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Brighter Thinking



Short Story Anthology

GCSE English Literature for AQA

Teacher's Resource

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Contents

Introduction from the Series Editor	3
Digital assets on Cambridge Elevate	4
Assess to Progress on Cambridge Elevate	5
Planning support for the <i>Short Story Anthology</i>	7

TELLING TALES – THE AQA ANTHOLOGY

1 ‘Chemistry’ – Graham Swift	15
2 ‘Odour of Chrysanthemums’ – D.H. Lawrence	19
3 ‘My Polish Teacher’s Tie’ – Helen Dunmore	22
4 ‘Korea’ – John McGahern	26
5 ‘A Family Supper’ – Kazuo Ishiguro	30
6 ‘Invisible Mass of the Back Row’ – Claudette Williams	33
7 ‘The Darkness Out There’ – Penelope Lively	37
Preparing for your exam	40

Introduction from the Series Editor

Change and challenge in GCSE English Literature

The changes to GCSE English Literature will have a significant impact on teaching and learning, as well as on course planning and management.

- First, the curriculum will be more rigidly defined than in previous GCSEs, with limited scope for teachers' choices of texts and tasks, as set texts are prescribed for study.
- Second, the mode of assessment will be very different; it will be based entirely on end-of-course exams, without reference to texts in the exam room. Though upcoming cohorts of students will quickly accept what will become the normal situation for them, these changes will require adjustment by teachers used to previous systems.

Some of the AQA set texts are the same as those from previous GCSE specifications, so you will be able to build on established knowledge and practice when resourcing and producing materials. Some of the new texts are well suited for engaging students at Key Stage 4.

Our response to the new 'closed-book' GCSEs is a skills-based approach to English Literature. We focus on the assessment objectives underpinning the new GCSE: these are not fundamentally different from those that came before, with a familiar focus on personal response to texts and analysis of writers' ideas and writers' craft.

The student books

All the student books in this series are based on what students need to be successful in the new GCSE. They are all designed to support students in meeting the assessment objectives and succeeding under the conditions they will find in the exams. Most importantly, they are built on an understanding of what skills matter across all texts and across all exam questions: the skills of responding, interpreting, analysing, comparing, evaluating and contextualising. These core skills are systematically reinforced throughout the books by reference to authors' ideas and their relevance to readers then and now, as well as to authors' craft in a genre by structure and use of language.

The *GCSE English Literature for AQA: Short Story Anthology Student Book* is organised so that students can use it as they read through the texts. Each unit is mapped to a different short story. The units will help students to notice important aspects of ideas and writing craft, and give them prompts to practise their skills and develop their notes so that they can use them later as revision. These units also provide guidance on writing for maximum effect in the exam, with examples students can use to check their own writing.

This Teacher's Resource

This Teacher's Resource provides a companion to the *GCSE English Literature for AQA: Short Story Anthology Student Book*, with a focus on differentiated activities and attainment for setting student targets. The emphasis throughout, as with the student books, is on engaging the reader as an active interrogator of the text and on helping them to reflect on the text's relevance to themselves and others.

At certain points throughout each unit guide you will find markers for Extension topics. Extension activities are available in the Cambridge Elevate-enhanced Edition of this teacher's resource. They provide additional opportunities for interrogating the text and delving deeper into topics and themes raised in the student book.

Combined with the wide range of engaging and stimulating materials on Cambridge Elevate, this teacher's resource will help you successfully meet the challenges of the new GCSE by ensuring progression, achievement and – most importantly – an enjoyable experience for you and your students.

Peter Thomas

Digital assets on Cambridge Elevate

The Cambridge Elevate-enhanced Edition of *Short Story Anthology* features audio recordings of extracts from all of the stories. Experts also give video interviews:

Chemistry: novelist Rebecca Mascull talks about the symbolism of the boat.

Odour of Chrysanthemums: English teacher Nicholas Leitch discusses D.H. Lawrence's views on industrialisation.

My Polish Teacher's Tie: Rebecca Mascull discusses the characters of Carla and Steve.

A Family Supper: English teacher Emily Chester discusses the main themes in the story.

Invisible Mass of the Back Row: English teacher Sue White discusses the importance of setting and Columbus in the story.

The Darkness Out There: author Peter Thomas talks about the theme of 'darkness'.

The primary purpose of these videos is to bring a variety of voices into the classroom. Nothing motivates students more powerfully than exposure to actual artists and experts and to differing viewpoints.

The length of the videos is tailored to the needs of the classroom. Clips last no longer than five minutes; long enough to provide food for thought, but short enough to allow plenty of lesson time.

Video and audio resources can be accessed from the 'Media Library' tab in the contents listing of the Cambridge Elevate-enhanced Edition of the *Short Story Anthology* Student Book, or they can be accessed directly from the page as you are reading through the units onscreen. This offers you teaching options: you can ask students to watch videos at home or use them to inspire classroom discussion.

Overall, the series aims to provide a blended resource in which print books, digital editions, video and audio combine to give a 21st-century flavour to English Literature teaching and learning.

Assess to Progress on Cambridge Elevate

The Cambridge Elevate-enhanced Edition of the *Short Story Anthology* Student Book includes built-in assessment support 'Assess to Progress'. For meeting the challenge of terminal GCSE exams and the requirement to report students' progress, in the absence of controlled assessment and National Curriculum levels to act as benchmarks, this Assess to Progress can help you with:

- planning – using pre-defined assessments straight from the student books
- marking – unpacking the assessment objectives into key skills
- AfL – enabling students to see criteria against which they are assessed
- reporting – measuring and demonstrating students' progress over time.

Unpacking the assessment objectives

At the heart of this assessment support are Ofqual's assessment objectives (AOs), a safe benchmark against which to measure students' progress, since these AOs are what students will be tested on in their final exams. We have worked with experienced examiners and teachers to unpack these assessment objectives – to break each one down into a key criterion or skill against which a student can be assessed when they complete a piece of work. For example, AO1 for GCSE English Literature is:

Read, understand and respond to texts. Students should be able to:

- *maintain a critical style and develop an informed personal response*
- *use textual references, including quotations, to support and illustrate interpretations.*

We have broken this down into three skills:

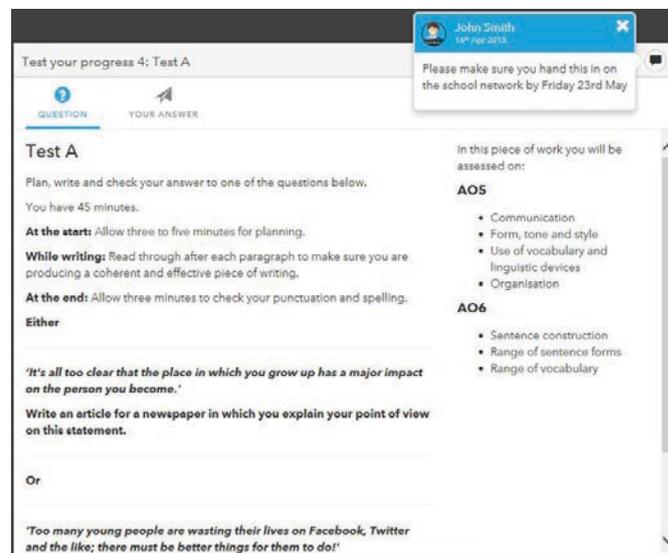
- response to text and task
- comparison of texts
- use of references.

For each assessment opportunity on Cambridge Elevate we have identified all the different assessment criteria from the range of GCSE English Literature AOs – this could be all of the three criteria above for AO1 (or anything up to three), as well as other criteria we have broken down from any of the other AOs.

Planning

All assessment opportunities on Cambridge Elevate are taken directly from the *Short Story Anthology* Student Book. These assessment opportunities comprise all the 'Getting it into writing' features at the end of each unit, together with the writing tasks in the 'Preparing for your exam' section of the book.

You can add a note to each assignment for your students with any tips or information for completing it. When your students open the link to the assignment on Cambridge Elevate they will see this note, as well as the question/s from the Student Book and the assessment criteria they will be marked against.



Students can write their responses to questions and submit them on Cambridge Elevate. Students can also link to external files, for example, on Google Drive, Dropbox or the school's VLE.

Marking

For each Student Book assessment opportunity on Cambridge Elevate we have identified the assessment criteria (see above) that the task will be assessed against. Each of these criteria is measured in a five-stage scale:

Stage 5: Sophisticated and independent

Stage 4: Assured and developed

Stage 3: Secure and explained

Stage 2: Aware and supported

Stage 1: Simple

To help you determine which stage your student is at for each assessment criteria, we include a guidance statement. This brief statement outlines, in general terms, what you could expect of a student's performance of a particular skill at each of stages 1 to 5.

For selected Student Book assessment opportunities we also include example answers with examiner-style comments, at each of stages 1 to 5. Used in addition to the guidance statements for the assessment criteria, these can help you benchmark your students' performance. For the *Short Story Anthology* Student Book, the assessment opportunities that include example answers are the 'Getting it into writing' tasks in Units 5 and 7.

We also include the facility for you to enter an overall score for each student's work. Cambridge Elevate will not automatically calculate this overall score – this is for you to determine based on all the assessment criteria scores (stages 1 to 5) you have assigned, your reading of example answers where these are included, and knowledge of your students.

Finally, in the 'My response' tab, you can include a feedback note to each of your students, accompanying the scores you have assigned them.

Assessment for Learning

We provide support for Assessment for Learning (AfL) by allowing your students to see the unpacked assessment objective criteria for themselves, and the guidance statements for stages 1 to 5, each time they take a Student Book assessment task on Cambridge Elevate. This way, students can see the criteria against which they will be assessed, and how they can perform well, while completing their task.

When students have submitted their work and you have marked it, they can also see – where included – example answers at stages 1 to 5 to help them understand how to improve their work and develop their skills. Using the 'Improvement note' tab, students can make notes to help with their consolidation and revision (for example, what they have done well and how they could improve), taking responsibility for their own learning.

Reporting

All your students' scores – assessment objective criteria scores and overall percentage scores – can be exported for download (for example, into an Excel spreadsheet) or for upload (for example, to your VLE).

