

GCSE (9–1)
Delivery Guide

ENGLISH LITERATURE

J352
For first teaching in 2015

**Exploring
Modern Texts**

Version 1



GCSE (9–1)

ENGLISH LITERATURE

Delivery guides are designed to represent a body of knowledge about teaching a particular topic and contain:

- Content: A clear outline of the content covered by the delivery guide;
- Thinking Conceptually: Expert guidance on the key concepts involved, common difficulties students may have, approaches to teaching that can help students understand these concepts and how this topic links conceptually to other areas of the subject;
- Thinking Contextually: A range of suggested teaching activities using a variety of themes so that different activities can be selected which best suit particular classes, learning styles or teaching approaches.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk

Curriculum Content Page 3

Thinking Conceptually Page 4

Thinking Contextually Page 5

Learner Resources Page 7

Teacher Resources Page 44

When exploring modern prose or drama, learners should be encouraged to fully engage with their reading through exploration of:

- key themes, ideas and issues
- characters and relationships
- language
- social, cultural or literary contexts.

In developing their comprehension skills, learners learn to articulate their understanding of aspects of plot, characterisation, events and settings and to distinguish between explicit and implicit meaning.

In developing their critical reading skills, the emphasis is on learners engaging personally with their reading and building confidence in their abilities to sustain an individual response which is supported and justified. In relation to this, learners reflect on the contexts in which texts are set, for instance, those relating to location, social structures or theme, as well as looking at literary contexts in their reading, for instance, use of symbolism or allegory for effect. Learners develop their own viewpoints supported by textual evidence, whilst at the same time recognising that there are different interpretations that other readers could make.

Learners analyse and evaluate how language, form and structure inform and impact on their reading of texts.

Learners are encouraged to explore modern literature more widely, through reading a diverse range of modern prose and drama extracts and texts. This enables them to develop their critical and comparative understanding of texts. Through engaging with different texts, learners can begin to discover how understanding of one text is illuminated by its relationship with another. This prepares them for making fresh comparisons between their studied text (printed extract) and a thematically linked unseen modern prose or drama extract in the exam.

In developing their writing skills, learners learn how to make a sustained, informed personal response to their reading. They are able to write effectively about literature for different purposes, including writing to describe, explain, summarise, argue, analyse and evaluate. Learners learn to craft their writing and create impact through careful selection and emphasis of key points, interwoven with textual evidence to back up their understanding and ideas.

For OCR J352 GCSE English Literature, learners study one set text from the list, either prose or drama:

- *Anita and Me* – Meera Syal
- *Never Let Me Go* – Kazuo Ishiguro
- *Animal Farm* – George Orwell
- *An Inspector Calls* – J. B. Priestley
- *My Mother Said I Never Should* – Charlotte Keatley
- *DNA* – Dennis Kelly.

Constructing an english literature curriculum

It's about joining the dots, tell your learners, or storm chasing. It's about looking inside a text and nosing out a theme, a character, a writer's technique, and then tracking it right through the text, out the other side and through more texts.

In her reading from *The Raw Shark Texts* by Steven Hall, Tilda Swinton completely hits the mark when she pictures herself alone in a rowing boat on a vast lake that represents the matrix of interconnected texts that we exist inside: "Try to visualise all the streams of human interaction, of communication," she says. "All those linking streams flowing in and between people, through text, pictures, spoken words and TV commentaries, streams through shared memories, casual relations, witnessed events, touching pasts and futures, cause and effect. Try to see this immense latticework of lakes and flowing streams, see the size and awesome complexity of it."

<https://www.youtube.com/watch?v=h73f3LWZALE>

Share the conceptual idea with your learners that literature, art, and even they themselves are part of this vast echo chamber. Pair Van Gogh's *Bedroom in Arles* http://en.wikipedia.org/wiki/Bedroom_in_Arles with Tracey Emin's *My Bed* http://en.wikipedia.org/wiki/My_Bed. Things repeat, mutate and accrue layers of meaning. Ask them to think about the traits they possess that they see mirrored in family members or friends; these are echoes, too.

http://www.saatchigallery.com/artists/artpages/zhang_xiaogang_bloodline_2005.htm

Genes, artists' beds, stories. Everything repeats and overlaps. The OCR J352 GCSE English Literature will help learners explore some of these pathways, and in so doing it will help them hone their critical and comparative understanding of texts, show them how one text illuminates another, and leave them with an appreciation of literature's power and depth.

Before considering the "immense latticework" of global texts and their inter-connections, learners can dip a toe in by considering the latticework of theme, character, setting and context contained within their set text. In Section 1 this guide looks at how themes run through *Animal Farm* by George Orwell, for instance, mutating, amplifying, but ultimately unifying the text.

The guide then moves on to consider context in Section 2. This could be the context in which a text is set, for instance, relating to social structures or setting, or relevant literary context, for instance, the morality tale. Having followed the tracks and trails within a text, candidates can venture outwards. The guide aims to show how candidates can utilise context to inform and enrich readings rather than bolting it on as an afterthought. This is knowledge that should be embedded at Key Stage 3. Co-director of the English and Media Centre, Barbara Bleiman, says: "Knowledge of the social and historical context of the times

may be needed to allow learners to engage with the world of the novel but this is not important 'English' knowledge in its own right – only valuable for how it can be applied in an illuminating way to the text itself. Even at KS3, keeping the text at the centre of discussions of context seems crucial, coupled with a recognition that the text itself often provides much of its own context. This avoids the risk of English becoming mistaken for history, with that history, at worst, becoming a grossly generalised and watered down version."

Finally in Section 3 of the guide, learners can consider the streams running back and forth between texts. In the GCSE English Literature external assessment learners have the opportunity to compare a short extract from their set text with a modern prose or drama unseen extract.

The ability to make comparisons and connections between texts in order to enrich understanding is a skill that both the GCSE English Language and English Literature specifications aim to instil. With GCSE Literature the connections aim to enhance understanding of themes, characters, settings and contexts; with GCSE Language the connections illuminate ideas, attitudes and values. In GCSE Literature the unseen texts will be British, whereas in GCSE English Language texts may be international. There is opportunity for crossover here, as this guide demonstrates. By way of example, included in this guide is a memo sent by former *Vogue* editor Diana Vreeland, which could be paired with an extract from the set text *Anita and Me* by Meera Syal. The aim is to enhance learners understanding of attitudes towards beauty as conveyed by the writer of the memo and the characters presented in the novel.

Going back to *The Raw Shark Texts*, learners' set texts might be thought of as an area of the lake that they have mapped extensively, and the rest of the lake as comprising unseen literature. Thanks to their wider reading prior to the exam the rest of the lake will not be entirely uncharted, they will have an idea of what its depths might be, and hopefully the lake will be less intimidating as a result. By the end of their GCSE course they will "know the lake; know the place for what it is" and be "ready" to "take a look over the boat's side."

Activities

Teachers and learners can cut paths through the OCR J352 GCSE English Literature set texts via the suggested reading, writing and speaking and listening activities in the first part of this guide. Class discussions, individual and group work culminate in a writing activity where knowledge accrued is consolidated and technique honed. A core aim is to promote independent reading skills: learners quickly move beyond an identification of themes and learn how an informed choice can be made about which moment best exemplifies a theme and registers the most impact, thus enabling learners to support views with the strongest textual evidence.

In Section 1, then, learners weigh how impact is created through language, form and structure, using *Animal Farm* by George Orwell. In the second part of the guide the activities enable learners to step outside the set text and note that context too shapes how text is read. Via reading, writing and speaking and listening activities, Section 2A considers the specific social and historical context of *An Inspector Calls* by J B Priestley. Activities can be adapted to fit other texts, however. Underpinning the activities is the idea that context is open to a broader interpretation than the social, historical and cultural contexts of the writer. Texts, for instance, are often set at a remove from the period in which they are written and this can shape how a text is read. In Section 2B other context possibilities are explored: general social context, literary contexts. Social context in an excerpt from Dennis Kelly's play *Debris* and a Martin Parr photograph for instance are used to enrich students' understanding of *An Inspector Calls*. These comparisons help learners segue into the guide's final step: comparing a set text extract with an unseen extract.

The suggested reading, writing and speaking and listening activities in Section 3 of the guide centre on John Wyndham's *The Midwich Cuckoos* and Kazuo Ishiguro's *Never Let Me Go*. All the activities can be adapted and used with different texts. They offer a stepped approach to comparing an unseen extract with a set text extract: learners embark by identifying surface themes linking the two extracts before digging down into the language with interactive tools designed, for instance, to measure levels of emotional response. The aim is to mine rich comparisons that illuminate understanding and literature's power.

Specific spoken language activities are signposted in the Teacher Resources section of this guide and can be used to provide crossover activities with GCSE English Language, such as presentations and paired discussions.

Section 1: Exploring the text

[Learner Resource 1](#)

[Teacher Resource 1](#)

Reading, writing and Speaking & Listening activities based around the set text *Animal Farm* by George Orwell looking at how to identify themes, embed quotations and explore impact. The activities aim to enable learners to:

- develop their critical reading skills, engaging personally with their reading and building confidence in their abilities to sustain an individual response which is supported and justified
- analyse and evaluate how language, form and structure inform and impact on their reading of texts.
- write effectively about literature for different purposes, including writing to describe, explain, summarise, argue, analyse and evaluate
- learn to craft their writing and create impact through careful selection and emphasis of key points, interwoven with textual evidence to back up their understanding and ideas
- explore modern literature more widely, through reading a diverse range of modern prose extracts and texts.

See:

[Learner Resource 1 – Exploring the text](#); [Teacher Resource 1 – Exploring the text](#)

Section 2a: Exploring social and historical context[Learner Resource 2a](#)[Teacher Resource 2a](#)

Reading, writing and Speaking & Listening activities based around the set text *An Inspector Calls* by J B Priestley looking at the play's social and historical context. The activities aim to enable learners to:

- develop critical reading skills by reflecting on the contexts in which texts are set
- develop their own viewpoints supported by textual evidence, whilst at the same time recognising that there are different interpretations that other readers could make
- develop their writing skills by making an informed personal response to their reading
- write to describe, argue, analyse and evaluate
- develop viewpoints supported by textual evidence, whilst at the same time recognising that there are different interpretations that other readers could make.

