected Stories (Volume I)*, Viking Press, Penguin Group, 2009. Reproduced with the kind permission of Johnson & Alcock Ltd.

# CONTENTS

Introduction	4
1. The Diamond Necklace, by Guy de Maupassant (1884)	5
2. A Matter of Fact, by Rudyard Kipling (1892)	15
3. Subha, by Rabindranath Tagore (1898)	25
4. The Open Window, by Saki (1914)	31
5. A Cup of Tea, by Katherine Mansfield (1922)	35
6. Old Mrs Chundle, by Thomas Hardy (1929)	44
7. One of these Days, by Gabriel Garcia Marquez (1962)	54
8. The Return, by Ngugi Wa Thiong'o (1965)	58
9. The White Trousers, by Yaşar Kemal (1968)	64
10. The Flowers, by Alice Walker (1973)	73
11. Mrs Silly, by William Trevor (1975)	75
12. I Used to Live Here Once, by Jean Rhys (1976)	96
13. The Hitch-hiker, by Roald Dahl (1977)	98
14. Two Words, by Isabel Allende (1989)	112
15. Oliver's Evolution, by John Updike (1998)	120
16. Dog, Cat, and Baby, by Joe R. Lansdale (1999)	122
17. The Gulf, by Geraldine McCaughrean (1999)	125
18. The Paradise Carpet, by Jamila Gavin (2002)	129
19. Resigned, by Meg Rosoff (2011)	134
20. Happily Ever After, by Barbara Bleiman (2011)	144
21. The Third-floor Bedroom, by Kate DiCamillo (2011)	153

# INTRODUCTION

Welcome to *Literary Shorts*, an anthology of short stories to challenge, entertain and inspire.

The stories have been carefully selected to offer you a wide range of rich reading experiences. With texts from the 19th, 20th and 21st centuries, by authors from all six continents, you're sure to find plenty to enjoy.

The selection is designed to offer you multiple opportunities to develop your critical, creative and comparative skills. Hence the title of the anthology's accompanying resource pack – *Literary Shorts: Critical, Creative and Comparative Approaches for KS3*. Not only does this contain material to go with each story, but it also offers exciting ways to explore key features of literary texts, such as setting, structure and character. These can be adapted to go with the stories you most want to read and are a fantastic way to develop the analytical skills so crucial to English study as you grow older.

You'll love the stories in this anthology and you'll love what the accompanying resources allow you to do with them.

# THE DIAMOND NECKLACE

## GUY DE MAUPASSANT



**Guy de Maupassant (1850-1893)** was an influential French writer, considered to be one of the godfathers of the modern short story. His work belongs to the 'realist' school of literature, which attempts to show the details of everyday life as closely as possible in writing.

'The Diamond Necklace', first published in 1884, is one of his most liked short stories and is well known for its ending.

She was one of those pretty, charming girls who are sometimes born, as if by an accident of fate, into a family of ordinary workers. She had no dowry, no aspirations, no way of becoming well-known, or understood, or loved, or married to a rich and distinguished man, and so she allowed herself to be married off to a lowly pen pusher from the Ministry of Education.

She had simple tastes, since she couldn't afford any better, and yet she was as miserable as if she had once been a member of the upper classes. For women can get past caste or class, using beauty, grace and charm to get on instead of high birth and a good family. The only way to rank women is by their natural refinement, their instinct for elegance, their quick thinking, and these qualities can make an ordinary woman the equal of the finest lady.

She suffered endlessly, feeling herself to have been born for a life of delicacy and luxury. She hated the poverty of her lodgings, the bare walls,

the worn chairs, the ugly curtains. All these things, which another woman of her class would not even notice, tormented her and made her resentful. The sight of the little Breton girl who did their modest housework brought on bitter disappointment and hopeless dreams. She imagined silent antechambers, lined with Oriental tapestries, lit by bronze candelabras, with two imposing footmen in knee breeches dozing in huge armchairs, overcome by the heavy warmth of the stove. She imagined vast reception rooms hung with antique silks, fine pieces of furniture laden with priceless ornaments, and intimate, perfumed reception rooms made for late afternoon conversations with the closest of friends – famous, sought after men, the ones all women desire and crave the attentions of. ||

When she sat down to dinner opposite her husband, at a round table covered with the same tablecloth they had used for three days in a row, and he lifted the lid from the pot exclaiming delightedly: ‘Stew! Nothing could be better than that!’ she imagined fine meals, gleaming silver cutlery, tapestries on the walls depicting people from times past and strange birds flying in a magical forest. She imagined exquisite dishes, served on beautiful china. She imagined herself receiving whispered gallantries with a sphinx-like smile, while eating the pink flesh of a trout or the wing of a grouse.

She had no fine clothes, no jewels, nothing like that. And yet these were the only things she loved; she was made for them, she felt. She so longed to please, to be envied, to be desired and sought after.

She had a rich friend, an old schoolmate from the convent, whom she no longer wanted to visit because it made her so sad when she returned home. She would cry for whole days with heartache and regret, in despair and misery.