STUDENT ID	STATUS	DATE	SCORE
Kate Green	MARKED	15 th Apr 2015	73%
Ben Jones	MARKED	15 th Apr 2015	67%
Chloe McDonald	NOT RECEIVED		0%
Jodie Wilkinson	NOT RECEIVED		0%
Liam Clark	NOT RECEIVED		0%

Scores can be exported both by individual student and by class; they can also be exported task by task or for tasks over a period of time which you set.

This offers you flexibility of reporting – for your senior management team, for parents, for Ofsted and for Progress 8.

Watch the video walkthrough online
<https://vimeo.com/126470260>

Planning support for the *Short Story Anthology*

This planning map has been put together to provide brief guidance and suggestions about how the activities in the Student Book might be approached.

There are discrete columns which separate out activities into the three principal domains of English: Reading, Writing and Spoken Language. There are further columns which indicate assessment opportunities and signal links to the additional resources on Cambridge Elevate.

Many of these divisions are quite subjective and it is quite possible (indeed desirable) to approach the activities open-mindedly. You may feel that an activity positioned in the 'Reading' column might provide excellent opportunities for a written follow-up or, perhaps, a piece of formal assessment. For example, a reading activity asking students to read and analyse a text could easily be adapted to focus on a written outcome. This could then be self-assessed or peer-assessed or, indeed, summatively assessed.

Similarly, opportunities for homework or further work beyond the classroom have been suggested. But you, as the class teacher, are in the best position to identify and select meaningful and appropriate activities at relevant moments for your scheme of work. And, of course, you will be familiar with your students and can therefore pitch those assignments more purposefully at their specific needs and abilities.

This planning map is a map of possible learning activities and opportunities which provides, at a glance, their scope and range across all seven stories, to help you put together your own scheme of work. None of the activities are prescriptive, and you are not obliged to follow the chronological order in which they are catalogued. If you choose to read the stories through quickly without tackling any of the activities, then you can be more creative about how you direct your students towards them. The key is not to be confined or restricted by an approach that is too mechanistic or predictable: variety is essential.

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 1: 'Chemistry'</p> <p>The focus is on:</p> <ul style="list-style-type: none"> • how Graham Swift presents the thoughts and feelings of the characters • developing an interpretation about character's relationships and events • understanding how Swift presents themes and ideas • exploring and analysing how Swift's use of language and structure affects the reader • practising and developing written response skills. 	<p>R1 Read the short story</p> <p>R2 Read the first paragraph of the story and complete the activities on the Grandfather, mother and the boy</p> <p>R3 Read the section of the story based on Ralph and complete the activities</p> <p>R4 Read the extract and complete the activities on setting</p> <p>R5 Read the students' responses and complete the activities on Ralph</p> <p>R6 Read the extract from the opening and complete the activities based on language</p> <p>R7 Read the students' responses and complete the activities</p> <p>R8 Read the paragraph and complete the activities on how the characters respond to the Grandfather's death</p> <p>R9 Read the last paragraph and answer the questions</p> <p>R10 Read the students' responses and complete the activities</p>	<p>W1 A diary entry from the point of view of the mother</p> <p>W2 A table based on Ralph</p> <p>W3 A table of the Grandfather's feelings</p> <p>W4 Write the answers to the questions based on loss, grief and change</p> <p>W5 Write the answers to the questions based on analysing language</p> <p>W6 Design a storyboard on the plot</p>	<p>S1 Hot-seating the characters of the mother and Ralph</p> <p>S2 A discussion on the Grandfather and the narrator</p> <p>S3 A discussion on attitudes towards the Grandfather</p> <p>S4 A discussion on the quotations related to the weather</p> <p>S5 A discussion on symbolism</p> <p>S6 A discussion on the ending of the story</p> <p>S7 A role-play based on an interview with a psychiatrist</p> <p>TR A discussion for more confident students on the mother changing</p> <p>TR A discussion on the concept of grief</p>	<p>Writing assessment: a 300-word essay on how Swift presents the relationship between characters in 'Chemistry'</p>	<p>Audio: Chemistry</p> <p>Video: Thinking about 'Chemistry' by Graham Swift</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 2: 'Odour of Chrysanthemums'</p> <p>The focus is on:</p> <ul style="list-style-type: none"> • how D.H. Lawrence presents the thoughts and feelings of the characters • developing an interpretation about character's relationships and events • understanding how Lawrence presents themes and ideas • exploring and analysing how Lawrence's use of language and structure affects the reader • practising and developing written response skills. 	<p>R1 Read the short story</p> <p>R2 Read the stated paragraph of the story and complete the activities on the characters</p> <p>R3 Read the description of the cottage and make notes</p> <p>R4 Read the last seven paragraphs and complete the activities on Elizabeth and themes</p> <p>R5 Read the students' responses and complete the activities on Walter's mother</p> <p>R6 Read the students' responses and complete the activities on themes and ideas</p> <p>R7 Read the students' responses and complete the activities on the ending of the story</p> <p>R8 Read the students' responses and complete the activities on Bates's cottage</p> <p>R9 Read the students' responses and complete the activities on the two mothers</p>	<p>W1 Mind map and notes on Bates's cottage</p> <p>W2 Evidence based on an interpretation of Walter's mother</p> <p>W3 Notes on Elizabeth</p> <p>W4 Write the answers to the questions based on references to time</p> <p>W5 Write the answers to questions based on the structure of the story</p> <p>W6 Write the answers to questions based on the structure of the story</p> <p>W7 Make notes on the use of symbolism</p> <p>W8 Research life in 1911</p> <p>TR A storyboard based on the plot</p> <p>TR A letter from Mrs Rigley to a friend</p> <p>TR A spider diagram of key themes</p>	<p>S1 A director's discussion on six scenes</p> <p>S2 A hot-seating activity on Mr and Mrs Rigley and Mr Matthews</p> <p>S3 A role-play based on the mother's funeral</p> <p>S4 A one-minute description based on Elizabeth</p> <p>S5 A hot-seating activity based on D.H. Lawrence</p> <p>S6 A discussion on interpretations of the story</p>	<p>Writing assessment: a 300-word essay on how Lawrence presents the characters of the mothers</p>	<p>Audio: Odour of Chrysanthemums</p> <p>Video: Thinking about 'Odour of Chrysanthemums' by D.H. Lawrence</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 3: 'My Polish Teacher's Tie'</p> <p>The focus is on:</p> <ul style="list-style-type: none"> • how Helen Dunmore presents the thoughts and feelings of the characters • developing an interpretation about character's relationships and events • understanding how Dunmore presents themes and ideas • exploring and analysing how Dunmore's use of language and structure affects the reader • practising and developing written response skills. 	<p>R1 Read the short story</p> <p>R2 Read the opening paragraph of the story and complete the activities</p> <p>R3 Read the students' responses and complete the activities on the Head</p> <p>R4 Read the students' responses and complete the activities on Carla</p> <p>R5 Read the students' responses and complete the activities on Steve and Carla</p> <p>R6 Read the extract and complete the activities on language</p> <p>R7 Read the students' responses and complete the activities on the presentation of the character of Carla</p>	<p>W1 Write the answers to the questions on the setting of the staffroom</p> <p>W2 Write the answers to the questions based on themes and ideas</p> <p>W3 Evidence about the interpretation of Mrs Kenward</p> <p>W4 A table on Carla</p> <p>W5 Write the answers to the questions based on the relationship between Carla and the Head</p> <p>W6 Notes on Mrs Kenward</p> <p>W7 Write the answers to the questions on language and Carla</p> <p>W8 A mind map on Steve</p> <p>W9 Write the answers to the questions on language, form and structure</p> <p>TR A diary entry from one of the characters</p>	<p>S1 A discussion on how people are treated</p> <p>S2 A discussion on what people wear</p> <p>S3 A discussion on what happens in the story</p> <p>S4 A discussion on Steve</p> <p>S5 A discussion on clothing</p> <p>S6 A discussion on a key moment in the story</p> <p>S7 A discussion on the title</p> <p>TR A discussion on different roles within a school</p> <p>TR Hot-seating of key characters</p> <p>TR Act out extracts of the story</p>	<p>Writing assessment: a 300-word essay on how Dunmore presents the character of Carla</p>	<p>Audio: My Polish Teacher's Tie</p> <p>Video: Thinking about 'My Polish Teacher's Tie' by Helen Dunmore</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 4: 'Korea'</p> <p>The focus is on:</p> <ul style="list-style-type: none"> • how John McGahern presents the thoughts and feelings of the characters • developing an interpretation about character's relationships and events • understanding how McGahern presents themes and ideas • exploring and analysing how McGahern's use of language and structure affects the reader • practising and developing written response skills. 	<p>R1 Read the short story</p> <p>R2 Read the extract and complete the activities on the father</p> <p>R3 Read the first section and complete the activities on themes and ideas</p> <p>R4 Read the students' responses and complete the activities on the older man</p> <p>R5 Read the students' responses and complete the activities on the narrator</p> <p>R6 Read the students' responses and complete the activities on the most important theme</p> <p>R7 Read the extract and complete the activities on how the atmosphere is created</p> <p>R8 Read the description of Luke Moran's funeral and annotate</p> <p>R9 Read the section of the story based on the conversation between the father and Farrell and complete the activities</p> <p>R10 Read the students' responses and complete the activities</p>	<p>W1 Research the facts on the Irish War of Independence and/or the Korean war</p> <p>W2 A table on scene selection</p> <p>W3 Notes on the war in Korea</p> <p>W4 Notes on the setting</p> <p>W5 A table on the father's attitude</p> <p>W6 Write the answers to the questions on the father</p> <p>W7 Write the answers to the questions on the silences in the story</p> <p>W8 Notes on the references to Ireland</p> <p>W9 Write the answers to the questions on the author's viewpoint</p> <p>W10 Write the answers to the questions on the beginning and ending of the story</p> <p>W11 Write the answers to the questions on the use of fishing</p> <p>W12 A eulogy written by the son for the father</p> <p>W13 A storyboard based on the plot</p> <p>TR A newspaper article based on the execution</p> <p>TR A diary entry by the son</p>	<p>S1 A discussion on overhearing a conversation</p> <p>S2 A discussion on the execution</p> <p>S3 A discussion on the narrator</p> <p>S4 A discussion on the use of puns</p> <p>TR A role-play on overhearing a conversation</p> <p>TR A continuum line based on the views of the father</p> <p>TR A discussion on themes</p>	<p>Writing assessment: a 300-word essay on how McGahern presents the character of the father</p>	<p>Audio: Korea</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 5: 'A Family Supper'</p> <p>The focus is on:</p> <ul style="list-style-type: none"> • how Kazuo Ishiguro presents the thoughts and feelings of the characters • developing an interpretation about character's relationships and events • understanding how Ishiguro presents themes and ideas • exploring and analysing how Ishiguro's use of language and structure affects the reader • practising and developing written response skills. 	<p>R1 Read the short story</p> <p>R2 A discussion on Japanese culture</p> <p>R3 A discussion on what happens in the story</p> <p>R4 Read the first section of the story and complete the activities</p> <p>R5 Read the students' responses and complete the activities on Kikuko</p> <p>R6 Read the quotations and complete the activities on the mother</p> <p>R7 Read the interview with the author and complete the activities</p> <p>R8 Read the students' responses and complete the activities on how the father relates to his children</p> <p>R9 Read the extract and complete the activities on silence</p> <p>R10 Read the extract of Kikuko and the narrator discussing the ghost and complete the activities</p> <p>R11 Read the interview and complete the activities on the author's intentions</p> <p>R12 Read the students' responses and complete the activities based on death in this story and 'Chemistry'</p>	<p>W1 Make notes on Japanese life</p> <p>W2 Write the answers to the questions on the narrator's father</p> <p>W3 Write the answers to the questions on the setting</p> <p>W4 A table on Kikuko's personality</p> <p>W5 Notes on the father</p> <p>W6 Write the answers to the questions on the father's thoughts</p> <p>W7 Write the answers to the questions on the silences in the story</p> <p>W8 Write the answers to the questions on the final meal</p> <p>TR List the items connected with Japanese culture</p> <p>TR A monologue from the father</p>	<p>S1 Hot-seating Kikuko</p> <p>S2 Hot-seating other characters</p> <p>S3 Act out the meal at the end</p> <p>S4 Improvise a conversation between the father and Kikuko</p> <p>TR Act out what the characters are thinking</p>	<p>Writing assessment: an essay on how writers present death in 'A Family Supper' and one other story from Telling Tales</p>	<p>Audio: A Family Supper</p> <p>Video: Thinking about 'A Family Supper' by Kazuo Ishiguro</p> <p>Assess to Progress (with example answers)</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 6: 'Invisible Mass of the Back Row'</p> <p>The focus is on:</p> <ul style="list-style-type: none"> • how Claudette Williams presents the thoughts and feelings of the characters • understanding how Williams presents themes and ideas • exploring the importance of context • exploring and analysing how Williams's use of language and structure affects the reader • developing own interpretation of character, relationships and events. 	<p>R1 Read the short story</p> <p>R2 Read the autobiographical section of the story and complete the activities on themes and ideas</p> <p>R3 Read the extract and complete the activities on Cousy's death</p> <p>R4 Read the students' responses and complete the activities on Miss Henderson</p> <p>R5 Read the extract on Hortense dressing before going to England and complete the activities</p> <p>R6 Read the description of Hortense's new school and complete the activities</p> <p>R7 Read the students' responses and complete the activities on language and identity</p> <p>R8 Read the students' responses and complete the activities on the poem</p> <p>R9 Read and complete the activities on Hortense's first visit to the school in England</p> <p>R10 Read the quotations and complete the activities on clothing</p> <p>R11 Read the students' responses and complete the activities</p>	<p>W1 Write the answers to the questions on the visit of the Inspector and the character of Hortense</p> <p>W2 Write the answers to the questions based on the setting</p> <p>W3 Annotate a copy of the poem to consider language</p> <p>W4 A message written by Hortense to her future self</p> <p>TR A table based on Jamaica and England</p> <p>TR An autobiography extract based on Hortense</p>	<p>S1 A discussion on seating arrangements in a classroom</p> <p>S2 A discussion on Christopher Columbus</p> <p>S3 A discussion on the sequencing of the plot</p> <p>S4 A discussion on Hortense</p> <p>S5 A discussion on language</p> <p>S6 A presentation on key historical figures</p> <p>S7 A TV interview with Hortense</p> <p>TR A discussion on what happens to Hortense</p> <p>TR A monologue by Hortense and Lorna Phillips</p>	<p>Writing assessment: an essay on how the writers present characters developing their own identities in 'Invisible Mass of The Back Row' and one other story from Telling Tales</p>	<p>Audio: Invisible Mass of the Back Row</p> <p>Video: Thinking about 'Invisible Mass of the Back Row' by Claudette Williams</p> <p>Assess to Progress</p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p>Unit 7: 'The Darkness Out There'</p> <p>The focus is on:</p> <ul style="list-style-type: none"> • how Penelope Lively presents the thoughts and feelings of the characters • developing an interpretation about the character's relationships and events • understanding how Lively presents themes and ideas • exploring and analysing how Lively's use of language and structure affects the reader • practising and developing written response skills. 	<p>R1 Read the short story</p> <p>R2 Read the second paragraph of the story and complete the activities</p> <p>R3 Read the three paragraphs about Packer's End and complete the activities</p> <p>R4 Read the stated section of the story and complete the activities on Sandra</p> <p>R5 Read the students' responses and complete the activities on Kerry</p> <p>R6 Read the paragraphs about the airmen and complete the activities</p> <p>R7 Read the students' responses and complete the activities on Mrs Rutter</p> <p>R8 Read the annotated paragraph on setting and complete the activities</p> <p>R9 Read the students' responses and complete the activities</p>	<p>W1 Write a fairy tale</p> <p>W2 A table on Kerry Stevens</p> <p>W3 100 words about Sandra's appearance</p> <p>W4 Write the answers to the questions on setting</p> <p>W5 A table on Sandra's attitude</p> <p>W6 A table on what Kerry is thinking</p> <p>W7 Notes on Mrs Rutter</p> <p>W8 Notes on Nether Cottage</p> <p>TR Creative writing about walking through the woods</p> <p>TR A diary entry from Kerry</p>	<p>S1 A discussion on adopting a Granny</p> <p>S2 A discussion on fairy tales</p> <p>S3 Improvise a conversation between Kerry and Bill</p> <p>S4 Improvise a conversation between Mrs Rutter and Pat</p> <p>S5 A discussion on Kerry</p> <p>S6 A discussion on Sandra</p> <p>S7 A discussion on what Kerry is thinking</p> <p>S8 Improvise an edition of <i>Through the Keyhole</i></p> <p>S9 Interview the author</p> <p>S10 A discussion on growing old</p> <p>TR A speech on aspirations</p> <p>TR A discussion on killing in wartime</p> <p>TR Hot-seating of key characters</p>	<p>Writing assessment: an essay on how writers present differences between old and young in 'The Darkness Out There' and one other story from <i>Telling Tales</i></p>	<p>Audio: The Darkness Out There</p> <p>Video: Thinking about 'The Darkness Out There' by Penelope Lively</p> <p>Assess to Progress (with example answers)</p>