See: **Learner Resource 2a – Exploring context; Teacher Resource 2a – Exploring context**

Section 2b: Exploring other contexts[Learner Resource 2b](#)[Teacher Resource 2b](#)

Reading, writing and Speaking & Listening activities based around the set text *An Inspector Calls* by J B Priestley looking at literary and general social contexts. The activities aim to enable learners to:

- explore modern literature more widely, through reading a diverse range of modern prose extracts and texts
- develop their comprehension skills, learning to articulate their understanding of characterisation and settings
- develop their critical reading skills, reflecting on the contexts in which texts are set – social structures and literary contexts
- write effectively for the purposes of analysis and evaluation
- produce writing interwoven with textual evidence to back up their understanding and ideas.

See: **Learner Resource 2b – Exploring other contexts; Teacher Resource 2b – Exploring other contexts**

Section 3: Exploring the links between texts[Learner Resource 3](#)[Teacher Resource 3](#)

Reading, writing and Speaking & Listening activities based around the set text *Never Let Me Go* by Kazuo Ishiguro and *The Midwich Cuckoos* by John Wyndham. The activities aim to enable learners to:

- develop their comprehension skills, learning to articulate their understanding of aspects of plot, characterisation, events and settings and to distinguish between literal and implied meaning
- develop their own viewpoints supported by textual evidence, whilst at the same time recognising that there are different interpretations that other readers could make
- analyse and evaluate how language, form and structure inform and impact on their reading of texts
- develop their critical and comparative understanding of texts
- develop the skills to adapt their writing style to create impact and elicit a reader response
- develop their writing skills, and in so doing make a sustained, informed personal response to their reading; write effectively about literature for different purposes, including to describe, explain, summarise, argue, analyse and evaluate.

See: **Learner Resource 3 – Exploring links with other texts; Teacher Resource 3 – Exploring links with other texts**

Exploring the text

Animal Farm by George Orwell

Extract 1

Squealer has taught the sheep a new song. They have just returned to the yard when Clover lets out a terrified neigh. The other animals stop what they are doing and rush into the yard to see what the matter is.

Then they saw what Clover had seen.

It was a pig walking on his hind legs.

Yes, it was Squealer. A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance, he was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than others, one or two were even a trifle unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully. And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him.

He carried a whip in his trotter.

There was a deadly silence. Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly round the yard. It was as though the world had turned upside-down. Then there came a moment when the first shock had worn off and when in spite of everything – in spite of their terror of the dogs, and of the habit, developed through long years, of never complaining, never criticizing, no matter what happened – they might have uttered some word of protest. But just at that moment, as though at a signal, all the sheep burst out into a tremendous bleating of –

‘Four legs good, two legs better! Four legs good, two legs better! Four legs good, two legs better!’

It went on for five minutes without stopping. And by the time the sheep had quieted down the chance to utter any protest had passed, for the pigs had marched back into the farmhouse.

Benjamin felt a nose nuzzling at his shoulder. He looked round. It was Clover. Her old eyes looked dimmer than ever. Without saying anything she tugged gently at his mane and led him round to the end of the big barn, where the Seven Commandments were written. For a minute or two they stood gazing at the tarred wall with its white lettering.

‘My sight is failing,’ she said finally. ‘Even when I was young I could not have read what was written there. But it appears to me that that wall looks different. Are the Seven Commandments the same as they used to be, Benjamin?’

For once Benjamin consented to break his rule, and he read out to her what was written on the wall. There was nothing there now except a single Commandment. It ran:

ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS.

After that it did not seem strange when next day the pigs who were supervising the work of the farm all carried whips in their trotters. It did not seem strange to learn that the pigs had bought themselves a wireless set, were arranging to install a telephone, and had taken out subscriptions to John Bull, TitBits and the Daily Mirror. It did not seem strange when Napoleon was seen strolling in the farmhouse garden with a pipe in his mouth – no, not even when the pigs took Mr Jones’s clothes out of the wardrobes and put them on, Napoleon himself appearing in a black coat, ratcatcher breeches and leather leggings, while his favourite sow appeared in the watered silk dress which Mrs Jones had been used to wear on Sundays.

Animal Farm by George Orwell

Extract 2

Here, another of the seven Commandments is broken as Napoleon informs the other animals that they are to do business with the farms around them.

One Sunday morning when the animals assembled to receive their orders Napoleon announced that he had decided upon a new policy. From now onwards *Animal Farm* would engage in trade with the neighbouring farms: not, of course, for any commercial purpose

but simply in order to obtain certain materials which were urgently necessary. The needs of the windmill must override everything else, he said. He was therefore making arrangements to sell a stack of hay and part of the current year's wheat crop, and later on, if more money were needed, it would have to be made up by the sale of eggs, for which there was always a market in Willingdon.

The hens, said Napoleon, should welcome this sacrifice as their own special contribution towards the building of the windmill.

Once again the animals were conscious of a vague uneasiness. Never to have any dealings with human beings, never to engage in trade, never to make use of money – had not these been among the earliest resolutions passed at that first triumphant Meeting after Jones was expelled? All the animals remembered passing such resolutions: or at least they thought that they remembered it. The four young pigs who had protested when Napoleon abolished the Meetings raised their voices timidly, but they were promptly silenced by a tremendous growling from the dogs. Then, as usual, the sheep broke into 'Four legs good, two legs better!' and the momentary awkwardness was smoothed over.

Activity 1 Learner 1

In your pair decide which are the major themes of *Animal Farm* and write these in the first column.

Then, in the second column, write a word, phrase or sentence from Extract 1 that alludes to that theme. Or you can summarise how this theme features in **Extract 1**.

After you have done this, discuss with your partner which extract best illustrates a theme and write either Extract 1 or Extract 2 in the third column. Alternatively, find another extract from *Animal Farm* which you think best illustrates one of the major themes in the book.

Be prepared to justify your choice to the rest of the class.

Theme	Evidence from extract	Which extract best illustrates the theme

Activity 1 Learner 2

In your pair decide which are the major themes of *Animal Farm* and write these in the first column.

Then, in the second column, write a word, phrase or sentence from Extract 2 that alludes to that theme. Or you can summarise how this theme features in **Extract 2**.

After you have done this, discuss with your partner which extract best illustrates a theme and write either Extract 1 or Extract 2 in the third column. Alternatively, find another extract from *Animal Farm* which you think best illustrates one of the major themes in the book.

Be prepared to justify your choice to the rest of the class.

Theme	Evidence from extract	Which extract best illustrates the theme

Activity 2

Answer one of the following questions. You can use either of the extracts you have looked at already or you can choose a different extract if you think it illustrates the theme better.

- Explore a moment in *Animal Farm* where Orwell shows the treachery of the pigs.
- Explore a moment in *Animal Farm* where Orwell shows how the animals contribute to their own oppression.
- Explore a moment in *Animal Farm* where Orwell shows how the animals are controlled.

Activity 3**Extract 1, from Animal Farm by George Orwell**

Squealer has taught the sheep a new song. They have just returned to the yard when Clover lets out a terrified neigh. The other animals stop what they are doing and rush into the yard to see what the matter is.

Then they saw what Clover had seen.

It was a pig walking on his hind legs.

Yes, it was Squealer. A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance, he was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than others, one or two were even a trifle unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully. And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him.

He carried a whip in his trotter.

There was a deadly silence. Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly round the yard. It was as though the world had turned upside-down. Then there came a moment when the first shock had worn off and when in spite of everything – in spite of their terror of the dogs, and of the habit, developed through long years, of never complaining, never criticizing, no matter what happened – they might have uttered some word of protest. But just at that moment, as though at a signal, all the sheep burst out into a tremendous bleating of –

‘Four legs good, two legs better! Four legs good, two legs better! Four legs good, two legs better!’

It went on for five minutes without stopping. And by the time the sheep had quieted down the chance to utter any protest had passed, for the pigs had marched back into the farmhouse.

Activity 3**Extract 2, from Animal Farm by George Orwell**

Having watched the pigs march round the yard on their hind legs, carrying whips in their trotters, Clover turns to the wall where the commandments are written.

Benjamin felt a nose nuzzling at his shoulder. He looked round. It was Clover. Her old eyes looked dimmer than ever. Without saying anything she tugged gently at his mane and led him round to the end of the big barn, where the Seven Commandments were written. For a minute or two they stood gazing at the tarred wall with its white lettering.

‘My sight is failing,’ she said finally. ‘Even when I was young I could not have read what was written there. But it appears to me that that wall looks different. Are the Seven Commandments the same as they used to be, Benjamin?’

For once Benjamin consented to break his rule, and he read out to her what was written on the wall. There was nothing there now except a single Commandment. It ran:

ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS.

After that it did not seem strange when next day the pigs who were supervising the work of the farm all carried whips in their trotters. It did not seem strange to learn that the pigs had bought themselves a wireless set, were arranging to install a telephone, and had taken out subscriptions to John Bull, Tit-Bits and the Daily Mirror. It did not seem strange when Napoleon was seen strolling in the farmhouse garden with a pipe in his mouth – no, not even when the pigs took Mr Jones’s clothes out of the wardrobes and put them on, Napoleon himself appearing in a black coat, ratcatcher breeches and leather leggings, while his favourite sow appeared in the watered silk dress which Mrs Jones had been used to wear on Sundays.

Activity 3

Example Sheet – Extract 1

Look at the table below. In the left-hand column is a series of steps to follow to show how to include a point that you might make in an essay about a key idea from the text. The right hand column provides an example to get you started.

Task	Example
Read the text. Without over-thinking it, write down four sentences in response to the question: What are the main ideas that you are presented with in this text?	The other animals are responsible for their own oppression, they forget about rebelling far too easily.
Highlight and select FOUR words or short phrases from the text that you think might be the ones that have led you to your initial judgement.	Protest, four legs good, two legs better
Now write four new sentences in response to the original question, but this time use one of your key words/phrases in each of the four sentences. Use quotation marks but try and embed the word or phrase from the text into your own sentence.	The animals' "protest" is stopped before it starts by the sheep merely singing "four legs good, two legs better."
Then compare your two responses – initial 'gut feeling' sentences as compared to the linked sentences with the embedded word or phrase from the text. Pairs of learners could compare each other's responses.	The other animals are responsible for their own oppression, they forget about rebelling far too easily. The animals' "protest" is stopped before it starts by the sheep merely singing "four legs good, two legs better."
How do the two versions differ? What has happened to the response by incorporating the words from the text?	