\*\*\*

Then, one evening, her husband came back from work looking pleased with himself and holding a large envelope in his hand. ‘Here you are,’ he said. ‘Something for you.’

She quickly tore into the paper and pulled out a card, which bore these words:

*The Minister of Education and Madame Georges Ramponneau  
request the honour of the company of Monsieur and Madame Loisel  
at the Ministry on the evening of Monday 18th January.*

Instead of being delighted, as her husband had hoped, she threw the invitation onto the table resentfully, muttering:

‘What do you want me to do with that?’ **||**

‘But sweetheart, I thought you’d be pleased. You never go out, and this is a wonderful opportunity. I went to a lot of trouble to get this invitation. Everyone wants one; it’s a very select gathering and they aren’t giving out many invitations to ordinary clerks like me. You’ll get to see all the most important people.’

Giving him an angry look, she exclaimed impatiently:

‘And what do you think I could possibly wear to this event?’

He had not thought of that. He stammered:

‘Well, the gown you wear to the theatre. That seems very nice, to me...’

He stopped, confused and at a loss, noticing that his wife was crying. Two huge tears rolled slowly from the corners of her eyes towards the corners of her mouth. He asked:

‘What’s the matter? What’s the matter?’

With a tremendous effort, she got her emotions under control and, wiping away her tears, answered him in a calm voice:

‘Nothing. It’s just that I don’t have anything to wear and so I can’t go to the party. Give the invitation to a colleague whose wife can be better dressed than me.’

He was in despair. He tried again:

‘Let’s see, Mathilde. What would it cost? A decent dress, one you could use for other things afterwards. Something very simple.’

She thought for several seconds, working out how much she would need, but also calculating how much she could ask for without getting an immediate refusal and an exclamation of horror from the clerk, who was careful with his money.

Eventually she replied, hesitantly:

‘I’m not sure exactly, but I think I could manage to find something for four hundred francs.’

His face grew a little pale because that was exactly the amount he was setting aside to treat himself to a gun so that he could join a shooting party next summer on the Nanterre plain, with a group of friends who went there on Sundays to shoot larks.

‘Very well,’ he said. ‘Four hundred francs it is. Just try to get a really beautiful dress.’



\*\*\*

The day of the ball drew near and Madame Loisel seemed sad, uneasy, anxious, even though her dress was ready. One evening, her husband said to her:

‘What’s the matter with you? You haven’t been yourself for the last three days.’

And she replied:

‘What’s bothering me is that I don’t have any jewellery to wear, not a single stone. I’ll look as poor as I always do. I’d almost rather not go to the party at all.’

‘You could wear fresh flowers,’ said her husband. ‘They’re very stylish at this time of year. You can get two or three beautiful roses for ten francs.’

She was not at all convinced.

‘No...There’s nothing more humiliating than looking poor when you’re surrounded by rich women.’

But her husband cried:

‘You silly thing! Go and see your friend, Madame Forestier, and ask her to lend you some jewels. You’re close enough to her to do that.’

She uttered a cry of joy:

‘That’s true! I never thought of that!’

The next day, she went to see her friend and explained the problem. Mme Forestier went to her mirrored wardrobe, took out a large jewellery box, brought it to Mme Loisel, opened it and said:

‘Choose something, dear.’



First she saw bracelets, then a pearl necklace, then an exquisitely made gold Venetian cross studded with gems. She tried on each piece in the mirror, hesitating, not wanting to part with any of them, to give them back. She kept asking:

‘Do you have anything else?’

‘Of course. Have a look. I don’t know what kind of thing you like.’

Suddenly she discovered, in a black satin box, a beautiful string of diamonds; her heart began to beat with an uncontrollable desire. Her hands trembled as she picked it up. She put it on, over her high-necked dress, and was lost in ecstasy at her own reflection.

Then she asked hesitantly, anxiously:

‘Would you lend me this? Just this?’

‘Of course. Definitely.’

She threw her arms around her friend’s neck, gave her a big kiss, and fled with her treasure.

The day of the party arrived. Mme Loisel was a success. She was the prettiest of them all, elegant, gracious, smiling and wildly happy. All the men looked at her, asked her name, wanted to be introduced to her. All the secretaries of state wanted to waltz with her. The Minister noticed her.

She danced as if intoxicated, wildly, drunk with pleasure, forgetting everything except the triumph of her beauty, the glory of her success, in a sort of cloud of happiness created by all the tributes paid to her, all the admiration, by the desire she had aroused, by the complete victory which was so sweet to her woman’s heart.

She left at about four o’ clock in the morning. Her husband had been asleep since midnight in a deserted little room with three other men whose wives were really enjoying themselves.

Over her shoulders he threw the coat he had brought for her to go home in, the modest clothing of her normal life, and the poverty of it contrasted with the elegance of the ball gown. She felt the contrast and wanted to get away, before it could be noticed by the other women, who were wrapping themselves in costly furs.