1 Chemistry

Graham Swift

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, characters, themes, structure and language of 'Chemistry'.

At the end of the unit the students will be able to:

- explore how Graham Swift presents the thoughts and feelings of the characters
- develop their own interpretation of characters, relationships and events
- understand how Swift presents themes and ideas
- explore and analyse how Swift's use of language and structure affects the reader
- practise and develop their written response skills.

- His mother is drinking more with Ralph.
- The Grandfather commits suicide.

Understanding the characters

- 1 a** After listening to an extract of the story on Cambridge Elevate, you could make this a more interactive activity by putting the students into groups and distributing the table and the quotations. Ask the groups to match the correct quotation with the statements.
- b** Suggested answers might focus on the fact that the motor-launch could reflect how the boy is at the beginning of his life, while the Grandfather is approaching the end, reflecting the cyclical nature of life and relationships. There does appear to be a bond between the Grandfather and Ralph. The Grandfather is the dominant figure here; a role which he seems to relish. The section could be viewed as beginning quite positively, but the boat sinking, after the introduction of Ralph, could reflect the changing family dynamics.

- 2 a and b** Students may feel that Ralph is dominating, aggressive and antagonistic. There is obvious tension between him and the Grandfather. It is also apparent that the narrator does not appear to like him.

GETTING STARTED – THE STORY AND YOU

Differentiation

- 1** The initial activities in the Student Book are focused on the meaning of the word 'chemistry'. You could provide less confident students with some definitions that would help them complete the activities, for example:
- a science that deals with structure and properties, and the changes that they go through
 - the structure and properties of a substance: the way a substance changes and reacts with other substances
 - the interaction of one personality with another
 - a strong attraction between people.

Differentiation

You could take this activity further for more confident students by asking them if Ralph could be considered in a more sympathetic way, especially at the beginning of the story. Is he asserting his authority or does he really care about the mother? Who is the bully...Ralph or the Grandfather?

GETTING CLOSER – FOCUS ON DETAILS

What happens in the story?

Differentiation

- 1 a and b** Less confident students may need more guidance. You could suggest the points in the story that they could use, for example:
- After the boy's father has died and they decide to move in with the Grandfather.
 - His mother meets Ralph and starts to bring him home.
 - The Grandfather starts to spend time in the shed.

- 3** Example quotations for this activity could include: He is short-tempered – 'shouted', 'barked'.

Differentiation

- 4** For less confident students, you could make this a more interactive activity by putting them into groups and distributing statements. They could then find the evidence to support the statement. Here are some statements that you could use:
- the Mother is bitter towards the Grandfather
 - the Mother misses her husband
 - she feels that she is stuck in the middle of her father and partner

- she is scared of Ralph
- she appears to change in the story.

To take this further for more confident students, facilitate a discussion about the mother changing over the course of the story. Does she change for the better or the worse?

Where does the story happen?

- 1 The impression created is quite negative. There appears to be a real sense of decay and loss.
- 2 a-d Students may notice:
 - the circular and exposed pond
 - that it is winter
 - that the wind causes the water to move and is compared to the sea
 - the clumps of green slime
 - that they have the pond to themselves.

Extension

Themes and ideas

- 1 Answers for these questions might focus on:
 - a Accepting change – links to death and loss.
 - b This could be the moment when the mother realises that her husband will not return and she has to move on with her life.
 - c Symmetry means an order or balance. So the family are all living together with their grief.
- 2 You may want to discuss the concept of grief before completing this activity, possibly related to the loss of a pet. How do children deal with loss and death? Do adults try to hide them from the reality of loss? How do adults deal with loss and death?