Example Sheet – Extract 2

Look at the table below. In the left-hand column is a series of steps to follow to show how to include a point that you might make in an essay about a key idea from the text. The right hand column provides an example to get you started.

Task	Example
Read the text. Without over-thinking it, write down four sentences in response to the question: What are the main ideas that you are presented with in this text?	The other animals are responsible for their own oppression, they forget about rebelling far too easily.
Highlight and select FOUR words or short phrases from the text that you think might be the ones that have led you to your initial judgement.	SOME ANIMALS ARE MORE EQUAL THAN OTHERS, it did not seem strange, whips
Now write four new sentences in response to the original question, but this time use one of your key words/phrases in each of the four sentences. Use quotation marks but try and embed the word or phrase from the text into your own sentence.	A "single" commandment can persuade the animals that pigs are "more equal" and carrying "whips in their trotters" is not "strange".
Then compare your two responses – initial 'gut feeling' sentences as compared to the linked sentences with the embedded word or phrase from the text. Pairs of learners could compare each other's responses.	The other animals are responsible for their own oppression, they forget about rebelling far too easily. A "single" commandment can persuade the animals that pigs are "more equal" and carrying "whips in their trotters" is not "strange".
How do the two versions differ? What has happened to the response by incorporating the words from the text?	

Activity 3**Embedding evidence from the text**

Look at the table below. In the left-hand column is a series of steps to follow to show how to include a point that you might make in an essay about a key idea from the text. The right hand column is for you to fill in.

Task	Example
<p>Read the text. Without over-thinking it, write down four sentences in response to the question: What are the main ideas that you are presented with in this text?</p>	
<p>Highlight and select FOUR words or short phrases from the text that you think might be the ones that have led you to your initial judgement.</p>	
<p>Now write four new sentences in response to the original question, but this time use one of your key words/phrases in each of the four sentences. Use quotation marks but try and embed the word or phrase from the text into your own sentence.</p>	
<p>Then compare your two responses – initial ‘gut feeling’ sentences as compared to the linked sentences with the embedded word or phrase from the text.</p> <p>Pairs of learners could compare each other’s responses.</p>	
<p>How do the two versions differ? What has happened to the response by incorporating the words from the text?</p>	

Activity 4

Read the following extracts from *Animal Farm* and then answer the question below:

Extract 1:

And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him.

Extract 2:

The needs of the windmill must override everything else, he said. He was therefore making arrangements to sell a stack of hay and part of the current year's wheat crop, and later on, if more money were needed, it would have to be made up by the sale of eggs, for which there was always a market in Willingdon. The hens, said Napoleon, should welcome this sacrifice as their own special contribution towards the building of the windmill.

Extract 3:

'If you have your lower animals to contend with,' he said, 'we have our lower classes!' This bon mot set the table in a roar; and Mr Pilkington once again congratulated the pigs on the low rations, the long working-hours and the general absence of pampering which he had observed in *Animal Farm*.

Explore how Orwell uses language to make these moments dramatic.

Activity 5**Extension activity**

First read the definition of 'doublethink' below, which is taken from George Orwell's dystopian novel *1984*.

1984 – George Orwell

"To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic, to repudiate morality while laying claim to it, to believe that democracy was impossible and that the Party was the guardian of democracy, to forget whatever it was necessary to forget, then to draw it back into memory again at the moment when it was needed and then promptly to forget it again, and above all, to apply the same process to the process itself – that was the ultimate subtlety."

Discuss as a class the themes and ideas in the extract.

Next, read the extracts from *Never Let Me Go* by Kazuo Ishiguro and *Animal Farm* by George Orwell. Are the characters in the extracts guilty of doublethink?

Next try to answer the exam style questions. (It will be slightly different in the exam: one of the extracts in Question A will be from your set text and the other will be unseen. There will only be one B question. This will be on your set text, and relate to the ideas and issues in the set text extract in Part A.

1 *Animal Farm* by George Orwell and *Never Let Me Go* by Kazuo Ishiguro

a) Compare how coping with change is presented in the two extracts.

You should consider:

- The situations and experiences faced by the characters
- How they react to these situations and experiences

How the writer's use of language and techniques creates effects

AND

b) Explore another moment in *Animal Farm* where the animals are betrayed

b) Explore another moment in *Never Let Me Go* when the donors have to face their fate

Extract 1 from: *Animal Farm* by George Orwell

The animals have taken control of Manor Farm and renamed it Animal Farm. The animals have agreed to follow seven commandments. These include not behaving like humans and that all animals are equal. Having watched the pigs march round the yard on their hind legs, carrying whips in their trotters, Clover turns to the wall where the commandments are written.

Extract 2 from: *Never Let Me Go* by Kazuo Ishiguro

Kathy, the narrator, and Tommy are 'donors'. They go to a school with other children like them. After Tommy falls and gashes his elbow, he is teased; his classmates tell him he must keep his arm straight otherwise his body will "unzip". Later, Miss Lucy, a teacher at the school, tells the children directly what their fate will be: that when they grow a little older they will have to donate their organs.

Exploring social and historical context

Activity 1

We know that what a character says can affect our opinion of them. Did you know that the historical and social context of a text can affect our opinions of characters, too?

In small groups or pairs watch the clips of the BBC film about *An Inspector Calls* that your teacher will play to you and then write down your opinions of Sheila.

Sheila has the girl from Milwards fired due to the fact that Sheila is in “a furious temper” because she sees the girl “smiling” at the assistant as she tries something on.

1	<p>Discuss in your group your opinion of Sheila for behaving this way. Write notes about what you think in the box on the right.</p> <p>Be ready to feedback to the class.</p>	
2	<p>Your teacher will play a clip where Sheila says something else.</p> <p>With this new piece of information in mind, write down your opinion of Sheila now.</p> <p>Has your opinion changed?</p>	
3	<p>Now you are going to consider the social and historical context of <i>An Inspector Calls</i>.</p> <p>What is your opinion of Sheila now?</p> <p>Has this new knowledge changed your opinion?</p>	<p>a)</p> <p>b)</p>

Extra resource sheet for Activity 1

Cut out these words or simply give to learners in the table form below so that they can choose the words that they think best sum Sheila up and place them or write them in the boxes in the table above.

Adjectives to describe Sheila

Selfish	Immature	Callous	Superior
Petty	Regretful	Cruel	Embarrassed
Proud	Justified	Mortified	Hurt
Unthinking	Evil	Ashamed	Shocked
Ignorant	Privileged	Spoilt	Upset

Opinions learners might have about Sheila

Sympathetic	Upset
Unsympathetic	Mixed feelings
Surprised	Understanding
Unsurprised	Forgiving
Shocked	Judgemental

Activity 2

How much sympathy do you have for Sheila? Fill in the table below and then create a column chart using the results.

10 = the most sympathy

0 = the least sympathy

What Sheila says and the context in which she says it	A) When Sheila admits she had the girl fired because she saw her smiling; as Sheila tried something on that didn't suit her this put Sheila in a furious temper.	B) When Sheila says it did not seem terrible at the time, and that she would never do it again to anyone.	C) When you learn that Sheila would have spent a lot of time in dress shops making herself presentable as her only role in life would be to be a wife.	D) When you learn that for the girl that Sheila got fired there was no dole to fall back on, little or no sanitation, no NHS to rely on.
Level of sympathy				

A Column chart showing levels of sympathy for Sheila according to what she says and the context in which she says it

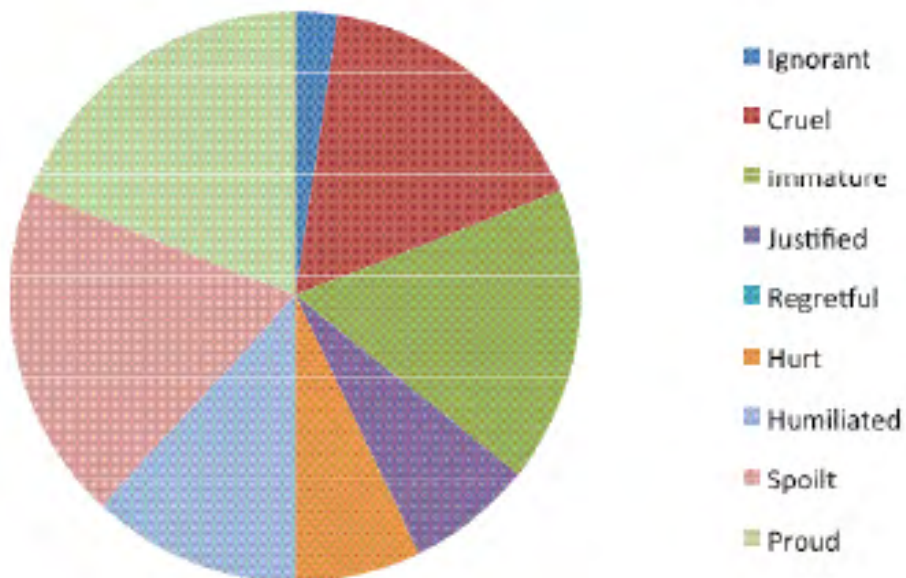
		What Sheila says and the context in which she says it			
		A	B	C	D
Level of sympathy	10				
	9				
	8				
	7				
	6				
	5				
	4				
	3				
	2				
	1				

Activity 3

- Choose up to 10 adjectives that sum up Sheila's behaviour from Point A to Point D.
- You could use the table for Activity 1 or choose your own adjectives.
- Then give each adjective a mark out of 10, according to how strongly you feel Sheila is acting in this way at each point.
- Then use your results to draw a pie chart. Compare the different pie charts at the end to see how your perceptions of Sheila's behaviour changes.