Loisel held her back:

‘Wait a bit. You’ll catch cold out there. I’ll go and call a cab.’

But she didn’t listen to him and rushed down the stairs. When they reached the street, they couldn’t find a cab; they began searching for one, shouting after drivers they saw going past in the distance.

They went down towards the Seine, desperate and shivering. At last, on the dock, they found one of those ancient, nightprowling cabs that you only see in Paris after dark, as if they were ashamed to show their shabbiness during the day.

It took them to their door on Rue des Martyrs and they walked sadly up to their flat. It was all over for her. And he, meanwhile, was thinking about the fact that he had to be at the office by ten.

She took off the old coat that covered her shoulders in front of the mirror, so as to see herself one more time in her full glory. But she let out a sudden cry. The necklace was no longer around her neck!

Her husband, who was already half undressed, asked:

‘What’s the matter with you?’

She turned towards him in a panic:

‘I... I... I don’t have Mme Forestier’s necklace anymore.’

He stood up, bewildered:

‘What? How? That’s not possible!’

And they searched in the folds of her dress, in the folds of her coat, in the pockets, everywhere. It was not to be found.

He asked:

‘Are you sure you still had it when we left the ball?’

‘Yes, I touched it in the hall at the Ministry.’

‘But if you’d lost it in the street, we would have heard it fall. It must be in the cab.’

‘Yes, that seems likely. Did you take the cab’s number?’

‘No. How about you? Did you notice it?’

‘No.’

They looked at each other, horrified. Eventually, Loisel got dressed again.

‘I’ll go,’ he said. ‘I’ll retrace our steps and see if I can find it.’

And he went out. She stayed in her evening gown, without the strength to take herself to bed, collapsed on a chair, no fire, unable to think.

Her husband came back seven hours later. He had found nothing.

He went to the police station, to the newspapers to offer a reward, to the cab companies, in fact anywhere that seemed to him to offer the tiniest ray of hope.

She waited all day, in the same state of bewilderment at this terrible disaster.

Loisel, his face hollow and pale, returned that evening having found nothing.

‘You must,’ he said, ‘write to your friend and say that you’ve broken the clasp and we’re getting it repaired. That will buy us some time.’

She wrote what he dictated.

\*\*\*

By the end of the week, they had completely lost hope.

And Loisel, who had aged five years, declared:

‘We must find a way to replace the necklace.’

The next day, they took the box that had held the necklace, and went to the jeweller’s whose name was inside. He looked in his books:

‘It wasn’t me who sold this necklace madame, I only supplied the clasp.’

So they went from jeweller to jeweller, searching for an identical necklace, trying to remember it accurately, both of them sick with worry and grief.

They found a diamond necklace which seemed to them to be exactly the same as the one they had lost in a shop at Palais Royal. It was priced at forty thousand francs. They could have it for thirty-six thousand.

They begged the jeweller not to sell it to anyone for three days. And they made a deal with him that he would buy this one back from them for thirty-four thousand, if they found the one they had lost before the end of February.

Loisel had eighteen thousand francs left to him by his father. He would have to borrow the rest.

So he borrowed, asking for a thousand francs from one person, five hundred from another, five Louis here, three Louis there. He signed promissory notes, entered into ruinous agreements, did business with usurers and every kind of lender. He mortgaged the rest of his life, risked his signature without any idea whether he would be able to repay, and, afraid of the trouble that lay ahead, of the black misery he was bringing down upon himself, of the prospect of physical deprivation and moral torment, he went to get the new string of diamonds, and to place thirty-six thousand francs on the jeweller's counter. ||

When Mme Loisel returned the necklace, Mme Forestier said, in a rather resentful way:

‘You really should’ve given it back to me sooner. I might have needed it.’

She didn’t open the box, something her friend had worried about. If she’d noticed that it was a replacement, what would she have thought? What would she have said? Would she have taken her for a thief?

\*\*\*

Madame Loisel came to know the hard life of the needy. Unexpectedly, however, she made up her mind to play her part heroically. The terrible debt had to be paid. And pay it she would. They dismissed the maid, changed lodgings, rented an attic room.

She came to know what it meant to do heavy housework and hateful kitchen jobs. She washed up, wearing out her pink nails scrubbing the greasy crockery and the bottoms of pans. She did the dirty laundry, the shirts and the dishcloths and dried them on the line; she took the rubbish down to the street every morning and brought up the water, stopping on each landing to catch her breath. And, dressed as the poor woman she now was, she went to the fruit shop, the butcher, the grocer, a basket on her arm, haggling, insulted, hanging onto every wretched penny.

Each month they paid off some debts and renewed others to give them more time.

The husband worked in the evenings, keeping the accounts for a shopkeeper and often, at night, he did copy work for five pennies a page.

And this life lasted for ten years.

At the end of ten years, everything was paid off, everything, including the usurer's charges and the accumulated interest.