PUTTING DETAILS TO USE

Exploring the characters, setting, ideas and feelings

Differentiation

- 1 You may want to provide less confident students with a quotation that they can match with the appropriate interpretation, for example, 1a – ‘I had nowhere to go’. More confident students may only need line references.

What the characters say and do

Differentiation

- 1 a Students should notice that there appears to be a strong bond between the three members of the family.
 - b Students should focus on the words ‘knotted’, ‘veiny’ and ‘mottled’. You could give less confident students a dictionary to look up the meaning of these words. The description is not complimentary and could be viewed as quite grotesque.
- 2 To make this activity more interactive, place the students in groups and give them the table on a large sheet of paper. Each group will have to complete the evidence section and report back to the class. Here are some examples of evidence that the students may use:
 - When the Grandfather mentions being alone he is referring to how he has been affected by his wife’s death.
 - There is a sense that he may be mentioning the husband just to annoy Ralph, but also to try to keep the memory of Vera alive through the curry.
 - The Grandfather and the narrator seem to have a close bond, and he may see that they are alike.
 - The focus on change could be about how life changes when someone dies, but could also reflect the mother changing, which is not welcomed by the Grandfather.
 - The other interpretation of change could be that certain things will never change, like the love the Grandfather had for his wife.
 - The prussic acid that is mentioned will be the poison that he drinks. He is obviously considering this when he speaks to Ralph.

How the characters relate to each other

Differentiation

- 1 You may want to provide prompts for less confident students, for example:
 - Ralph feels that the Grandfather is treating the mother like a child, which he does not like.
 - Ralph is trying to assert his authority and become the dominant figure in the house: a role that belonged to the Grandfather.

- The Mother is treating the Grandfather like a child and is very patronising towards him. She is angry that the Grandfather is trying to assert his authority in the house and so is posing a threat to Ralph.
- The Mother is relieved, showing her son that – despite his Grandfather's death – everything will be fine.

Exploring themes and ideas

1 a-c Answers for these questions might focus on the fact that:

- the Grandfather refused to leave his house and also spent more time in his garden shed
- the Grandfather remembers her through the daughter and Grandson, the curry and the watch
- these things allow him to keep Vera's memory alive, because once things start to change, his memories may become blurred.

2 a-c You may want to direct students to consider the following:

- the fact that she was in a 'kind of trance', she cried a lot
- she moved back home to be with her father
- she appears to be dependent on her father
- she accepts being looked after by her father who buys her jewellery
- once Ralph appears on the scene, she starts cooking different foods and she gives him her husband's sweater – this would seem to suggest that she has moved on from his death, which is different to the Grandfather.

3 a Students may consider the boy's vivid imagination and how the appearance of his father could represent the boy's acceptance of his father's death. It also links the sinking of the boat to the breakdown of the family.

- b** Students may notice that the son now views the Mother negatively.
- c** You could direct students to consider how the water is an important symbol in the story. Water is seen as taking things away, but also changing things. The water changes in this section, possibly to reflect the boy's acceptance of death.
- d** Answers might focus on the fact that the vision is connected to death and that when the boy wakes up he hears about another death of a loved one – his Grandfather.

Extension

Analysing language

- 1 a-e** To make this a more interactive activity, put the students into groups and give out each of the statements so that they can discuss them in turn and decide on a ranking order.
- 2 a-d** Students may consider how Ralph appears greedy. The references to food suggest that he is a physically strong character, especially in contrast to the Grandfather. Food could also be seen as a way of controlling the Mother.
- 3** A good approach to this activity could be to write up the quotations from the Student Book on separate pieces of paper, which can be placed around the classroom. Allow students time to move around the classroom annotating each quotation, focusing in particular on the meaning of key words. After approximately 15 minutes, change the focus so that the students now have to consider how the words reflect what the characters are feeling. Once the activity has finished, place the students into groups with one quotation per group. They must read and assimilate the annotated information, which can then be presented to the rest of the class.

Symbolism

- 1** Answers for these questions might focus on:
- a** the changing nature of relationships due to death or the introduction of a new person
- b** how change can sometimes be deceptive and is not always for the best
- c** how the Grandfather does not want to change the watch as it reminds him of his wife
- d** how the boy could feel that the Grandfather was forced to commit suicide due to the changing nature of his relationship with his daughter – he believes that his Grandfather will live on in his dreams
- e** how the boy could be referring to the fact that memories can be precious.

Exploring a key moment in the story

Differentiation

- 1** You may want to provide quotations to less confident students to support their responses to these questions, for example, 1a – 'rain was dashing against the window'.

Analysing structure

1 a-f To make this activity more interactive, give out the statements individually so that students can discuss them in pairs before presenting their responses to the rest of the class.

Differentiation

2 b You could direct less confident students to make a list of all the similar references in both the first and last paragraph of the story. More confident students could be asked how they responded to the ending. Do they think it is a positive or negative ending?

GETTING IT INTO WRITING

Improving your response

You should direct students to consider how:

Student A produces a supported comment

Student B produces a clear response, which starts to go into detail and uses quotations well

Student C produces an explained response

Student D produces a simple comment on the story

Student E produces a more detailed response, which focuses on key words and phrases

Student F produces an exploration of ideas, language, structure and viewpoints.

GETTING FURTHER

Differentiation

The two activities would be useful in supporting less confident students, especially in engaging them with plot and character. However, more confident students could be given the opportunity to perform the improvised role-play, whilst less confident students may need to write a script prior to the delivery.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Audio: Chemistry

Video: Thinking about 'Chemistry' by Graham Swift

Assess to Progress

2 Odour of Chrysanthemums

D.H. Lawrence

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, characters, themes, structure and language of 'Odour of Chrysanthemums'.

At the end of the unit the students will be able to:

- explore how D.H. Lawrence presents the thoughts and feelings of the characters
- develop their own interpretation of characters, relationships and events
- understand how Lawrence presents themes and ideas
- explore and analyse how Lawrence's use of language and structure affects the reader
- develop their written response skills.

GETTING STARTED – THE STORY AND YOU

The initial activity in the Student Book is focused on the setting of the story, which is a mining village in 1910. You could provide all students with prompts to initiate a discussion focused on the age of some of the miners, the use of animals, the types of clothing worn and the type of work.

GETTING CLOSER – FOCUS ON DETAILS

What happens in the story?

Differentiation

1 a-b To support this activity, you could give less confident students the six scenes with which they could design a storyboard that reflects the plot of the story. The six scenes could be:

- The opening, when we meet Elizabeth and her father.
- The home, with Elizabeth preparing tea for the children.
- Elizabeth asking for help from the Rigeys in locating Walter.
- Walter's mother arriving with news of the accident.
- Walter being brought to the house and put in the parlour.
- Mother and daughter-in-law washing the body: Elizabeth reflecting on her life and marriage.

Understanding the characters

Differentiation

- 1 a** For less confident students, you may want to provide the quotations and ask them to match the evidence to the appropriate statement, for example: He does not enjoy his mother's company – 'He stood quite still, defiantly'.
b You could put less confident students into groups with more confident students and distribute the statements so that they can work together to find the evidence.
- 2** For less confident students, you may want to provide the evidence quotations and ask them to match them to the appropriate statement, for example: He drinks too much – 'He'll come home when they carry him'.
- 3** Less confident students may find this activity quite challenging. You could provide just the quotations and ask them to explain what they tell us about Annie Bates, or you could provide both the statement and the quotations before asking students to match the statement to the appropriate evidence. Possible statements might include:
 - she does care for her children
 - she was house proud
 - she was not looking forward to the birth of her third child
 - she does not like the place she lives in
 - she realises that they are both to blame for the breakdown of their marriage.

Where does the story happen?

- 1** Students can focus on the rooms (e.g. 'dark', 'dim'), fire (e.g. 'red'), furniture (e.g. 'chiffonier') or the ornaments (e.g. 'lustre-glasses'). Students should be able to identify that, generally, the references do suggest that the place is homely, especially when the fire is described. This seems to bring warmth and light into the Bates's home.

Extension

Differentiation

- 3** For less confident students, you may want to provide a list of key words that appear in the descriptions (for example, ‘trapped’, ‘withered’, ‘dreary’) and ask them to explain what they tell us about the area.

Themes and ideas

Differentiation

- 1** To make this activity more interactive, put the students into groups. Initially, ask students to find the three sentences individually, then ask them to share their sentences with the whole group. As a group they have to choose the best three sentences to share with the rest of the class, and give reasons for their choice.

Less confident students could be given a range of sentences to choose from.

- 2 a–e** You could put students into groups and distribute the themes. Encourage students to consider each one, and then decide which answer is the most likely. You could ask all students to work together at first, then to individually write their own themes. Responses could be shared with the whole class.

PUTTING DETAILS TO USE

Exploring the characters, setting, ideas and feelings

Differentiation

- 1** For less confident students, you may want to provide the quotations and ask them to match the evidence to the appropriate statement, for example, 1a – ‘He was a happy lad at home’.

What the characters say and do

Differentiation

- 1** For less confident students, you may want to provide the quotations and ask them to match the evidence to the appropriate statement, for example, 1c – ‘cloth was laid for tea’.

Extension

Exploring themes and ideas

Differentiation

- 1–2** You may want less confident students to focus on just one of the ideas before sharing their evidence with the whole group. If you want to make this activity more interactive, put students into groups. Initially, elicit a list of themes from the whole group that can be displayed on the whiteboard. Allocate different key themes to different groups and provide a large sheet of paper. Ask students to create a spider diagram of the key ideas linked to the theme. Using the carousel approach, direct students to pass the theme on to the next group who can then add or develop the ideas in turn. Encourage students to use evidence to support their ideas.

Analysing structure

Differentiation

You could direct students to consider how the references to time structure the story. The realistic approach allows the reader to experience the feelings of anxiety and helplessness felt by Elizabeth Bates. The suspense is built up through the focus on actual references to time: it is like watching the clock in anticipation. More confident students could be directed to consider how the repetition of the word ‘home’ is also a useful way to structure the story, as it builds up the suspense that fewer and fewer miners are now leaving the mine to go home, yet Walter is not one of them. Also, whilst the domestic events of the evening were taking place, Walter was suffocating.