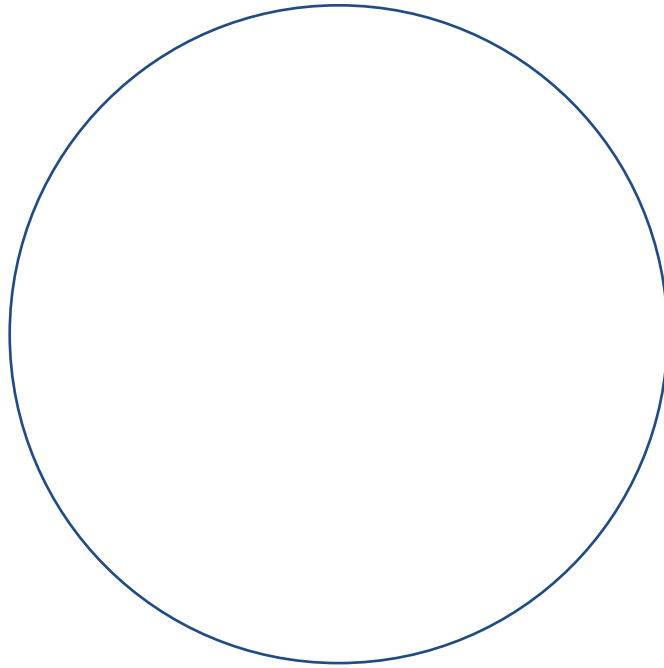
Below is an example for point A. This is the point when all you know is that Sheila was furious with the girl for smiling about her and so had her fired:

Ignorant	Cruel	Immature	Justified	Regretful	Hurt	Humiliated	Spoilt	Proud	Ashamed
1	7	7	3	0	3	5	8	8	0

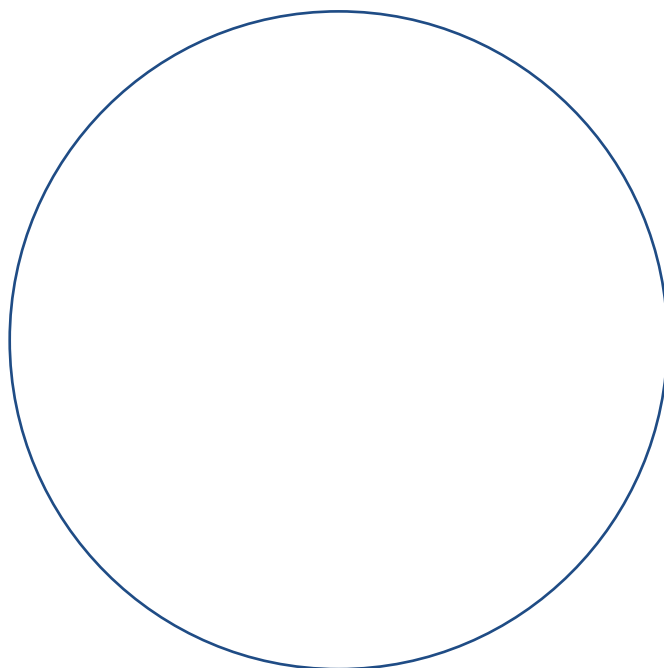


Now do it for yourself:

Point A (Sheila tells the Inspector she was furious, the girl had been smiling about her)

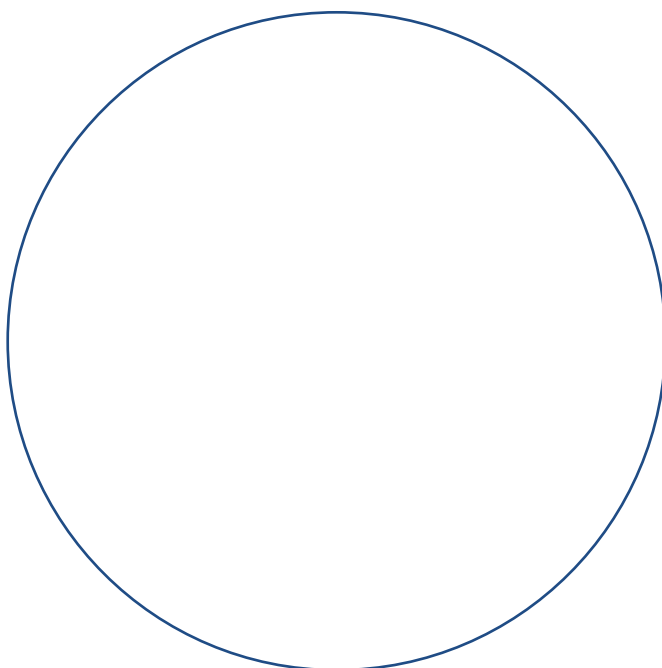


Point B (Sheila swears she will never do anything like it again)

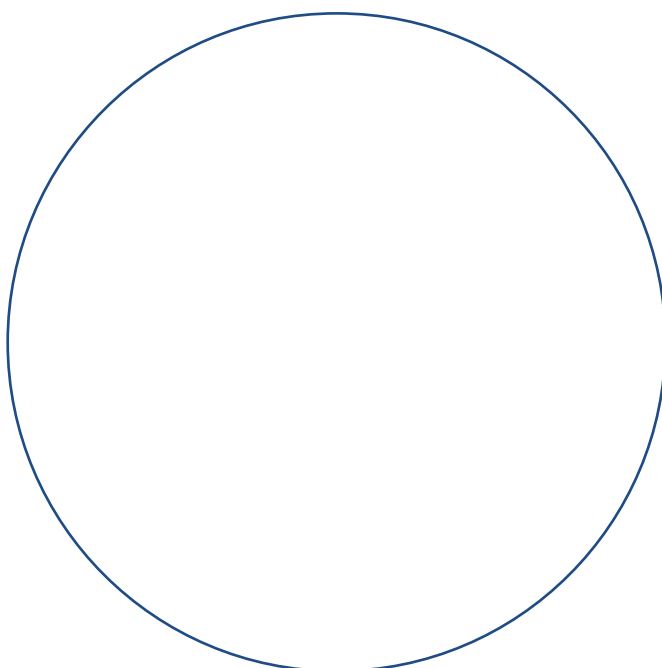


Now do it for yourself:

Point C (You learn that at that time Sheila would have had only one role: to become a wife)



Point D (You learn that there was no welfare state, no NHS, no education, poor sanitation for people like the girl fired from Milwards)



Activity 4

What is your opinion of Sheila's behaviour in *Milwards* and when she confesses to the Inspector?

- Explain why Sheila behaves the way she does
- Your opinion of her for behaving this way

Activity 5: Candidate A

This activity is intended to be carried out in groups of three.

Sometimes we can understand a line, a word or a phrase from its context in the play.

Look at the following line that Arthur Birling says in Act 1 of *An Inspector Calls*:

"We can't let these Bernard Shaws and H. G. Wellses do all the talking."

Now read what Arthur Birling says immediately before the above line:

"... I'm talking as a hard-headed, practical man of business. And I say there isn't a chance of war. The world's developing so fast that it'll make war impossible. Look at the progress we're making. In a year or two we'll have aeroplanes that will be able to go anywhere. And look at the way the automobile's making headway – bigger and faster all the time. And then ships. Why, a friend of mine went over this new liner last week – the Titanic – she sails next week – forty-six thousand eight hundred tons – New York in five days – and every luxury – and unsinkable, absolutely unsinkable. That's what you've got to keep your eye on, facts like that, progress like that – and not a few German officers talking nonsense and a few scaremongers here making a fuss about nothing. Now you three young people, just listen to this – and remember what I'm telling you now. In twenty or thirty years' time – let's say, in 1940 – you may be giving a little party like this – your son or daughter might be getting engaged – and I tell you by that time you'll be living in a world that'll have forgotten all these Capital versus Labour agitations and all these silly little war scares. There'll be peace and prosperity and rapid progress everywhere – except of course in Russia, which will always be behindhand, naturally."

What can you infer about the beliefs of Bernard Shaw and H. G. Wells from reading what Arthur Birling says, *before* he mentions them?

Place a tick in either column in the table below.

Beliefs	Yes	No
That all progress is good		
Capitalism		
Socialism		
That war is approaching		

Activity 5: Candidate B

Sometimes we can understand a line, a word or a phrase from its context in the play.

Look at the following line that Arthur Birling says in Act 1 of *An Inspector Calls*:

“We can’t let these Bernard Shaws and H. G. Wellses do all the talking.”

Now look at the Wikipedia page on George Bernard Shaw and fill in the table below:

Beneath you can write anything else that you think is relevant to our understanding of Arthur Birling:

http://en.wikipedia.org/wiki/George_Bernard_Shaw

George Bernard Shaw

Place a tick in one of the columns in the table below.

Beliefs	Yes	No
That all progress is good		
Capitalism		
Socialism		
That war is approaching		

Activity 5: Candidate C

Sometimes we can understand a line, a word or a phrase from its context in the play.

Look at the following line that Arthur Birling says in Act 1 of *An Inspector Calls*:

“We can’t let these Bernard Shaws and H. G. Wellses do all the talking.”

Now look at the Wikipedia page on H. G. Wells and fill in the table below:

Beneath you can write anything else that you think is relevant to our understanding of Arthur Birling:

http://en.wikipedia.org/wiki/H._G._Wells

Beliefs	Yes	No
That all progress is good		
Capitalism		
Socialism		
That war is approaching		

Activity 6

Group 1

Carry out some research into what was going on in the world in 1912 – for instance, major world events, new discoveries, big national news stories.

Here is some information about what was happening in 1912 to start you off:

19 March - Minimum wage introduced for miners after national strike.

14–15 April - Sinking of the RMS Titanic: The White Star liner RMS Titanic strikes an iceberg and sinks on her maiden voyage from the United Kingdom to the United States.

22 April - English aviator Denys Corbett Wilson completes the first aeroplane crossing of the Irish Sea, from Goodwick in Wales to Crane near Enniscorthy in Ireland.

April/May - Thousands of Jewish workers in London's garment trade in the West End strike, followed by thousands more in the East End inspired by Rudolf Rocker.

1 March - Suffragettes smash shop windows in the West End of London, especially around Oxford Street.

Now go to <http://www.historyorb.com/events/date/1912>

Note any events that you think might have an impact on how you view what Arthur Birling says in Act 1 – particularly his speech that begins "Just let me finish, Eric..." and ends "except of course in Russia, which will always be behindhand, naturally."