Mme Loisel seemed to have aged, now. She had become one of those tough and hard and coarse women who come from a poor household. Her hair was badly styled, her skirts awry, her hands reddened, she talked loudly, sloshing the water over the floorboards as she washed them. But every now and then, when her husband was at the office, she sat by the window and she day-dreamed about that evening long ago, and the ball where she had been so beautiful and so much admired.

What might have happened if she had never lost the necklace? Who knows? Who knows? How strange life is, how unpredictable! How little it takes to ruin you, or to save you!

\*\*\*

Then one Sunday she was taking a walk along the Champs-Elysee to relax after a week of hard work, when she suddenly caught sight of a woman who was walking with a child. It was Mme Forestier, still young, still beautiful, still attractive.

Mme Loisel felt emotional. Should she speak to her? Yes, of course she should. And now that everything was paid off, she could tell her all about it. Why not?

She went nearer.

'Hello, Jeanne.'

Her friend did not recognise her and was surprised at being spoken to in such a familiar way by this lower class woman. She stammered:

'But... madame! I don't know... you must be mistaken.'

'No. I'm Mathilde Loisel.'

Her friend gave a cry.

‘Oh!... Poor Mathilde, you’ve changed so much!’

‘Yes, I’ve had some hard times since I last saw you; and more than my share of trouble... and all because of you!’

‘Because of me... How come?’

‘You remember that beautiful string of diamonds you lent me for the Ministry ball?’

‘Yes. And?’

‘And, I lost it.’

‘What! But you gave it back to me.’

‘I gave you another one exactly like it. And we’ve been paying for it for the last ten years. You have to understand that it hasn’t been easy, we had nothing you know... But it’s finally over, I’m very glad to say.’

Mme Forestier had stopped.

‘You’re saying that you bought a string of diamonds to replace mine?’

‘Yes. You’ve never noticed? They were very similar.’

And she smiled with a happiness that was proud and innocent.

Mme Forestier, deeply moved, took her by both hands.

‘Oh! My poor Mathilde! Mine was fake. It was worth five hundred francs at the most!...’

# NON-FICTION SHORTS

## ANTHOLOGY AND RESOURCES FOR KS3



## Acknowledgements

Written and edited by Kate Oliver, with Andrew McCallum

Cover and chapter title pages: Rebecca Scambler, [www.rebeccascambler.com](http://www.rebeccascambler.com)

(Cover uses 'Two silhouette people' Robert Matton AB/Alamy Stock Photo)

Published by English and Media Centre, 18 Compton Terrace, London, N1 2UN

© English and Media Centre, 2017

ISBN: 978-1906101497

Printed by Stephens and George

Thanks to Kate Shakespeare, Langtree School, for reading and commenting on our longlist of selected texts. Thanks also to teachers attending KS3 and GCSE courses at EMC during 2016-17 for their feedback on texts and activities.

Thanks to the following publishers, agents, writers and image libraries for granting permission to reproduce copyright material.

Reproduced with permission from Not For Parents: How to be a World Explorer, 1st edn. © 2012 Lonely Planet; © Caroline Paul, 2016, Gutsy Girl, Escapades for your life of epic adventure, and Bloomsbury Publishing Inc.; From Commando by Chris Terrill Published by Century Reprinted by permission of The Random House Group Limited; Extracts from This Cold Heaven by Gretel Ehrlich Reprinted by permission of HarperCollins Publishers Ltd © Gretel Ehrlich (2001); 'Yes Please!' by Amy Poehler, 1st published Harper Collins USA 2014 1st published in UK 2014 Picador This edition 2015 'reproduced with permission of Pan Macmillan via PLSclear'; Extract from My Fathers' Daughter by Hannah Pool (Penguin Books, 2006). Copyright © Hannah Pool, 2006; David Higham Associates for extracts from Every Living Thing by James Herriot (1992); Text © 2005 Nicola Morgan from Blame My Brain by Nicola Morgan reproduced by permission of Walker Books Ltd, London SE11 5HJ [www.walker.co.uk](http://www.walker.co.uk); Extract from The Brain by David Eagleman © David Eagleman, 2015, reproduced by permission of Canongate Books and the author; Match report reproduced by permission of the Mirror Group <http://www.mirror.co.uk/sport/football/match-reports/tottenham-4-0-stoke-city-9530472>; extract from In Search of Robert Millar reprinted by permission of HarperCollins Publishers Ltd © Richard Moore, 2007; extract from Look Who It Is! My story Reprinted by permission of HarperCollins Publishers Ltd © Alan Carr, 2008; 'It can happen to anyone': Daisy-May Hudson on her shocking homelessness documentary 'Half Way' Interview by Cath Clarke, 6th December 2016 Reproduced by kind permission of Time Out; Trussell trust ([www.trusselltrust.org](http://www.trusselltrust.org)) for permission to reproduce the press release 'Scones Take The Biscuit'; extracts from Nothing to Envy by Barbara Demick reproduced by kind permission of Granta Books; Farringdon Market London, 1882 (Watercress Girl) Chronicle /Alamy Stock Photo

Night skies over Korea (NASA), reproduced according to NASA's public domain terms.