- 2 a–d** You could put students into groups and distribute the statements for them to discuss and feed back to the rest of the class.
- 3** Students need to consider the effect of key words in order to suggest that the focus begins in a positive manner, before progressing to a more ominous tone. Finally, the feet that are heard on the steps outside represent the man who will reveal that Walter’s body is about to be delivered, which conveys a sense of finality.

Analysing language

Differentiation

1-2 For more confident students, you could ask them to first annotate the paragraph on their own and then to compare their comments with the annotated copy in the Student Book.

Symbolism

1-2 Students might notice the following points.

a Cold: for example, the tea is cold, as is the parlour.

You could direct students to focus on how the references to cold often reflect the feelings and attitudes of the characters.

b Dark: you may want students to consider how there are many references to 'darkness' which are linked to the time of day and the poverty in the house.

Differentiation

More confident students could be directed to focus on the references to 'shadows' linked to the miners and Mrs Bates. This could indicate how they do not feel as though they are real people living real lives. They seem to be disappearing while going about their lives.

c Light: you may want students to consider the many references to 'candle' and 'fire' which are associated with light. They could be seen as quite positive, because they bring comfort into the bleak lives of the miners. The single candle that appears in the parlour could allow Elizabeth to have an epiphany in order to properly see her life and marriage.

Extension**GETTING IT INTO WRITING**

Improving your response

You should direct students to consider how:

Student A produces a simple comment on the story

Student B produces an explained response

Student C produces an exploration of ideas, language, structure and viewpoints

Student D produces a clear response, which starts to go into detail and uses quotations well

Student E produces a supported comment

Student F produces a more detailed response, which focuses on key words and phrases.

GETTING FURTHER

- 1 The first activity based on researching life in 1911 would be a useful activity to support the context strand of the assessment objectives. Ensure that students are guided to integrate contextual comments into the body of responses.
- 2 This is a useful activity to really engage with the ideas of the author, and can be set up using the hot-seating approach.
- 3 This is a useful activity for more confident students, who could explore their own individual interpretations and practise finding evidence to support their ideas.

CAMBRIDGE ELEVATE RESOURCES**In the Student Book:**

Audio: Odour of Chrysanthemums

Video: Thinking about 'Odour of Chrysanthemums' by D.H. Lawrence

Assess to Progress

3 My Polish Teacher's Tie

Helen Dunmore

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, characters, themes, structure and language of 'My Polish Teacher's Tie'.

At the end of the unit the students should be able to:

- explore how Helen Dunmore presents the thoughts and feelings of the characters
- develop their own interpretation of characters, relationships and events
- understand how Dunmore presents themes and ideas
- explore and analyse how Dunmore's use of language and structure affects the reader
- develop their written response skills.

GETTING STARTED – THE STORY AND YOU

1-2 The initial activities in the Student Book are focused on how we judge people. You could provide students with extra support by providing images of people in a variety of clothes, for example, soldiers, nurses, canteen assistants, someone in a suit, someone wearing a bright tie, a biker, etc. You could take this further by asking students to provide their own examples of people who are judged unfairly due to their clothes.

GETTING CLOSER – FOCUS ON DETAILS

What happens in the story?

- 1** Students may need some prompts. You may want to suggest:
 - the introduction of Carla
 - the staff meeting
 - Carla writing to Stefan
 - news of Stefan's visit
 - meeting Valerie and Stefan
 - Stefan and Carla meeting.
- 2** Students should focus on the uniform and the tie. The uniform could represent repression and the tie could represent freedom through a sense of self-discovery.

Understanding the characters

Differentiation

- 1** You could give less confident students a list of key words related to the facts from the opening paragraph to support this activity, for example, '£3.89 per hour'.

Students could then be directed to consider how Carla feels demotivated. She also feels undervalued, especially by the teachers.
- 2** To make this a more interactive activity, put students into groups. Distribute the statements and evidence separately so that students have to place the appropriate statement in the correct field of the table.

Possible answers for these questions might include:
 - a** He is seen as someone who organises. He is just seen as a professional figure.
 - b** He does treat them in a professional manner and refers to them by name.
 - c** He does not really know the other people who work in the school. He cannot remember Carla's name. He can be quite insincere to these workers.
 - d** He is quite rude to visitors; he talks to Stefan as if he is deaf.
- 3** You may want to provide less confident students with quotations about the Head, for example, proud – 'The Head beamed at nobody'.

Where does the story happen?

- 1** Students should be able to identify that the staff room is both a place for formal meetings with the Head, but also somewhere for staff to eat cakes and drink tea.
- 2** You could provide students with quotations to support their response to this activity, for example, point out the quotes which indicate that Carla wears a uniform and that the school is unaware that she is half-Polish.
- 3** Answers to this question could function as a starting point for a discussion on the different roles within a school. Are some people more important than others?

Themes and ideas

1 a Suggested answers may include:

- she wears a uniform with a logo, so she is like the students
- she is not seen, teachers move out of her way
- the way in which she is spoken to by Mrs Kenward.

b Suggested answers may include:

- she has low self-esteem as she is not a true professional
- he may think that she has lied about her role at the school
- she thinks he will want to be with real teachers.

Differentiation

- c** You could provide less confident students with quotations to help them form an opinion about how Steve is treated, for example, 'He was tense as a guitar string'.

PUTTING DETAILS TO USE

Exploring the characters, setting, ideas and feelings

Differentiation

- 1** For this activity, you could put students into groups and distribute the interpretations. Students could work together to find the evidence. You could give less confident students the evidence in the form of quotations and ask them to place them in the appropriate section, for example, for 1b – 'taking the biggest bun'.
- 2** Students may need to be given some prompts when completing this activity:
- Carla as a parent: she appears to be a kind mother as she gives her daughter a lift and a poetry book. She is used as a contrast to Valerie, who spoils her children and who appear as intolerant as she is.
 - Carla as a worker: she does a menial job and feels undervalued. She is trapped in the hierarchy of the school. However, she can be assertive and unconventional as shown when she approaches the Head for the address of the Polish teacher.
 - Carla as an individual: she has low self-esteem at the start, but her relationship with Stefan has enabled her to resume her identity as an individual. She breaks free from the rigid social system in the school.

What the characters say and do

Differentiation

- 1** This activity will help students to focus on key words that are used to allow the reader to form a judgement of a character. You may want to allow less confident students to work in pairs.
- 2 a** Students might consider that Valerie Kenward is proud of her children. She may feel that they are fulfilled and have been brought up with the values she feels are important.
- b** One interpretation could be that there is a sense of arrogance from all the family. They are spoilt and do not value other people.

How the characters relate to each other

- 1 a** You could direct students to consider how the fact that the Head does not really remember Carla's name suggests that he does not view her as important. He knows the names of the teaching staff, even calling some by their first name. So it could be classed as an unequal and distant relationship.
- b** Students might focus on the fact that the Head does not know anything about a member of his staff. This again suggests his ignorance and the fact that he only relates to people on a professional basis, and not on a personal level.

Extension

How the characters are presented

Differentiation

- 1** Answers might focus on the fact that Mrs Kenward does not appear very welcoming and hospitable, therefore we do not react positively towards her. You could ask more confident students to consider why she volunteered to look after Steve.
- 2** You could ask students to consider how they view Mrs Kenward's behaviour. Should a professional person act like this, especially a teacher?
- 3** Students may feel sorry for Steve. You could guide them to discuss what they think his expectations of the visit would have been.

Extension

Exploring language and identity

- 1 Students might focus on the fact that Carla wants to connect with her home language again. The letters in Polish link to her memories. She may want to rediscover her true identity.

Differentiation

- 2 You may want to give less confident students prompts to support their response to this activity, for example, note that Steve writes poetry and is 'polite'.
- 4 You may want to consider individual characters for this activity. The focus could be on:
 - The Head
 - Mrs Kenward
 - Susie Douglas.
- 5 a-d You could give students the individual statements to discuss in groups.

Analysing language, form and structure

- 1 a-e To make this a more interactive activity, place students into groups. Distribute the statements to be discussed in the groups and ask students to put them into a ranking order.
- 2 Students should notice the fact that Carla likes kids. This could be developed further by asking if they think that the other teachers like the kids.
- 3 a-e To make this a more interactive activity, place students into groups. Distribute the statements, which can be discussed and feedback elicited.

Facts and impressions

- 2-3 For these questions, students could consider how the word 'hopeful' might suggest that Steve is trying to create a good impression. He could be seen as naïve. He is an enthusiastic and vibrant person, like his ties. His tie could represent a simple gift of friendship. Yet who will value this friendship – the teachers or Carla? It could be seen as a hopeful symbol that celebrates individuality.

Symbolism

- 1 a-b Students may notice that:
 - the uniform with the school logo represents a lower status
 - a suit could represent a higher status
 - a brown suit is not seen as fashionable
 - the tie stands out and makes an impression
 - the attitudes to the tie represent the prejudices of people

- the tie could be viewed as unique and individual
- the tie could be viewed as a symbol of freedom and self-discovery.

Exploring a key moment in the story

- 1-2 Answers for these questions might focus on how Carla has felt trapped as a canteen assistant. She is not seen as an individual, but as an invisible worker who serves tea and buns. Once Steve comes into her life she grows in confidence and becomes free to be her true self, both Polish and English. She was like the bird in the cage who has been released through her relationship with Steve.

Differentiation

To further support students' understanding of the characters, you could set up a hot-seating activity. Choose a few confident students who could take on the role of a key character. Ask them to research the characters' attitudes and feelings. The rest of the class will need to create a number of questions that they would like to ask each character.

GETTING IT INTO WRITING

Improving your response

You should direct students to consider how:

Student A produces an exploration of ideas, language, structure and viewpoints

Student B produces a clear response, which starts to go into detail and uses quotations well

Student C produces a supported comment

Student D produces an explained response

Student E produces a simple comment on the story

Student F produces a more detailed response, which focuses on key words and phrases.

GETTING FURTHER

- 1 Students could also consider alternative titles to the story, with evidence to support their thinking.
- 2 Students could act out small sections of the story using just the dialogue. This would allow them to focus on how to interpret both the dialogue and body language of the characters, which would support their understanding.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Audio: My Polish Teacher's Tie

Video: Thinking about 'My Polish Teacher's Tie' by Helen Dunmore

Assess to Progress

4 Korea

John McGahern

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, characters, themes, structure and language of 'Korea'.