- You are going to imagine that you are seeing a production of *An Inspector Calls* in 1912 (of course, this is not really possible as *An Inspector Calls* was first performed in 1945). You can decide whether you see the play after or before the Titanic sinks on April 14.
- You are going to imagine that you have watched Act 1 and you are now chatting with friends during the interval. You are all discussing the character of Arthur Birling, in particular his speech about progress and the unlikelihood of war.
- Keep in mind what is happening in 1912.

Group 2

Carry out some research into what was going on in the world in 1945 – for instance, major world events, new discoveries, big national news stories.

Here is some information about what was happening in 1945 to start you off:

13 February – The RAF Bomber Command begins the strategic bombing of Dresden in Saxony, Germany, resulting in a lethal firestorm which kills tens of thousands of civilians.

29 March – The last V-1 flying bomb attack on the UK takes place. The last enemy action of any kind on British soil occurs when one strikes Datchworth in Hertfordshire.

8 May – Eight days after the suicide of Adolf Hitler and the collapse of the Nazi rule in Berlin, V-E Day is celebrated throughout the UK.

17 August – George Orwell's *Animal Farm* published.

December - Alexander Fleming and Ernst Boris Chain win the Nobel Prize in Physiology or Medicine jointly with Howard Florey for the discovery of penicillin and its curative effect in various infectious diseases.

An Inspector Calls was first performed in the Soviet Union.

Now go to <http://www.historyorb.com/events/date/1945>

Note any events that you think might have an impact on how you view what Arthur Birling says in Act 1 – particularly his speech that begins "Just let me finish, Eric..." and ends "except of course in Russia, which will always be behindhand, naturally."

- You are going to imagine that you are seeing the premiere of *An Inspector Calls* in 1945 in the Soviet Union. (It was first performed in the UK in 1946.)
- You are going to imagine that you have watched Act 1 and you are now chatting with friends during the interval. You are all discussing the character of Arthur Birling, in particular his speech about progress and the unlikelihood of war.
- Keep in mind what is happening in the world in 1945.

Group 3

Carry out some research into what is going on in the world today – for instance, major world events, new discoveries, big national news stories.

Go to <http://www.independent.co.uk/>

And <http://news.yahoo.com/blogs/future-is-now/>

And <http://www.naomiklein.org/main>

Note anything that you think might have an impact on how you view what Arthur Birling says in Act 1 – particularly his speech that begins “Just let me finish, Eric...” and ends “except of course in Russia, which will always be behindhand, naturally.”

- You are going to imagine that you are watching a production of *An Inspector Calls* today.
- You are going to imagine that you have watched Act 1 and you are now chatting with friends during the interval. You are all discussing the character of Arthur Birling, in particular his speech about progress and the unlikelihood of war.
- Keep in mind what has been happening in the world today and recently.

Extension activity

As a whole class compare and contrast the perspectives the different audiences had. You could consider some of the questions below:

In what ways did the different audiences respond to Arthur Birling’s speech in the same ways?

In what ways did the different audiences respond to Arthur Birling’s speech differently?

In each case, which world events affected the way the audience reacted to Arthur Birling’s speech?

Did one audience engage with Birling’s speech more than another audience because of what was going on in the world at the time?

Exploring other contexts

Activity 1

Read the questions in the table below.

Now watch the BBC clip which shows an excerpt from Act 3 of *An Inspector Calls* when the Inspector reminds the characters of their role in Eva Smith's death.

Fill in the answers to the questions.

<p>If <i>An Inspector Calls</i> is a morality tale, what morals does it try to teach?</p>	
<p>How is the director of the play in the BBC clip emphasising that <i>An Inspector Calls</i> is a morality tale?</p>	

Think about how you would stage the scene you have just watched or choose other scenes from the play to emphasise the morals the play is trying to teach. You should think about stage directions, costumes, lighting, sound effects and how lines might be read. You could even have other characters echoing the Inspector's lines, for instance.

Moral	How I would stage the scene
<p>We must act as a community</p>	
<p>We must take responsibility for our actions</p>	

Activity 2

http://www.youtube.com/watch?v=LuLtf_6RqXY

Watch the above clip and answer the questions below:

How long did <i>Spitting Image</i> run for?	
What effects does caricature have on those that are caricatured?	
What does self-caricaturing mean?	
Do you think caricatures can ever be viewed as positive by those who are the subject?	

Look at the extract below from *Pride and Prejudice* by Jane Austen and choose the words, phrases and sentences that tell you that Mrs Bennet is a caricature.

Mrs Bennet has learned that Lydia will be married to Wickham thanks to a pay-off from Mrs Bennet's brother.

"My dear, dear Lydia!" she cried: "this is delightful indeed! She will be married! I shall see her again! She will be married at sixteen! My good, kind brother! I knew how it would be – I knew he would manage everything. How I long to see her, and to see dear Wickham too! But the clothes, the wedding clothes! I will write to my sister Gardiner about them directly. Lizzy, my dear, run down to your father, and ask him how much he will give her. Stay, stay; I will go myself. – Ring the bell, Kitty, for Hill. I will put on my things in a moment. My dear, dear Lydia! How merry we shall be together when we meet!"

Mrs Bennet's traits	The word, phrase or sentence that caricatures her trait
Foolish	
Obsessed with marriage	
Excitable	
Ignorant	

Now read Arthur Birling's speech from Act 1 of *An Inspector Calls* and choose the words, phrases and sentences that tell you he is a caricature.

"... I'm talking as a hard-headed, practical man of business. And I say there isn't a chance of war. The world's developing so fast that it'll make war impossible. Look at the progress we're making. In a year or two we'll have aeroplanes that will be able to go anywhere. And look at the way the automobile's making headway – bigger and faster all the time. And then ships. Why, a friend of mine went over this new liner last week – the Titanic – she sails next week – forty-six thousand eight hundred tons – New York in five days – and every luxury – and unsinkable, absolutely unsinkable. That's what you've got to keep your eye on, facts like that, progress like that – and not a few German officers talking nonsense and a few scaremongers here making a fuss about nothing. Now you three young people, just listen to this – and remember what I'm telling you now. In twenty or thirty years' time – let's say, in 1940 – you may be giving a little party like this – your son or daughter might be getting engaged – and I tell you by that time you'll be living in a world that'll have forgotten all these Capital versus Labour agitations and all these silly little war scares. There'll be peace and prosperity and rapid progress everywhere – except of course in Russia, which will always be behindhand, naturally."

Mr Birling's traits	The word, phrase or sentence that caricatures his trait
A business man	
No time for community	
An advocate of progress	

Now look at the rest of the play and see if you can find more lines that help establish Arthur Birling as a caricature and add them to the table above.

Activity 2**TEXT 1****An Inspector Calls – J B Priestley**

At rise of curtain, the four BIRLINGS and GERALD are seated at the table, with ARTHUR BIRLING at one end, his wife at the other, ERIC downstage, and SHEILA and GERALD seated upstage. EDNA, the parlour-maid, is just clearing the table, which has no cloth, of dessert plates and champagne glasses, etc, and then replacing them with a decanter of port, cigar box and cigarettes. Port glasses are already on the table. All five are in evening dress of the period, the men in tails and white ties, not dinner jackets. ARTHUR BIRLING is a heavy-looking, rather portentous man in his middle fifties with fairly easy manners but rather provincial in his speech. His wife is about fifty, a rather cold woman and her husband's social superior. SHEILA is a pretty girl in her early twenties, very pleased with life and rather excited. GERALD CROFT is an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town. ERIC is in his early twenties, not quite at ease, half shy, half assertive. At the moment they have all had a good dinner, are celebrating a special occasion, and are pleased with themselves.

BIRLING: Giving us the port, Edna? That's right. (He pushes it towards ERIC.) You ought to like this port, Gerald. As a matter of fact, Finchley told me it's exactly the same port your father gets from him.

GERALD: Then it'll be all right. The governor prides himself on being a good judge of port. I don't pretend to know much about it.

SHEILA: (gaily, possessively): I should jolly well think not, Gerald. I'd hate you to know all about port – like one of these purple faced old men.

BIRLING: Here, I'm not a purple-faced old man.

SHEILA: No, not yet. But then you don't know all about port – do you?

BIRLING: (noticing that his wife has not taken any): Now then, Sybil, you must take a little tonight. Special occasion, y'know, eh?

SHEILA: Yes, go on, Mummy. You must drink our health.

MRS BIRLING (smiling): Very well, then. Just a little, thank you. (To EDNA, who is about to go, with tray) All right, Edna. I'll ring from the drawing room when we want coffee. Probably in about half an hour.

EDNA (going): Yes, ma'am.

(Edna goes out. They now have all the glasses filled. BIRLING beams at them and clearly relaxes.)

BIRLING: Well, well – this is very nice.

TEXT 2**Debris by Dennis Kelly**

A teenager – who has no parents – is watching a mother and her son as they relax at home.

I watched. I looked in through the windows. I saw the boy watching TV. I saw the mother talking, talking on the phone. I saw a glass of wine. I saw cooked vegetables. I saw her hair. I saw homework. I saw pyjamas. I saw him talking, talking on the phone. I saw him talking to her. I saw. I saw. And

I

Saw

Him

Lying

In her

Lap.

I had seen this before. Through windows of TV shops I had seen this on TVs through the windows of TV shops before, I had seen this before, this was how people, perhaps this was how people lived.

Pause.

I broke in through a very small toilet window, quite high up, but not so high that I couldn't reach, the atmosphere immediately different, the smell of other people, the sound of the TV, the warmth of the air all crowding around and brushing my skin like her hair. I crept gently and quietly forward into the living room and crouched between the door and the couch, her and her boy sitting there, his head in her lap, her hands stroking his head and them watching TV. I listened to their talk. I smelled her shampoos and soaps. I watched telly inches away from them, sitting there crouched at the end of their sofa, listening to their talk and purrs and all three of us were happy, oh yes, we were, we were all three happy.

Pause.

The scream ripped through my flesh like a nail fired from a gun, imbedding itself in the delicate bones of my inner ear so that if I concentrate I can still hear it there now. For one tiny endless eggshell second we all three hovered there facing each other, not wanting to move in case the moment shattered like glass.

Activity 3: Sheet 1

Look at the photograph Underneath it all she really is a lovely girl by Martin Parr.