Historic images (Quack Cures) are reproduced under the following licenses: A Pathetic Picture of Pain and Perplexity © Wellcome Images Creative Commons 4; British Library Public Domain: Scott's Emulsion (1889) and Hutchin's Infallible Corn Remedy; Library of Congress: Merchant's Gargling Oil

Other images and texts reproduced are either creative commons, licensed for re-use or out of copyright.

*Every effort has been made to trace and acknowledge copyright, but if accidental infringement has been made, we would welcome information to redress the situation.*



# CONTENTS

<b>Teachers' Notes</b>	<b>5</b>
<b>Kill or Cure</b>	<b>7</b>
Quack Cures	8
<b>Looking for Adventure</b>	<b>21</b>
The Rule of Threes	22
Even if People Laugh	29
Commando	39
Aliberti's Ride	44
The Winter Night	51
Looking for Adventure: Comparing Texts	56
<b>My Story</b>	<b>57</b>
How I Fell in Love with Improv	58
First Meeting	64
A Vet in Trouble	67
My Story: Comparing Texts	74
<b>Brain Waves</b>	<b>75</b>
The Sleeping Teenage Brain	76
The Unconscious Machinery of the Brain	85
Feeding the Body and Feeding the Mind	89
Brain Waves: Comparing Texts	94

## NON-FICTION SHORTS

<b>Sports Shorts</b>	<b>95</b>
Match Reports	96
My Father Was a Football Manager	101
In Search of Robert Millar	106
Boating and Sculling	111
Women and Wheels	117
Sports Shorts: Comparing Texts	122
<b>Holding Hands in the Dark</b>	<b>123</b>
Poverty	124
Homelessness Can Happen to Anyone	130
Scones Take the Biscuit	137
Holding Hands in the Dark	142
A Watercress Girl	149
Holding Hands in the Dark: Comparing Texts	157

## Teachers' Notes

### How to Use this Book

Each section contains a selection of texts linked thematically. You might choose to teach all the texts in a section, or only one. There are tasks at the end of the sections which range across the texts to build comparative skills.

Within a section, the texts are sequenced from least to most challenging. You might like to start with a more accessible text to build students' knowledge and vocabulary before tackling a more challenging one. An overview of the sections, which become progressively more difficult, is given below.

### Kill or Cure

This section would be an excellent introduction to 19th-century non-fiction as the advertisements for quack cures are short and amusing, but will help students to understand important contextual information and get used to 19th-century language in ways which will be very helpful as they study more 19th-century texts.

### Looking for Adventure

This section is accessible for younger or less able students as it starts with two texts written for children and although it includes a 19th-century text this takes the form of short diary entries. The comparative task in this section is very light touch.

### My Story

Although all the texts in this section were written for adults, they are fairly short and accessible. The comparative task is light touch but requires students to read all the texts in the section, even if they have not completed all the activities.

### Brain Waves

This section starts with a text written for teenagers which builds knowledge and vocabulary for a more sophisticated modern extract, and ends with a slightly longer and more challenging piece of 19th-century writing.

### Sports Shorts

This section includes a mixture of 19th-century and modern texts, starting with short football reports and progressing to two longer 19th-century pieces. There are some more challenging comparative activities at the end of the section.

### Holding Hands in the Dark

The issues in this section require some maturity. The first two texts are fairly accessible but both 'Holding Hands in the Dark' and 'A Watercress Girl' are at GCSE reading level. This section also includes comparative work of the type students might be asked to do at GCSE.

# TEACHERS' NOTES

## Tips for Teaching Challenging Texts

We have deliberately chosen some longer pieces to build reading stamina and maintain pupils' interest. Some of the texts, particularly the 19th-century ones, are challenging for pupils to read. Tips for helping pupils to tackle these texts include:

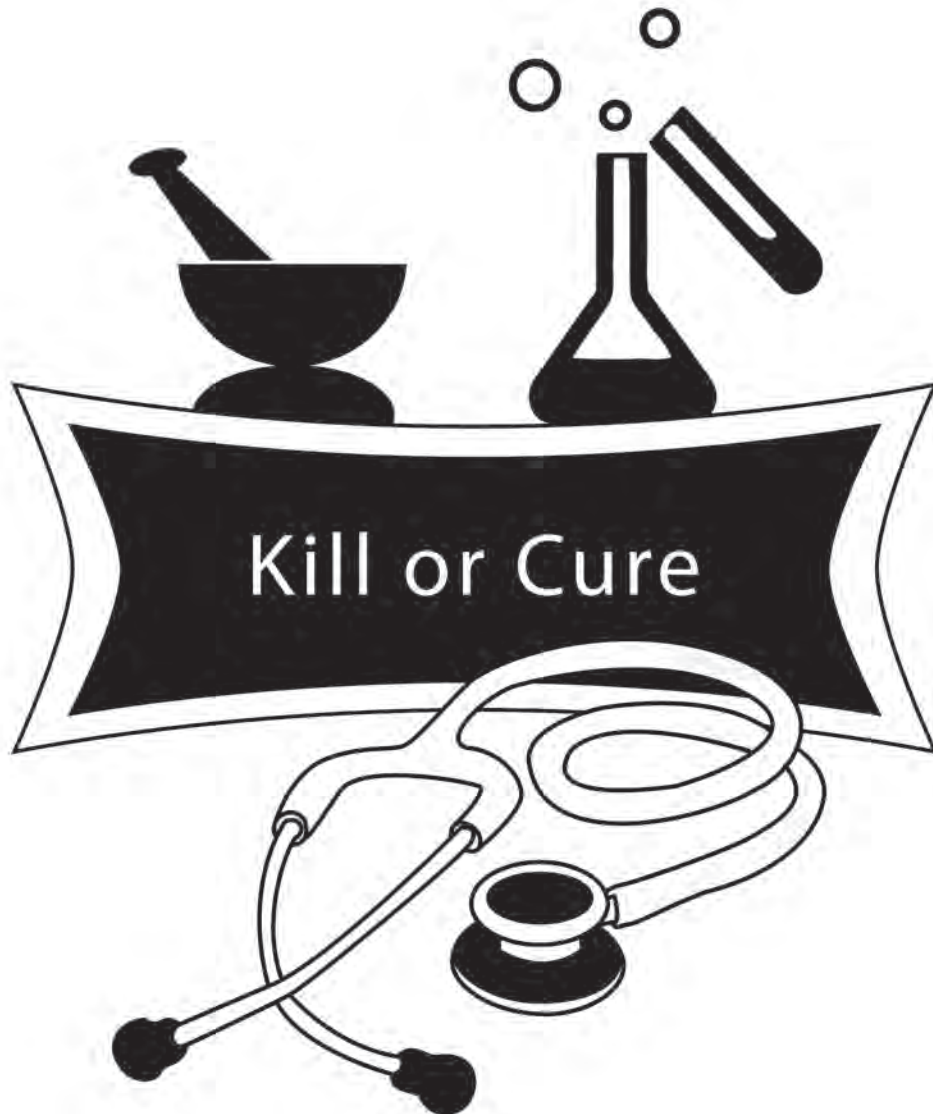
- Acknowledge the difficulty of the text, but also show your confidence that they are ready for it. Present the reading of the text as an interesting challenge and a joint venture that they will undertake with the support of both teacher and peers.
- Explicitly make space for pupils to make a personal connection between themselves and the text. This might include thinking about other things they have read or watched, a personal experience they have had like one described in the text, or simply a chance to think about what interests them in the text.
- Before tackling what they have not understood in a text, ask them what they *have* understood. This gets them into the habit of 'getting the gist' rather than panicking about what they don't understand, and will build confidence and resilience.
- Model what you do when approaching a challenging text by thinking aloud when you read it. For example, how you are monitoring your understanding as you read, what you do when you come to an unfamiliar word, reading backwards and forwards to help understanding, identifying the main clause in a sentence.
- Glossary: we have glossed only words that a teacher might be unfamiliar with.

This publication is not photocopiable. However, the following pages may be photocopied.

- Page 11: The chopped-up advert
- Page 12: How language is used (Chart)
- Page 32: An anecdote with a message (Line graph)
- Page 117: What makes it funny? (Chart)
- Pages 125-127: Where do you draw the line? (Quiz)

You can also download these pages as PDFs from the English and Media Centre website: [www.englishandmedia.co.uk/publications](http://www.englishandmedia.co.uk/publications)

Search for 'Non-fiction Shorts' to be taken to the correct page.



## NON-FICTION SHORTS

### Quack Cures

#### The matching game

- Look at the product names, slogans and images on page 9 which all come from four Victorian adverts. See if you can match the product, slogan and image for each one.

#### A first response

- Turn to a partner and share your first response to the images and slogans, for example:
  - What you think the products have in common
  - What you find strange or amusing about the adverts
  - How they seem similar to or different from what you might expect in a modern advert.
- As a class, read the paragraph, below, which explains the context for the adverts.

The 19th century was an age of ‘quack cures’. A ‘quack’ is someone who pretends to have medical skills, knowledge or qualifications, usually to make money from fake cures. Street vendors sold such medicines on a ‘no cure, no pay’ basis, but by the time a disappointed buyer got back to the street corner to complain and get their money back, the seller had long moved on to a new street corner or town. The quacks made grand claims for the ‘cures’ which were sold in elaborate and highly decorated bottles and jars to make them look convincing and expensive. Many contained alcohol, or drugs which are now illegal like cocaine and opium, to make the patient feel better... for a very short while.

# NON-FICTION SHORTS

## Historical context

- Look again at all the adverts. You will find full sized versions on pages 17-20.

1.



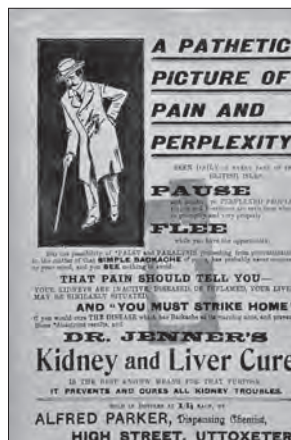
2.