At the end of the unit the students should be able to:

- explore how John McGahern presents the thoughts and feelings of the characters
- develop their own interpretation of characters, relationships and events
- understand how McGahern presents themes and ideas
- explore and analyse how McGahern's use of language and structure affects the reader
- develop their written response skills.

GETTING STARTED – THE STORY AND YOU

Differentiation

1 a-c To provide further support for less confident students when completing the initial Student Book activities, you could give them some scenarios based on them overhearing a conversation that focuses on either good and bad points. Students could role-play the situation and then discuss how they felt. Here are some examples that you could use:

- Two people are talking about your new hairstyle in a negative way.
- Two people are talking about the fact that you have been picked for the school football team in a positive way.
- Two people are talking about the fact that you received the highest mark on a test in a negative way.
- Two people are talking about your new jacket in a positive way.

GETTING CLOSER – FOCUS ON DETAILS

What happens in the story?

Differentiation

1 Less confident students may find it easier to storyboard this activity. You may want to provide them with some quotations to support their response.

3 Students should focus on what is offered to the American soldiers and the description of Luke Moran's funeral.

Understanding the characters

1 You may want to provide some students with specific words from the paragraph to focus on, especially the quotation that describes the 'furze pods bursting'. What does the use of this simile suggest? The explosion of furze pods should be natural and beautiful, but here it is perverted.

The fact that he couldn't get the experience out of his mind and 'it destroyed the day' suggests that the execution haunted the father even on his honeymoon, which should be a time of joy.

Differentiation

2 You might like to put less confident students into groups and give them a list of quotations to match with the words about the father, for example, callous – 'calculating in the face'.

Where does the story happen?

1
d The focus on the dark reveals a haunting atmosphere; references to worms and clay create a vivid image of death and decay; the use of the sense of smell and colloquial terms adds to the repulsive and gruesome description of the place.

Themes and ideas

Extension

2-3 To make this a more interactive activity, put students into groups and distribute the statements, which they can then discuss and rank in order of importance. You may find that groups have differing opinions, which would be a useful starting point for

a whole-class discussion on the importance of the execution in the story, and the message it may be trying to convey.

PUTTING DETAILS TO USE

Exploring the characters, setting, ideas and feelings

Differentiation

- 1 A good approach to this activity might be to put the students into groups and distribute the table. Students can discuss each statement and decide if it is true or false. You may want to give less confident students quotations to match the statements, for example: The father is worried that his way of making a living is threatened – ‘a bare living without the fishing’.

What the characters say and do

- 2 To make this a more interactive activity, you could organise a continuum line with a positive view of the father at one end and a negative one at the other. Students could be asked to stand at a specific point in the line that reflects their opinion. Individual students could be asked to justify their decisions.

How the characters are presented

- 1 a Students might focus on the son and his relationship with his father. The fact that the father only speaks to him now of the past causes him to review his own future and his own growing maturity. The father on the other hand seems to be regretful and bitter about his life and the realisation that his son is maturing seems to awaken his own disturbed memories.
- b Students should note that the river is described as silent.
- c Students may consider that the initial silences could represent the narrator's innocence and youth, while reflecting the father's consideration of a lost youth and potential wasted chances to achieve importance. Later silences could represent the growing maturity of the narrator and the growing awareness of the contradictions and complexities of life. The silences could also reflect the sense of isolation felt by the father.

Differentiation

- 2 You may want to provide the facts for less confident students, for example:
 - the son has just finished his Leaving Certificate exams
 - he would help his father fishing
 - it is the last summer that he will be working with his father
 - he would go to matches with his father
 - he overhears his father talking about America.

You could direct students to consider whether the son had a close relationship with his father. He is quite ambitious and does not want to continue working on the land due to his ambivalent attitude towards it. He realises that his youth is over.

Exploring themes and ideas

- 1 Students could be directed to consider how Ireland is presented as a country with a history of violence that still affects people now. There is a sense that the traditional rural way of life appears under threat. The irony is that the war against England was about preserving a way of life that is now under attack from English tourists, with the blessing of the Irish government. As a result, the father could feel disillusioned. What did he actually fight for? Was it worth it?
- 2 You may want to provide students with some prompts, for example:
 - the son finding out about the execution
 - the son overhearing the conversation between his father and Farrell
 - the attitude of the son to his work and the growing decline of the fishing industry
 - the changing relationship between the father and son.

Differentiation

- 3 a You could give less confident students specific quotations that could be matched to the students' writing, for example, ‘I knew my youth had ended’.

b You might like to initiate a discussion on the main themes in the story, which could be highlighted on the board. Then put the students into groups and give each group a piece of A3 paper and one of the themes. Students could be directed to consider how the theme is presented in the story. For more confident groups, you could use the carousel method in which the paper is rotated around each group who add or develop ideas in turn. Encourage students to use quotations to support key points.

4 Students would need to know that a pun is a play on words. You may need to provide prompts to support this question, for example:

- Why was the story called 'Korea'?
- Is it about Korea?
- What is the link with the war in Korea?
- What is the story really about?
- How could this be linked with Korea?

Analysing language, form and structure

1 Answers for these questions could include:

- a** The story starts with the father rowing and the son fishing, but ends with the son rowing and the father fishing.
- b** The son asks questions in the beginning; the father asks questions at the end.
- c** The execution in the beginning is presented in quite a violent way, but by the end it is focused on the image of the young soldier, which is saddening.
- d** The son is now taking a leading role.

2 Students might notice that the detailed descriptions of fishing could:

- demonstrate how skilled the father is
- provide a lament for a dying trade and the death of rural Ireland
- represent the loss of innocence
- highlight the shift of power in the relationship between father and son.

Differentiation

3 Before completing this activity you might like to put more confident students into groups. Distribute individual copies of the paragraph without the annotations. Allow the students five minutes to annotate their copy, then ask them to pass it on to the next person in the group. Repeat this process to ensure that every student has an opportunity to add their annotations, then distribute the annotated versions and compare them.

4 You may want to direct less confident students to specific words, for example, 'leaden', 'slow' or 'draped'.

Exploring a key moment in the story

1

- a** Students should note that there is a sense of grandeur and ceremony in the description of the funeral.
- b** He thought that this could happen to his family if the son went to America; he could gain money and status again.
- c** The setting reflects the death of childhood and innocence.
- d** Through the use of images like 'worms', 'clay' and 'piss'.
- e** The fact that as a child self-esteem is not a big issue, but there is a sense that as you mature it is increasingly important. This was the first time he felt like this, which reflects his loss of innocence.

Extension

GETTING IT INTO WRITING

Improving your response

You should direct students to consider how:

Student A produces a more detailed response, which focuses on key words and phrases

Student B produces an explained response

Student C produces a simple comment on the story

Student D produces an exploration of ideas, language, structure and viewpoints

Student E produces a clear response which starts to go into detail and uses quotations well

Student F produces a supported comment.

GETTING FURTHER

- 1 Students may need to be shown examples of eulogies prior to writing their own. Once completed, they could present their eulogy to their peers. This would help them to practise the presentations skills required for their GCSE.

CAMBRIDGE ELEVATE RESOURCES**In the Student Book:****Audio:** Korea**Assess to Progress**

5 A Family Supper

Kazuo Ishiguro

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, characters, themes, structure and language of 'A Family Supper'.

At the end of the unit the students should be able to:

- explore how Kazuo Ishiguro presents the thoughts and feelings of the characters
- develop their own interpretation of characters, relationships and events
- understand how Ishiguro presents themes and ideas
- explore and analyse how Ishiguro's use of language and structure affects the reader
- develop their written response skills.

GETTING STARTED – THE STORY AND YOU

Differentiation

1 The initial activity in the Student Book is focused on Japanese culture. To support less confident students you could provide the definitions of the images and ask them to match the appropriate image with the definition, for example:

- Japanese tea room – a specific space in a tea house or ordinary home where the cultural ritual of the tea ceremony takes place
- samurai – a member of a powerful military caste in feudal Japan
- fugu – a pufferfish that is eaten as a Japanese delicacy after some highly poisonous parts have been removed.

Extension

GETTING CLOSER – FOCUS ON DETAILS

What happens in the story?

Differentiation

1 a-b This is quite a challenging activity, so you may want to provide some quotations for less confident students. More confident students may want to improvise, in their own words, how the other character could respond.

Understanding the characters

Differentiation

- 1 a-e** To make this activity more interactive, put the students into groups so that they can answer the questions using the table provided. More confident students could be given the statements and asked to provide the evidence that supports them.
- 2** You might like to put less confident students into groups and provide them with a list of quotations to match with the words about the father, for example, lonely – 'this house is so dreary now'.

Where does the story happen?

- 1** Answers to these questions about the setting might focus on the following:
 - a** The well, and the fact that the house is 'dimly lit' and sparsely furnished.
 - b** The decorative features, and the fact that the room is filled with books and paper.
 - c** Students may focus on the fact that the room could act as a sanctuary for the old man, who is clearly lonely. It is also his link with the past and his exploits in the war through the model of the battleship. Yet the traditional way of life is changing, which could be symbolised by the fact that the battleship is made of plastic – something artificial. Surprisingly, the room does have some feminine touches, like the flowers in vases, which could indicate a gentleness that the narrator notices.

Themes and ideas

Differentiation

- 1** You may want to provide some prompts to support less confident students' responses to these questions.
 - a** Consider both the father's actions and his choice of words.
 - b** Consider the earlier definition of a samurai and the link to honour and loyalty.
 - c** Consider a definition of pure; i.e. free from foreign or inappropriate elements.
 - d** The father's firm goes under and Mr Watanabe kills himself.

- e Consider the link to the traditional values of honour and a definition of hara-kiri.
- f Consider the link to honour and the samurai blood, the father's feelings for his family, his awareness of the changing world and the threat to traditional values.

PUTTING DETAILS TO USE

Exploring the characters, setting, ideas and feelings

Differentiation

- 1 To make this activity more interactive, put students into groups and ask them to find the evidence together. Less confident students could be given the evidence to match with the appropriate statement, for example: She sometimes resents being ordered about by her father – 'For some moments my sister did not move'.