Write in Box A all the ways the photographer captures the context of the 'model' home. And then in Box B identify all the ways that the context is played with.

How the context of the model home is created	How we know that it is going to come apart
A)	B)

Activity 3: Sheet 2

Read the opening extract from *An Inspector Calls*. Write in Box A in the table below the words, phrases, stage directions that J B Priestley uses to create the context of the 'model' home.

As a class now read on in Act 1 of *An Inspector Calls*, up to the point when the Inspector arrives. Write in Box B in the first table the clues that J B Priestley gives the audience that the ideal scene we saw at the start is going to come apart.

How the context of the model home is created	How we know that it is going to come apart
A)	B)

Now look at the excerpt from *Secrets and Lies*. Write in Box A how Mike Leigh creates the context of the 'model' home and family. And then in Box B write how Leigh suggests it is about to come apart.

How the context of the model home is created	How we know that it is going to come apart
A)	B)

Activity 3: Sheet 3

Read the opening extract from *An Inspector Calls*. Write in Box A in the table below the words, phrases, stage directions that J B Priestley uses to create the context of the model home.

As a class, now read on in Act 1 of *An Inspector Calls*, up to the point when the Inspector arrives. Write in Box B in the first table the clues that J B Priestley gives the audience that the ideal scene we saw at the start is going to come apart.

How the context of the model home is created	How we know that it is going to come apart
A)	B)

Now read the poem *Sunday* by Gillian Clarke. Write in Box A the language the writer uses to create the context of the 'model' home. And then in Box B choose the language and techniques Clarke uses to tell us that the context is spoiled.

How the context of the model home is created	How we know that it is going to come apart
A)	B)

Activity 3: Sheet 4

Read the opening extract from *An Inspector Calls*. Write in Box A in the table below the words, phrases, stage directions that J B Priestley uses to create the context of the 'model' home.

As a class now read on in Act 1 of *An Inspector Calls*, up to the point when the Inspector arrives. Write in Box B in the first table the clues that J B Priestley gives the audience that the ideal scene we saw at the start is going to come apart.

How the context of the model home is created	How we know that it is going to come apart
A)	B)

Now look at the excerpt from *Blue Velvet*. Write in Box A how Mike Leigh creates the context of the 'model' home and family. And then in Box B write how Lynch suggests it is about to come apart.

How the context of the model home is created	How we know that it is going to come apart
A)	B)

Activity 3: Sheet 5

Read the opening extract from *An Inspector Calls*. Write in Box A in the table below the words, phrases, stage directions that J B Priestley uses to create the context of the model home.

As a class, now read on in Act 1 of *An Inspector Calls*, up to the point when the Inspector arrives. Write in Box B in the first table the clues that J B Priestley gives the audience that the ideal scene we saw at the start is going to come apart.

How the context of the model home is created	How we know it is about to come under attack
A)	B)

Now read the extract from *Debris* by Dennis Kelly. Write in Box A the words, phrases and sentences the writer uses to create the context of the model home. And then in Box B choose the key words, phrases and sentence he uses to create an unsettling tone that contrasts with this context.

How the context of the model home is created	How we know it is about to come under attack
A)	B)

Extension Activity 1

How does Kelly present the 'model' home in this extract?

You should consider:

- The situations and experiences faced by the characters
- How they react to these situations and experiences
- How the writer's use of language and techniques creates effects.

Extension Activity 2

Can you pair this extract from *Debris* with an extract from *An Inspector Calls*? The extract could be the one provided, or a different one. After you've done that, try to answer the following question:

An Inspector Calls by JB Priestley and *Debris* by Dennis Kelly

Compare how the 'model' home is presented in the two extracts. You should consider:

- The situations and experiences faced by the characters
- How they react to these situations and experiences
- How the writer's use of language and techniques creates effects.

Activity 4

Read the two extracts below and identify up to five comparisons or contrasts between the two texts.

The first extract is a memo from Diana Vreeland, who was editor-in-chief at *Vogue* between 1963 and 1971.

The Conde Nast Publications Inc.**To** Miss Phillips**From** Mrs. Vreeland**Date** August 17 1967**Copy to****Subject**RE: THE STRONG FACE

The strong face is a modern acknowledgement of beauty...

The bones are large and arched well above the eye...

The eyes wide set...

The eyes, mouth and expression generous and easy...

The face doesn't develop hard lines...

The mouth remains large - doesn't narrow...

The skin is elastic and smooth...

The strength comes not only from the bone construction but from the inner thinking of the girl herself...

She has a strong life which relaxes her face because she has a strong point of view of her own...

Her life is up and around which relaxes her entire character - which in turn reacts into her face...

Her nose has a real bone in it - it isn't a bit of putty stuck in the centre of a face of dough...

All the good stretch and exercise that modern girl gives her body shows in her face where the circulation pounds...

In contrast, the passé face has a hairline that never got going...

The little nose was considered cute because it reminded one of piglets and kittens...

The face was the size of a violet considered delicious and soft and its form lasted a very short time as the girl herself was giving nothing, the face in turn arrived at nothing...

Please say in this piece "Think twice before you alter your nose"...as noses are inclined after alteration - as they are not "born" part of your face - to perhaps drop and all the lines of sensuality and expression will never come back properly as they were meant to be...

The face starts to look 'alone' - not part of you...

There are many exceptions to this, but it is very often the case...

The second extract is from *Anita and Me* by Meera Syal

Here, Anita and her friends are flirting with some boys from the fair while Meena looks on, somewhat bewildered.

As I got closer, I realised why I had not recognised them straight away. Sherrie was shivering in a short denim skirt and high heels, and had applied mauve eyeshadow all the way up to her eyebrows. Fat Sally was squeezed into a psychedelic mini-dress with a shiny scarf tied round the waist, and her lips looked wet and shimmery, like a goldfish.

“That’s nice!” said Anita, pointing her finger at Fat Sally’s mouth. “Giz sum. Mom locked her door today, couldn’t get nothing off her dressing table. Mean cow.”

Sherrie and Fat Sally giggled, Fat Sally rummaged in a pocket and brought out a small tub of Miners Lip Gloss which Anita grabbed and began smearing over her lips with a practised finger. They did not seem to have noticed me.

All three girls then scrutinised each other’s faces, toning down a streak of blusher here, wiping a wet finger over a lipline there, whilst the three by now sweaty blokes stopped work and straightened up, looking over at us curiously. Anita, Fat Sally and Sherrie immediately pouted to attention, flicking their hair and digging each other in the ribs. Not to be outdone, I took my anorak hood down and wiped my nose.

Comparisons	Contrasts

For homework, find a short, modern literary or non-fiction text that could be paired with an extract from your set text.

As a starting point, you might like to think about:

- characters’ heightened emotions
- what has led up to the particular moment/s you’ve chosen
- what it reveals about the character/s.

Identify up to five comparisons and contrasts between your chosen texts.

Exploring links with other texts

Activity 1

Read the following extract from one of the OCR J352 GCSE set texts and then answer the questions below.

Never Let Me Go by Kazuo Ishiguro

Kathy and Tommy have visited Miss Emily and Madame to find out if they can defer Tommy's next donation. They have been told they cannot, and are now about to leave.

I don't know what made me say it. Maybe it was because I knew the visit would have to finish pretty soon; maybe I was getting curious to know how exactly Miss Emily and Madame felt about each other. Anyway, I said to her, lowering my voice and nodding towards the doorway:

'Madame never liked us. She's always been afraid of us. In the way people are afraid of spiders and things.'

I waited to see if Miss Emily would get angry, no longer caring much if she did. Sure enough, she turned to me sharply, as if I'd thrown a ball of paper at her, and her eyes flashed in a way that reminded me of her Hailsham days. But her voice was even and soft when she replied:

'Marie-Claude has given everything for you. She has worked and worked and worked. Make no mistake about it, my child, Marie-Claude is on your side and will always be on your side. Is she afraid of you? We're all afraid of you. I myself had to fight back my dread of you all almost every day I was at Hailsham. There were times I'd look down at you all from my study window and I'd feel such revulsion...'. She stopped, then something in her eyes flashed again. 'But I was determined not to let such feelings stop me doing what was right. I fought those feelings and I won...'

Questions:

1. How does Kathy react and why?
2. How does Miss Emily react and why?
3. How does the writer convey the feelings of Kathy and Miss Emily?

Activity 2

Read the following extract from John Wyndham's science fiction novel *The Midwich Cuckoos* and then answer the questions below.

The Midwich Cuckoos by John Wyndham

A group of mysterious children have come to the village of Midwich. One of them is being interviewed by Sir John, a policeman, about an incident in which the villagers tried to attack the children and the children fought back.

'Do we have to go round in circles?' asked the boy. 'I have answered your questions because we thought it better that you should understand the situation. As you apparently have not grasped it, I will put it more plainly. It is that if there is any attempt to harm us, by anybody, we shall defend ourselves. We have shown that we can, and we hope that that will be warning enough to prevent further trouble.'

Sir John stared at the boy speechlessly while his knuckles whitened and his face empurpled. He half rose from his chair as if he meant to attack the boy, and then sank back, thinking better of it. Some seconds passed before he could trust himself to speak. Presently, in a half-choked voice he addressed the boy who was watching him with a kind of critically detached interest.

'You damned young blackguard! You insufferable little prig! How dare you speak to me like that! Do you understand that I represent the police force of this county? If you don't, it's time you learnt it, and I'll see that you do, b'God. Talking to your elders like that, you swollen-headed little upstart! So you'll defend yourselves, will you! Where do you think you are? You've got a lot to learn m'lad...'

Glossary

Blackguard – a low person, whom one dislikes

Questions:

1. How does the boy react and why?
2. How does Sir John react and why?
3. How does the writer convey the feelings of the boy and the policeman?

Activity 3

Can you fill in the table below? There are some suggestions to help you below the table.

Character	Reaction	Situation or experience that triggers reaction
Kathy		
Boy from Midwich extract		
Sir John		

Reactions	Situations/experiences
Outraged	Their job
Restrained	The fact they are younger
Angry	They feel no emotions
Curious	A sense of injustice

Can you find reactions that Kathy and the boy in *The Midwich Cuckoos* have which contrast? Once you have done this note the situations and experiences that trigger these reactions.