3.



4.



- As a class, brainstorm some questions and issues that the adverts raise about Victorian times. For example:
  - Questions about the way people thought, what they knew, or how they lived
  - Things that you know about the 19th century which help you to understand the adverts
  - Things you can infer or deduce about Victorian times from the adverts.
- Working with a partner, read through the information about the 19th century, on page 15. Discuss which information particularly adds to your reading and understanding of the adverts.
- As a class, discuss how the advertisers are exploiting their poor customers, for example, the fact that they may have had only a very basic education, or their worries about their sick children.





# NON-FICTION SHORTS

## The Rule of Threes

### Before Reading

#### Who is this for? (1)

- As a class, read the first paragraph of the text you are going to work on in this section and then discuss the questions below.
  - What age and type of person is this text aimed at?
  - Why might they read it?

Explorers love stuff, like good boots or a nifty GPS tracker, but every good explorer knows that knowledge is way more important than stuff will ever be. The single most important thing an explorer should know is the rule of threes. You could be naked on a desert island in a hurricane, and if you knew the rule of threes you would still be better off than someone equipped with everything from gloves that heat up to a pen that writes in outer space.

### Reading the Text



Read the whole text on pages 27-28.

### After Reading

#### First response

- With a partner, share your response to the text, including any new thinking about what kind of reader it is aimed at.

#### Tone

- Working in a group of four, read through the pairs of adjectives on page 23 which could be used to describe different tones in writing.
- Allocate pairs of words to different people in your group. Find a quotation from the text for both words in the pair you have been allocated.
- Share your findings as a four. Discuss what you notice about the tone of different sections of the text and about the variety of tones used.
- Working on your own, write about tone in the text, drawing on your group discussion. Use at least one of the pairs of adjectives and use evidence from the text to support your comments.

# THE RULE OF THREES

BY JOEL LEVY (LONELY PLANET)

Publisher 'Lonely Planet' specialises in travel books for adults but this extract comes from a book for children called *How to Be a World Explorer: Your All Terrain Training Manual*. Chapters include 'Desert Dangers', 'How to abseil into a volcano', and 'How to land a plane in an emergency'.

You can see how 'Rule of Threes' was presented in the *How to be a World Explorer* on page 28.

Explorers love stuff, like good boots or a nifty GPS tracker. But every good explorer knows that knowledge is way more important than stuff will ever be. The single most important thing an explorer should know is the 'rule of threes'. You could be naked on a desert island in a hurricane, and if you knew the rule of threes you would still be better off than someone equipped with everything from gloves that heat up to a pen that writes in outer space.

## The Magic Number

The rule of threes goes like this:

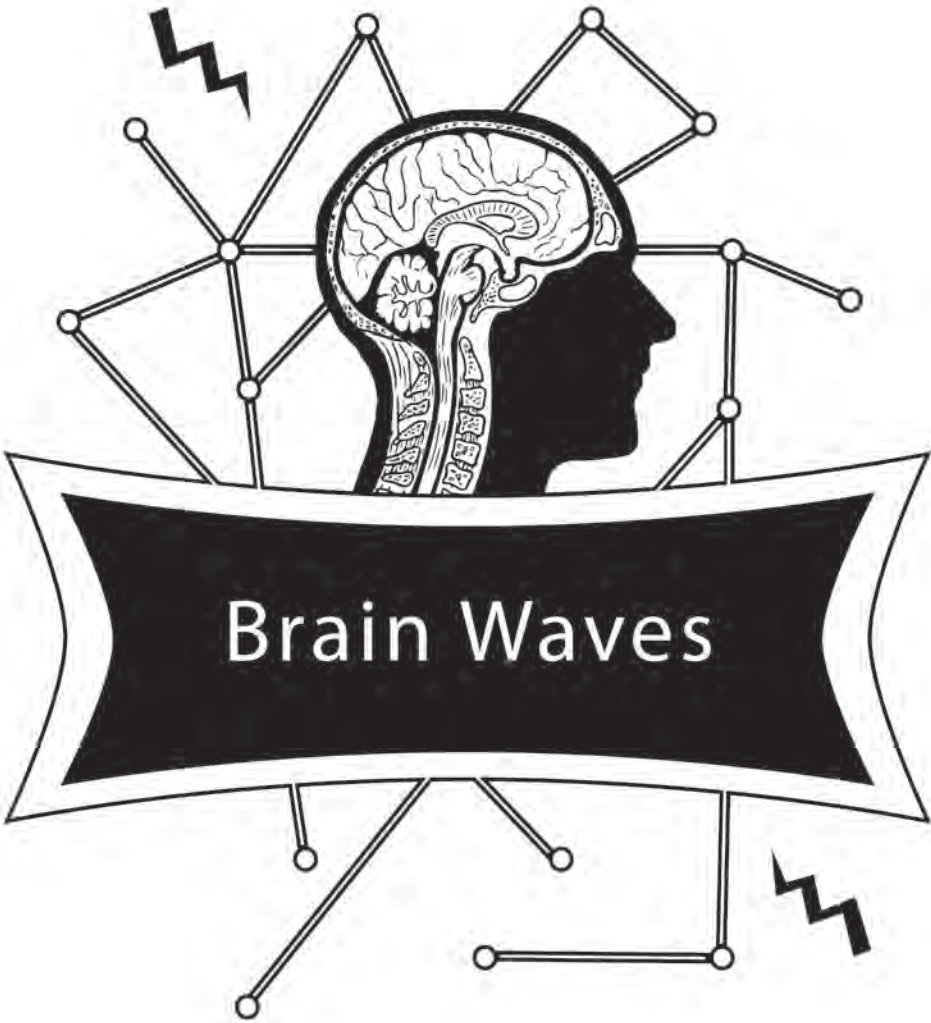
- You can survive for three minutes without air
- You can survive for three hours without shelter
- You can survive for three days without water
- You can survive for three weeks without food