How the characters are presented

- 1 a Students should focus on key words, for example, 'upset', 'worries' or 'disappointments'.
- b Students could consider that the father and mother seemed close and both valued the traditional way of life. There could be a hint of problems in the relationship as the reference to 'worries' and 'disappointments' could also be linked to her marriage as well as her children. The father realises he should have been a more attentive father – could this also mean an attentive husband? Does he now feel guilty about this? The fact that the mother blamed her husband for not bringing up the son properly is also interesting; in traditional Japanese families, the mother has the main responsibility. Does this suggest that she feels some bitterness towards him?
- 2 a-c You could direct students to build on their responses to question 1, based on the relationship between the father and mother, by comparing how the relationship that Mr Watanabe had with his wife could have been different.

How the characters relate to each other

- 1 Before completing this activity, you could ask the students to imagine they are Kikuko and to write three entries in her diary:
 - before going to visit her father and brother
 - after the conversation with her brother
 - when she arrives home after the visit.

Exploring themes and ideas

Differentiation

- 1 You may want to provide less confident students with some initial questions that they could ask the characters, for example:
 - a Father: Why do you think Mr Watanabe is honourable? Why do you want your children living with you?
 - b The narrator: Why have you come home now after so long? What do you think of your father?
 - c Kikuko: Why do you not smoke in the house? What do you think of your father?
 - d Mr Watanabe: Why did you kill your family as well as yourself? What do you think about your business partner not doing the same as you?
- 2 You could organise this as a group activity or choose more confident students to take on the role of the key characters. Questions could then be directed at them from the rest of the class.
- 3 You could provide less confident students with some quotations to support their note-taking.

- 4 Students could be directed to consider whether the father is regretful of the past and whether he is beginning to temper his traditional values.

Analysing language, form and structure

- 1 a-e To make this activity more interactive, put students into groups and distribute the statements. They can then be discussed and placed into a ranking order.

Differentiation

- 2 For this activity, you could put students into pairs or threes and after they have discussed two examples about what the characters are thinking, they can act out the situation. One student could be the narrator and the other(s) could take on the role of the characters who say their thoughts aloud. Less confident students could be directed to a number of examples of silence in the story. They could then choose a couple that they wish to discuss and act out.
- 3 Answers for these questions might focus on the following:
 - a Ishiguro suggests that Kikuko used to be frightened of the ghost in the well.
 - b How the past-narrator is not blamed, their mother, childhood memories, the narrator's girlfriend.

- c The memory of the ghost reflects childhood innocence, yet a lot has happened since then that has had an impact on all the family.
- d The description of the ghost is similar to the description of the mother.
- e The ghost could function as a link to the mother, and to reflect childhood innocence – it could even suggest the existence of mysterious, uncontrollable forces that are linked to change.

Exploring a key moment in the story

- 1 Some students may prefer to create a tableau that represents what the characters are thinking at the time of the meal.
- 2 Students might focus on the fact that the son has become so distanced from his parents that he cannot even recognise a photograph of his mother. The father is in disbelief and appears quite cold towards his son, yet softens when he looks at the photograph of his wife. This episode also highlights the relationship between father and daughter. She puts the photograph back when the father holds it out towards her – he does not have to even ask her as she knows her place, which is quite subservient.

Extension

What are the author's intentions?

- 1 You may want to provide students with some prompts or questions to support their responses to these ideas about 'Japanese values', as suggested below:
 - a How the son and daughter have been brought up; the fact that the son is living in America after having a disagreement with his parents; the relationship between the father and daughter.
 - b How is personal honour shown in the story? How does the father view personal honour?
 - c How is family honour shown in the story? How does the father view family honour? How does Mr Watanabe view family honour?
 - d Is honourable suicide shown in the story? How do the different characters view suicide? How might the Western reader view Mr Watanabe's actions?

Differentiation

- 2 You may want to recap the concept of stereotypes with less confident students, not only those related to Japanese values but also to the differing generations and genders.

GETTING IT INTO WRITING

Improving your response

You should direct students to consider how:

Student A produces a simple comment on the story

Student B produces a clear response which starts to go into detail and use quotations well

Student C produces a more detailed response, which focuses on key words and phrases

Student D produces an explained response with some opinion

Student E produces a supported comment

Student F produces an integrated comparative exploration of ideas, language, structure and viewpoints.

Other stories linked to death are:

- 'Odour of Chrysanthemums'
- 'Korea'
- 'The Darkness Out There'

GETTING FURTHER

- 2 This activity about a future meeting will help students to engage with characters' attitudes and feelings.
- 3 You could ask students to create a collage that represents British stereotypes to provide some colourful display material.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Audio: A Family Supper

Video: Thinking about 'A Family Supper' by Kazuo Ishiguro

Assess to Progress (with example answers)

6 Invisible Mass of the Back Row

Claudette Williams

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, characters, themes, structure and language of 'Invisible Mass of the Back Row'.

At the end of the unit the students will be able to:

- explore how Claudette Williams presents the thoughts and feelings of the characters
- understand how she presents themes and ideas
- explore the importance of context in a text
- explore and analyse how Williams's use of language and structure affects the reader
- develop their own interpretation of characters, relationships and events.

GETTING STARTED – THE STORY AND YOU

- 1–2** The initial activities in the Student Book are focused on students' own experiences and feelings. You could put students into groups to discuss the questions and statements before eliciting whole-class feedback.
- 3** Before attempting the Christopher Columbus activity, you could ask students to note down anything they already know about him. Then put them into groups to share their responses prior to completing the statement activity. All of the statements given in the Student Book are true apart from: **c** 'He planted sugar canes'.

GETTING CLOSER – FOCUS ON DETAILS

What happens in the story?

- 1** To make this activity more interactive, put the students into pairs or groups and distribute the individual events from the story. Students then have to place the events in the appropriate order. They should identify the following order: g, c, e, b, f, h, d, a.

Understanding the characters

- 1** Answers for these questions might focus on the following points:
 - a** He is like an Ofsted inspector. He checks on the quality of teaching and learning, but also ensures that the correct curriculum is being taught.
 - b** He appears to be quite a forceful character who demands respect and expects to be obeyed.

- c** Miss Henderson is horrified at Hortense's show of defiance and uses a ruler to crack her knuckles.
- d** Miss Henderson could receive a bad report or even be dismissed as she is responsible for the behaviour of the children.

Differentiation

- 2** More confident students could begin by working individually to make a list of what they have learnt about Hortense. You could then place the students into groups to create a large spider diagram of key words they would use to describe her. Encourage them to provide evidence in the form of supporting quotations. You may want to allow less confident students to make the list and then proceed straight to the next question.
- 3** You may wish to give less confident students key quotations that they could match to each word before creating the diamond shape, for example, daring – 'Miss Henderson reads challenge in my face'.

Differentiation

You could ask more confident students to discuss whether they feel that the evidence they have gathered for Activities 4–6 shows that Hortense is just jealous and a bully or if they have sympathy for her. The word 'red' is a reference to lighter-coloured skin – what does this reflect about attitudes in the story?

Extension

- 7** Students may notice that:
 - Teacher Edwards listened to students and didn't just take the other teacher's side
 - he is seen to only punish students if they have done something to deserve it
 - he is seen to be handsome
 - he is seen as kind and they respect him.

Where does the story happen?

Differentiation

- 1** You may want to direct less confident students to some quotations to support their response, for example, 'But the walls have been breached'.

Extension

Differentiation

- 3 Less confident students may need to be directed to key quotations to support their responses, for example, 'tiny, two-roomed house'.
- 4 Students should notice that Hortense has brothers, an aunt and uncle, and that her parents migrated to England. They should also pick up on the fact that Hortense's parents will be missed, so she must have been close to them.

Themes and ideas

- 1 Answers for these questions might focus on the following:
 - a They keep order using scare tactics and physical punishment.
 - b So that everyone conforms.
 - c It is linked to a lack of power for the common people. Education is often seen as the way to give people a voice, so this could be an attempt to nullify the people.

Differentiation

- 2 Less confident students could be directed to focus on key words such as 'humiliate', 'poor' and 'pickney'. There would appear to be issues with both race and social aspects. Even within the black race there appears to be a hierarchy linked to skin colour – lighter-coloured people are seen to be wealthier.

PUTTING DETAILS TO USE

Exploring the characters, setting, ideas and feelings

Differentiation

- 1 You may want to give less confident students quotations that they can match with the interpretations of the character of Hortense, for example, 1a – 'Words gush out of my mouth'.
- 2 Students should focus on how this section conveys a more caring and sympathetic side to Hortense with the tears of sadness apparent. This is in contrast to the more aggressive character that we saw in the first section.

- 3 To make this activity more interactive, put students into groups and ask each group to focus on one aspect of the activity. They could be given just five minutes to respond before passing their answers to the next group. This group carousel approach allows students to build on the ideas of their peers.

What the characters say and do

Differentiation

- 1 You may want to give less confident students some key words and phrases along with prompts to support this activity, for example:
 - what does the simile 'like a stranger' suggest about her attitude to her new clothes?
 - what is the effect of the adverb 'gingerly'?
 - what does Hortense's new hairstyle tell us about her and how she views appearances?
 - why use the powerful noun 'cosmos' to describe what is happening to her?
 - what is the effect of the contrast of 'cosmos' and the description of the house?

How the characters are presented

- 1 Answers for these questions might include the following:
 - a Plaiting their hair, putting on make-up and swearing.
 - b The fact that the girls create their own segregation indicates that they feel more at ease with their own kind of friends.
 - c That they have become a mutually supportive group of individuals with similar interests and language.
 - d (this is open to interpretation) The fact that the students have segregated themselves could be seen as a refusal, on their part, to integrate into the life of the school, or it could be argued that this segregation was forced upon them due to the attitudes of teachers and students.

Exploring themes and ideas

Differentiation

- 1 To make this activity more interactive, put students into groups and distribute the statements. Students can discuss each statement in turn; this can then be used as a starting point for a whole-class discussion on language. You can direct more confident students to consider the following points:
 - The language of the classroom – compare how the children use language in the Jamaican and English classroom. Can they see any similarities?
 - The language used with parents – why is it significant that Hortense initially struggles to communicate with her mother?
 - The importance of silences – what does this suggest about the attitudes and feelings of children and adults, especially the teachers?
- 2 You may want to link this activity with the previous one as it should build on the ideas and suggestions already discussed in the groups.