Kathy	Midwich Boy
Emotion:	Contrasting emotion:
Situation/experience:	Situation/experience:

Find contrasting reactions that Sir John and Miss Emily have; and note the situations and experiences that trigger them.

Sir John		Miss Emily	
Emotion:		Contrasting emotion:	
Situation/experience:		Situation/experience:	

Now try to pick out the language that shows you the characters are feeling this way. The first example is filled in.

Contrasting/ similar emotion	<i>Never Let Me Go</i>	The Midwich Cuckoos
Sir John and Miss Emily are offended	Her eyes flashed	His face empurpled

Activity 5**Writing task**

1 Never Let Me Go by Kazuo Ishiguro and The Midwich Cuckoos by John Wyndham

a) Compare how older people's authority over younger people is presented in the two extracts. You should consider:

- The situations and experiences faced by the characters
- How they react to these situations and experiences
- How the writer's use of language and techniques creates effects.

Exploring the Text

Imagine you're in a rowing boat on a lake.

It's summer, early morning. That time when the sun hasn't quite broken free of the landscape –

The Raw Shark Texts by Steven Hall

Aims:

- Learners will develop their critical reading skills, engaging personally with their reading and building confidence in their abilities to sustain an individual response which is supported and justified
- Learners analyse and evaluate how language, form and structure inform and impact on their reading of texts
- They are able to write effectively about literature for different purposes, including writing to describe, explain, summarise, argue, analyse and evaluate
- Learners learn to craft their writing and create impact through careful selection and emphasis of key points, interwoven with textual evidence to back up their understanding and ideas
- Learners are encouraged to explore modern literature more widely, through reading a diverse range of modern prose extracts and texts. This enables them to develop their critical and comparative understanding of texts. Through engaging with different texts, Learners can begin to discover how understanding of one text is illuminated by its relationship with another. This prepares them for making fresh comparisons between their studied text (printed extract) and a thematically linked modern prose unseen extract in the exam.

Lesson activities: Critical and comparative reading *Animal Farm* by George Orwell

Activity 1

Learners should be able to:

- identify and interpret key themes
- make an informed personal response, justifying a point of view by referring closely to evidence in the text
- reflect critically and evaluatively on a text, using an understanding of context to inform reading
- recognise the possibility of different valid responses to a text
- explain and illustrate how choice of language shapes meaning
- analyse how the writer uses and synthesises language, form and structure to create effects and impact.

Divide the class into pairs. Hand out the two extracts from *Animal Farm* and the two Activity 1 Learner Resource sheets.

As a class or in their pairs, learners should decide upon the major themes in *Animal Farm*. See notes below to aid class discussion.

<p>The betrayal of Animalist ideals</p>	<p>The re-writing of the Seven Commandments.</p> <p>Within this theme there is the idea of pigs taking on human traits, and the corruption of socialist ideals in Soviet Russia by Stalin.</p> <p>Orwell satirises power-hungry politicians. The lies that Squealer tells the other pigs become more outlandish as the story progresses. They take the milk and apples because the pigs need them to make their brains work better, if the pigs wear clothes/sleep in beds/get drunk they change the commandments, Snowball is blamed for anything that goes wrong on the farm, and even his role in the Battle of the Windmill is re-imagined and he is cast as a secret-agent working for Jones; when they appear with whips the commandment is changed to “some animals are more equal than others”</p>
<p>The other animals’ role in their oppression</p>	<p>Orwell satirises the other animals, too. How much do we sympathise with them? Their stupidity/ culpability sometimes makes this difficult. Orwell’s aim is that we see clearly our role in preventing rulers like Napoleon from emerging. Class division always occurs with a corrupt elite on top and workers, too naïve to question, beneath.</p> <p>The animals are naïve and this enables the pigs to oppress them. Rather than question, Boxer opts for “Napoleon is always right.” When the pigs appear with whips, the other animals’ shock soon becomes acceptance.</p> <p>Mollie represents people who are only concerned with themselves and do not care about the political environment in which they live.</p> <p>Benjamin knows what is going on but does nothing – life will continue badly.</p>
<p>Tools of control</p>	<p>Orwell is concerned here, as he was in <i>1984</i>, about how language can be twisted and used as a tool of control. The editing of the Seven Commandments to justify the pigs’ behaviour puts the other animals in a Catch 22 situation – they can’t oppose the pigs without opposing the ideals of the revolution.</p> <p>The re-writing of history.</p> <p>Squealer’s facility with language is a tool of control too.</p> <p>Moses’ tales of Sugarcandy mountain is an allegory for religion: “the opium of the people”.</p> <p>Technology could have freed them. But in the end the windmill is used to grind corn rather than power electricity.</p>

Learners fill in the first column of their table with three (or more if they like) of the major themes of *Animal Farm*. Each pair should agree on the main themes they are going to consider.

Next, each learner reads their extract and pulls out words, phrases and sentences which illustrate the themes. Or they could summarise how the themes are alluded to in the extracts. If they prefer, they can find an alternative extract from the text to illustrate a key theme, if they have copies of the text with them.

Finally, the pairs compare their answers and decide which extract/s best illustrate each theme.

They then feedback to the class and justify their answers. The point is that learners are able to justify personal opinions using evidence from the text.

Flag up that social and historical context can be mentioned, in relation to how we read the text. Because *Animal Farm* is an allegory of the Russian Revolution, the social and historical context illuminates the themes, adding poignancy and power to them.

The social and historical context tells us why Orwell wanted to vividly portray the themes, too: *Animal Farm* was a piece of propaganda itself.

Activity 2

Learners should be able to:

- produce clear and coherent pieces of extended writing
- select and emphasise key points and ideas for a particular purpose
- develop and maintain a consistent viewpoint
- use textual references and quotations effectively to support views.

Learners can choose one of the questions, or they could do all three. The aim is that they choose an extract that best allows them to examine how Orwell uses language, structure and context to highlight the themes.

Activity 3

Learners should be able to:

- select and emphasise key points and ideas for a particular purpose
- develop and maintain a consistent viewpoint
- use textual references and quotations effectively to support views.

Hand out the Activity 3 Extract 1 and 2 sheets. These consist of the first extract from *Animal Farm* used in the earlier activity divided in two, after "...the pigs had marched back into the farmhouse."

Go through one of the Example Sheets with learners if necessary. As you go through the example sheet, flag up that as learners add detail to their sentence, the quotation can become shorter.

Then hand out the blank *Animal Farm* – Activity 3 sheet for learners to complete.

Activity 3 – Embedding evidence from the text can be used with other texts.

Activity 4**Reading:**

Learners should be able to:

- explain and illustrate how choice of language shapes meaning
- analyse how the writer uses and synthesises language, form and structure to create effects and impact.

Writing:

Learners should be able to:

- select and emphasise key points and ideas for a particular purpose
- develop and maintain a consistent viewpoint
- use textual references and quotations effectively to support views.

Learners read the extracts below and decide which best shows how the animals are controlled.

Extract 1:

And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him.

Extract 2:

The needs of the windmill must override everything else, he said. He was therefore making arrangements to sell a stack of hay and part of the current year's wheat crop, and later on, if more money were needed, it would have to be made up by the sale of eggs, for which there was always a market in Willingdon. The hens, said Napoleon, should welcome this sacrifice as their own special contribution towards the building of the windmill.

Extract 3:

'If you have your lower animals to contend with,' he said, 'we have our lower classes!' This bon mot set the table in a roar; and Mr Pilkington once again congratulated the pigs on the low rations, the long working-hours and the general absence of pampering which he had observed in *Animal Farm*.

- a) Ask learners to decide instinctively which they think best demonstrates the way the animals are controlled – you could say this means which has the most impact on them.
- b) Learners could begin by typing the whole paragraph or specific lines into a spreadsheet and charting the level of emotional response from each word. Or pulling out a sentence they think is particularly affecting and mapping this. See Learner/Teacher Resource 3 – Exploring other texts for guidance.
- c) In groups or as a whole class they can use their graphs as a starting point to discuss individual sentences and words and note how Orwell is using language to create effects.

Teacher notes

Extract 1: the adjective "tremendous" indicates the power of the dogs. It's repeated elsewhere in the book when the pigs are silenced by a "tremendous" growling of the dogs. They are caricatures of overwhelming power. The "shrill" crowing also helps to create a discordant, unsettling atmosphere. This atmosphere triggers a discordant reaction in the animals too. They are "amazed" and "terrified" in the next paragraph. The atmosphere is designed to unnerve and make concerted protest unlikely, perhaps. Napoleon is "majestically upright" and "haughty" – clearly "more equal" than others. His dogs are "gambolling" round him. Their changes of temperament are unsettling.

Extract 2: Napoleon is clearly the instrument of oppression: "He said... he was therefore making arrangements... said Napoleon." We cringe at "special" contribution. It is less dramatic but Napoleon's greasy approach is unsettling.

Extract 3: here we have the tools of oppression listed matter-of-factly: low rations, long working-hours, absence of pampering. It is the context in which they are placed that creates the impact – the humans and the pigs are roaring with laughter.

Writing activity

Finally, learners do the following written activity, using the notes from their discussions.

Explore how Orwell uses language to make these moments dramatic.

Remind learners to embed quotations.

Activity 5

Extension Activity

Learners should be able to:

- make connections and contrasts between texts, comparing features and qualities in order to enhance their understanding of themes, characters, settings, contexts (where known) and literary styles.

Learners discuss the ideas in the extract about doublethink from 1984 by George Orwell as a stepped approach to the mock exam question. Learners then read the extracts from *Never Let Me Go* by Kazuo Ishiguro and *Animal Farm* by George Orwell in the Learner Resource 1 Activity 5 section and use them to consider the idea of 'doublethink' in 1984 by George Orwell. As the students will only be studying one of these texts, the lines contextualizing the extracts are comprehensive. Are the animals (including the pigs) guilty of doublethink, or something worse, in *Animal Farm*? Are the donors in *Never Let Me Go* guilty of doublethink?

Learners could read the whole books or just the extracts. After reading the extract, the students can tackle the question:

"To what extent are the characters in these extracts guilty of doublethink?"

This could be in the form of a class discussion or an essay.