Why is this important? It tells you everything you need to know about your priorities in a survival situation. Priorities are things you should do first.

Explorers often find themselves in dangerous situations, and if they want to survive, they need to get their priorities straight. The rule of threes tells you what to do and in what order.

## Three at Sea

1. Imagine you are sailing single-handed across the ocean when a strong wind blows up out of nowhere. Your boat hits a submerged reef, and water floods into the cabin.
2. As you struggle to get out from under a pile of stuff, the water closes over your head. You are now underwater. It will take you a minute and a half to get free, and two minutes to get out of the cabin into the open water. Should you try to grab your survival bag first, or get out now?
3. The rule of threes tells you that you can't afford the time you need to grab your survival bag. Get out now or drown!



# Feeding the Body and Feeding the Mind

## Before Reading

### Feeding the body and feeding the mind

- As a class, brainstorm everything you know about the best way to feed your body to keep it healthy.
- Now brainstorm what you think might be meant by 'feeding the mind' to keep it healthy.

## Reading a Tricky Text (1)



**Listen as your teacher reads the whole text on pages 92-93.**

Although the text you are going to read is short, the vocabulary is challenging in places. Rather than worrying about all the words you don't understand, let these wash over you and pick up the gist of what the writer is saying.

## After Reading

### Reading a tricky text (2)

- On your own, complete the sentence below. Share some of your sentences around the class and discuss similarities and differences.

'This text is about...'

- On your own, add to your sentence as suggested, below. Share some of your sentences around the class and discuss similarities and differences.

'This text is about...and...'

- On your own, add to your sentence again as suggested, below. Again, share some of your sentences around the class and discuss similarities and differences.

'This text is about...and...but...'

# FEEDING THE BODY AND FEEDING THE MIND

BY LEWIS CARROLL

This text comes from *On Corpulence*, a book about dieting published in the 1860s. Most of the book is about feeding the body, but the extract you are going to read is from a short piece at the end of the book on ‘feeding the mind’ by the writer of *Alice in Wonderland*, Lewis Carroll.

Breakfast, dinner, tea; in extreme cases, breakfast, luncheon, dinner, tea, supper, and a glass of something hot at bedtime. What care we take about feeding the lucky body! Which of us does as much for his mind? And what causes the difference? Is the body so much the more important of the two?

By no means: but life depends on the body being fed, whereas we can continue to exist as animals (scarcely as men) though the mind be utterly starved and neglected. Therefore Nature provides that, in case of serious neglect of the body, such terrible consequences of discomfort and pain shall ensue, as will soon bring us back to a sense of our duty: and some of the functions necessary to life she does for us altogether, leaving us no choice in the matter. It would fare but ill with many of us if we were left to superintend<sup>1</sup> our own digestion and circulation. ‘Bless me!’ one would cry, ‘I forgot to wind up my heart this morning! To think that it had been standing still for the last three hours!’ ‘I can’t walk with you this afternoon,’ a friend would say, ‘as I have no less than eleven dinners to digest. I had to let them stand over from last week, being so busy, and my doctor says he will not answer for the consequences if I wait any longer!’

Well, it is, I say, for us that the consequences of neglecting the body can be clearly seen and felt; and it might be well for some if the mind were equally visible and tangible – if we could take it, say, to the doctor, and have its pulse felt.

‘Why, what have you been doing with this mind lately? How have you fed it? It looks pale, and the pulse is very slow.’

‘Well, doctor, it has not had much regular food lately. I gave it a lot of sugar-plums<sup>2</sup> yesterday.’

‘Sugar-plums! What kind?’

‘Well, they were a parcel of conundrums, sir.’

‘Ah, I thought so. Now just mind this: if you go on playing tricks like that, you’ll spoil all its teeth, and get laid up with mental indigestion. You must have nothing but the plainest reading for

<sup>1</sup> Superintend: supervise

<sup>2</sup> Sugar-plums: crystallised plums