Analysing language, form and structure

Differentiation

- 1 For less confident students, you could encourage them to create a table with two columns headed 'Jamaica' and 'England'. They could then place words that are associated with each country under the appropriate heading. To take this further, you could ask them to add in any other words from the story that create this contrast.
- 2 To make this activity more interactive, put students into groups and distribute the statements for them to discuss and place in a ranking order.

Exploring a key moment in the story

- 1 Answers for these questions might focus on the following points:
 - a She sits next to her.
 - b She corrected Hortense.
 - c Hortense does not recognise that her attempt to read from the book does not impress as she imagines, and that the stream she is enrolled in would not be seen as impressive by the adults.

- d The use of words like 'hottest' and 'baddest' sounds very childlike and makes the class seem even more dreadful.
- e Students could consider the point of reading a book that is unfamiliar. Is this a reasonable test of someone's ability?

Symbolism

Differentiation

- 1 Students may notice the following points:
 - a Clothing could be linked to the workplace; there are references to suits and uniforms. What do suits and uniforms suggest? More confident students may consider that even the lunch women have a uniform of sorts in their workplace. How is this different? There is also a reference to clothing that is worn in cold places, which is going to be different to that worn in hot countries.
 - b Clothing related to social status could also be linked to location. The suits and uniforms are generally worn by people who are professional or who have a good job. However, the uniform of the lunch people is described as 'rags', which indicates a lower status and poverty.
 - c Clothing that reveals attitudes could focus on Hortense and how she views her new clothes as a symbol of the contrast between England and Jamaica.

GETTING IT INTO WRITING

Improving your response

You should direct students to consider how:

Student A produces a more detailed response, which focuses on key words and phrases

Student B produces a supported comment

Student C produces a clear response which starts to go into detail and use quotations well

Student D produces an exploration of ideas, language, structure and viewpoints

Student E produces a simple comment on the story

Student F produces an explained response with some opinion.

GETTING FURTHER

The three activities focus on Hortense in the future. More confident students could focus on other minor characters instead, such as Miss Henderson or Lorna Phillips.

To support the writing skills required for the language exams, students could also consider writing an autobiographical piece based on the life of Hortense.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Audio: Invisible Mass of the Back Row

Video: Thinking about 'Invisible Mass of the Back Row' by Claudette Williams

Assess to Progress

7 The Darkness Out There

Penelope Lively

AIMS AND OUTCOMES

The aim of this unit is to introduce students to the plot, characters, themes, structure and language of 'The Darkness Out There'.

At the end of the unit the students will be able to:

- explore how Penelope Lively presents characters and their thoughts and feelings
- develop their own interpretation of characters, relationships and events
- understand how Lively presents themes and ideas
- explore and analyse how Lively's use of language and structure affects the reader
- develop their written response skills.

GETTING STARTED – THE STORY AND YOU

- 1 To provide further support for the initial activity in the Student Book, you could put the students into groups and distribute the picture and statements. Ask students to discuss each statement before each group feeds back to the class.

Differentiation

- 2 This activity offers a useful way to consider the conventions of fairy tales. You could ask more confident students to write the tale but consider subverting some of the conventions.

GETTING CLOSER – FOCUS ON DETAILS

What happens in the story?

Differentiation

- 1 You may want to allow less confident students to make a list of key points that they think Kerry would mention before writing the script. You could provide some prompts to support them, such as:
 - why did Kerry want to help Mrs Rutter?
 - what did he expect her to be like?
 - what were his initial impressions?
 - when did he start to realise she was not a sweet old lady?
 - what was his reaction to the story?
 - what was his reaction to her behaviour?

- 2 This is a more challenging activity so may be more appropriate for more confident students. You could ask them to discuss the following points before they start writing:

- was Mrs Rutter looking forward to the visit?
- what would she say about Sandra?
- what would she say about Kerry?
- would she mention the story of the German pilot?
- how would she view the overall visit?

- 3 a Students may notice that the story involves:

- children going into a scary wood
- a cottage in the middle of a wood
- an old woman often taking on the role of a witch
- characters escaping from the clutches of evil
- good versus evil.

- b Suggested answers for this are:

- *Little Red Riding Hood*
- *Hansel and Gretel*
- *Snow White*
- *Goldilocks and the Three Bears.*

- c Students may focus on:

- the German plane crashing
- the fact that the old woman is not a stereotypical witch
- the fact that the true nature of evil is not the imagined myths of the wood, but is found in human nature.

Understanding the characters

- 2 a-e You may want to put the students into groups and distribute the statements. Students could discuss each one and then feedback to the class.
- 4 You may want to direct students to consider the following:
 - the story told to Kerry by Mrs Rutter
 - his reaction to the fate of the German pilot
 - his reaction to Mrs Rutter.

Differentiation

5 You may want to provide the quotations for less confident students, for example, feet – ‘neat and slim and brown’.

6 A good approach for this activity is to put students into groups and distribute the words. They then have to find suitable quotations to support the description of Sandra. Once completed, they can decide on a ranking order. Each group can present their findings with evidence to support their ranking order.

You may want to provide the quotations to less confident students – for example, idealistic: ‘She would fall in love’ – but they should still be able to decide on a ranking order and to feed back their ideas.

Where does the story happen?

5 Students could be directed to consider how the location is ambiguous. It starts with an idealised perception of nature, with the cottage a distant vision, suggesting that, initially, the cottage is also viewed in this way. However, the fact that it is situated on the edge of the woods could link it with the imagined evil of the place, which reinforces its sinister nature.

6 You could give students a dictionary definition of ‘nether’ and see how they can link it to the cottage. The focus would be on being lower, inferior or underground. Students could also be directed to consider what ‘nether’ sounds like – possibly ‘never’. What would this suggest?

Themes and ideas

1 a-f To make this a more interactive activity, put students into groups and ask them to answer the questions together.

Extension

PUTTING DETAILS TO USE

Exploring the characters, setting, ideas and feelings

1 a Students might focus on the following aspirations:

- to swim in the blue sea
- to travel
- to fall in love
- to get a good job
- to have a new sewing machine
- to make an embroidered silk coat.

b To make this a more interactive activity, create an imaginary continuum line and ask the students to place themselves on the part of the scale that reflects their opinion of Sandra.

c For this activity you could ask the students to write down their own aspirations.

Extension

2 For this activity, you could put students into groups and distribute the table on a large sheet of paper. Students can discuss each statement and decide if it is true or false. Encourage them to find quotations to support their opinions.

What the characters say and do

1-2 Students might consider that the quotations reveal a lot about Kerry, such as:

- he wants to be a mechanic so was interested in the name of the German plane
- he is a stereotypical, young male in some respects and he is treated like that by Mrs Rutter; however, his reaction to the story shows a sensitive, young person who is horrified at the actions of a female during the war
- he is horrified by the fact that Mrs Rutter, who is now an old woman, still appears to relish the fact that she left a young airman to die – she shows no remorse, which challenges the notion of the older generation having a sense of morality and provides a direct contrast to Kerry who is appalled at her attitude
- the silences reflect his utter disbelief at what he is hearing.

Extension

How the characters are presented

Differentiation

1 You may want to direct less confident students to specific words in the quotations to consider what they could highlight, for example:

- a** strong verbs like ‘snapped’ or ‘darted’ suggest a menacing image
- b** ‘glittered’ is unsettling and bewitching
- c** the use of the simile ‘quick as mice’ would suggest that she is like vermin, which is an unpleasant image
- d** ‘her eyes examined’ is ominous

- e 'glinting' gives a sense of unease
- f the use of 'darting' creates a sinister impression.

Exploring themes and ideas

- 1 You could put students into groups and distribute the reasons given, which can then be discussed by the whole class.

Extension

Although Mrs Rutter did not directly kill the German pilot, her actions led to his death. Like the soldiers in the examples provided in the extension activity, the reasons given were linked to revenge, and the pain caused by seeing loved ones killed by the enemy.

Analysing language, form and structure

Differentiation

- 1 Before completing this activity, you might like to put more confident students into groups. Distribute individual copies of the paragraph without the annotations. Allow the students five minutes to annotate their copy, then ask them to pass it on to the next person. Repeat this process to ensure that every student has an opportunity to add their annotations. Distribute the annotated versions and compare them.
- 2 You may want to direct more confident students to consider how Mrs Rutter is portrayed through her environment. At first she seems homely and some of the objects reflect this image. The description of kittens, rabbits, flowers and milkmaids suggests an image of beauty and innocence. However, the contrast between appearance and reality is suggested through the references to clutter, smells of cabbage and the sexual and quite disturbing image of naked children. This would suggest that the sweet old lady is not what she seems – instead we see a cold-blooded and vengeful old woman.

GETTING IT INTO WRITING

Improving your response

You should direct students to consider how:

Student A produces an exploration of ideas, language, structure and viewpoints

Student B produces a supported comment

Student C produces a more detailed response, which focuses on key words and phrases

Student D produces a simple comment on the story

Student E produces a clear response, which starts to go into detail and uses quotations well

Student F produces an explained response with some opinion.

Other stories linked to differences between old and young characters are:

- 'Odour of Chrysanthemums'
- 'Korea'
- 'Chemistry'
- 'A Family Supper'
- 'Invisible Mass of the Back Row'.

GETTING FURTHER

- 1 You may need to show students a clip from the TV show *Through the Keyhole* as some may be unfamiliar with the format.
- 2 As well as interviewing the author you could also consider interviewing other characters, especially Mrs Rutter, Sandra and Kerry.
- 3 You could ask the students to think of some more song titles that could be linked to the themes in the story.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Audio: The Darkness Out There

Video: Thinking about 'The Darkness Out There' by Penelope Lively

Assess to Progress (with example answers)

Preparing for your exam

There are nine practice questions in the Student Book, one of which has been fully annotated. All of the practice questions include example answers for students to compare their own responses to, as well as guidance for approaching the questions. The themes grid will help students establish which stories they think would be useful to compare with each other.

Assess to Progress is available for you to use to mark and track student responses.

CAMBRIDGE ELEVATE RESOURCES

In the Student Book:

Assess to Progress (x7)