Explain that what follows is an mock exam question. It will be worth 20 marks in the exam. Bullet point one targets AO3 (context). Also mention that the context could be signposted in the lines that contextualize the extract and in the question. Bullet two targets AO1 (characters and themes). Bullet three targets AO2 (techniques used for effect).

Explain that the Section B question will ask students to explore themes and ideas from the part A set-text extract.

Animal Farm by George Orwell and *Never Let Me Go* by Kazuo Ishiguro

a) Compare how coping with change is presented in the two extracts.

You should consider:

- The situations and experiences faced by the characters
- How they react to these situations and experiences
- How the writer's use of language and techniques creates effects.

AND

b) Explore another moment in *Animal Farm* where the animals are betrayed.

b) Explore another moment in *Never Let Me Go* when the donors have to face their fate.

Extension work: students create their own A and B questions. For section A, learners should consider if the extracts share any other social or literary contexts. Another social context might be facing up to difficult truths. A literary context could be that they are both allegories. *Never Let Me Go* is an allegory of our relationship with mortality; *Animal Farm* is an allegory of the Russian Revolution. A question that incorporates these contexts might read: Compare how allegory is used in both extracts to explore facing up to difficult truths.

Exploring social and historical context

You reach over the side and feel the shock of the water, the steady bob of the lake's movement playing up and down your knuckles in a rhythm of cold. You pull your arm back; you enjoy the after-ache in your fingers.

Extract from *The Raw Shark Texts* by Steven Hall

An Inspector Calls – JB Priestley

Aims:

- To develop critical reading skills by reflecting on the contexts in which texts are set
- To develop their own viewpoints supported by textual evidence, whilst at the same time recognising that there are different interpretations that other readers could make
- Develop their writing skills by making an informed personal response to their reading
- Write to describe, argue, analyse and evaluate
- Develop viewpoints supported by textual evidence, whilst at the same time recognising that there are different interpretations that other readers could make.

The hyperlinks below are from the BBC Class Clips series: *JB Priestley – 'An Inspector Calls': Historical Context*. Work through the learning activities below and then play the clips in order, in their entirety at the end of the class as a plenary.

Part 1:

<http://www.bbc.co.uk/learningzone/clips/8180.html>

Part 2:

<http://www.bbc.co.uk/learningzone/clips/8181.html>

Part 3:

<http://www.bbc.co.uk/learningzone/clips/8182.html>

Activity 1

- Learners should be able to reflect critically and evaluatively on a text using an understanding of context to inform reading and writing.

Explain that you are going to look at how knowledge of social and historical context – ie: when a text is set or when it was written – can help illuminate and enrich understanding of a text.

Stage 1:

- Hand out the photocopiable sheet Learner Resource 1: Exploring context. Explain that you are going to watch a short clip from *An Inspector Calls*.
- Play 0.42 to 1.05 of Part 3.
- Elicit from learners what happened in the clip: Sheila has the girl from Milwards fired because she is in "a furious temper" because the girl had been "smiling" at the assistant.
- Read row 1: Learners discuss in groups what they think of Sheila (either unaided or using the words in the tables on the Extra Resource sheet of Learner Resource 1 as a prompt). Finally they write in box 1 their initial feelings about Sheila and the adjectives they think best describe her behaviour.
- Feedback as a whole class.

Stage 2:

- Explain that you are going to play another clip now that might change their views of Sheila.
- Play 1.26 to 1.59 of Part 3
- Sheila says it didn't seem "anything very terrible" at the time, it's the only time that she's ever done anything like that and she'll "never do it again to anyone."
- In Row 2 Learners write down what they think of Sheila now, either unaided or using the words in the tables on the Extra Resource sheet of Learner Resource 1 as a prompt.
- Feedback. Did their views change?

Stage 3:

- Explain that learners are going to consider the social and historical context of the text. Point out that understanding context can shed light on the text, it enables us to learn more about the characters, for instance – as it does here.
- Play 1.06 to 1.25 of Part 3.
- The actor playing Sheila gives some social context. Sheila spends a lot of time in dress shops, her only purpose is to be like a wife, to be presentable, she has no other skills.
- Ask learners to discuss whether this changes their views of Sheila. They write down their thoughts in Row 3 of the table on Learner Resource 1, in row a) of the final column.
- Get feedback from the class. Do learners feel more sympathy for Sheila? Or less? Have their views changed at all? Perhaps the social/historical context does not affect their response to the text, but simply deepens understanding. Sometimes texts can provide their own context.
- Play 0.21 to 0.32 of Part 3
- Learners learn that for the working class "there was little education, and little or no sanitation, no dole to fall back on and no national health service to rely on."
- Learners now discuss and write down their thoughts on Learner Resource 1, in row b) of the final column.
- Feedback. Did this last piece of information make them lose sympathy for Sheila entirely? Was this the most important piece of social/historical information that they learnt because it changed their views most radically?

Activity 2

- Learners should be able to reflect critically and evaluatively on a text using an understanding of context to inform reading and writing.

Consolidating learning

Elicit from learners that our sympathy for a character is determined by what characters say and the context in which they say it. Learners fill in a table gauging their level of sympathy for Sheila at the different points explored in Activity 1. They then fill in a column chart based on the results.

Activity 3

- Learners should be able to reflect critically and evaluatively on a text using an understanding of context to inform reading and writing.

Consolidating learning

Elicit from learners adjectives that sum up Sheila's behaviour from the moment she had the girl fired through to her regret, and how different adjectives can be used once more is known about the social and historical context. See table of adjectives for Activity 1.

Learners choose up to 10 adjectives that they think sum up the full range of Sheila's behaviour.

Then for each point explored in Activities 1 and 2 they put a mark out of 10 next to each adjective. For instance at Point A, they might put a 0 next to regretful because Sheila shows no regret. But at point 2 they might put an 8 by regretful because she is showing remorse at this point, saying she would never do it again.

If learners have access to ICT they can fill in the tables on a spread sheet and insert a chart.

Activity 4

Writing Activity

- Learners should be able to reflect critically and evaluatively on a text using an understanding of context to inform writing.
- Learners are now ready to write a paragraph about their opinion of Sheila's behaviour at Milwards and with the Inspector when she swears never to do it again.
- They should be able to explain that social and historical context - as well as what a character says - influences our interpretation of a character.

Activity 5

- Learners should be able to pay attention to the details of a text: understanding the significance of a word, phrase or sentence in context.

Just as a character can be understood through knowledge of the social and historical context, so the meaning of a line or a word can be worked out from its context within the play.

Give the following example:

What does "huluffed" mean?

Put it in a sentence and ask if they now know what it means.

He had said the most outrageous thing. I couldn't believe my ears. I was totally huluffed.

Huluffed means something like shocked.

Divide learners into groups of 3. Give 'Activity 5: Learner A' sheet to one, 'Activity 5: Learner B' to another, and 'Activity 5: Learner C' to the other.

Learner A will read the preceding speech by Arthur Birling and fill in the table about what they assume to be HG Wells' and George Bernard Shaw's core beliefs. Learner B will research George Bernard Shaw and fill in the table. Learner C will research H.G. Wells and fill in the table.

Learner A, B and C will compare answers.

As a class answer the following questions:

- Did the play provide the context or was some knowledge of these two writers necessary to understand the line?
- What does the line tell us about Birling?
- Does it tell us anything new about him, that we didn't already know from what he has said previously?
- Why has J B Priestley included this line? Dramatic irony? Priestley was one of these H. G.
- Wellses and Bernard Shaws. Preparation for the Inspector's revelation about Birling firing the girl who demanded higher wages? Both writers wrote about poor social conditions for the working classes.

Wellses and Bernard Shaws. Preparation for the Inspector's revelation about Birling firing the girl who demanded higher wages? Both writers wrote about poor social conditions for the working classes.

Activity 6

- Learners recognise the possibility of different valid responses to a text
- Learners should be able to reflect critically and evaluatively on a text using an understanding of context to inform reading and writing.

Introductory speaking and listening activity:

Play the first 21 seconds of Part 3 of the BBC film

<http://www.bbc.co.uk/learningzone/clips/8182.html>

The director of the play has decided that the whole family should join in as Arthur Birling speaks the line. What effect does this have?

The director of the film of the play has decided to focus on Sheila joining in. What effect does this have?

Point out that while the director of the play wanted to stress that the whole family (at this point) shared Birling's views, the director of the film wanted to focus in on Sheila – he is less interested in the other characters because it is she who we see changing the most dramatically in the play.

Learners discuss how they might stage this line.

Elicit from learners when the play is set. They can look at the speech below (Reproduced on Activity 5: Learner A sheet) and deduce from the mention of the Titanic it is set in 1912.

Then elicit when the play was first performed: 1945, after the war. Remind learners that as part of the exam (Assessment Objective 3) they will need to show an awareness of context. Explain that historical and social context is not limited to when the play was written but also when it is set, and that texts are often set at a remove from the time they are written.

Elicit from learners the key thing to remember when discussing context: It is significant if it affects our reading of the text.

Why is it significant that the play was first performed in 1945?

Learners should read Mr Birling's speech on 'Activity 5: Learner A' sheet and then answer the above question:

"...I'm talking as a hard-headed, practical man of business. And I say there isn't a chance of war. The world's developing so fast that it'll make war impossible. Look at the progress we're making. In a year or two we'll have aeroplanes that will be able to go anywhere. And look at the way the automobile's making headway – bigger and faster all the time. And then ships. Why, a friend of mine went over this new liner last week – the Titanic – she sails next week – forty-six thousand eight hundred tons – forty-six thousand eight hundred tons – New York in five days – and every luxury – and unsinkable, absolutely unsinkable. That's what you've got to keep your eye on, facts like that, progress like that – and not a few German officers talking nonsense and a few scaremongers here making a fuss about nothing. Now you three young people, just listen to this – and remember what I'm telling you now. IN twenty or thirty years' time – let's say in 1940 – you may be giving a little party like this – your son or daughter might be getting engaged – and I tell you by that time you'll be living in a world that'll have forgotten all these Capital versus Labour agitations and all these silly little war scares. There'll be peace and prosperity and rapid progress everywhere – except of course in Russia, which will always be behindhand, naturally."

Class discussion:

How would an audience in 1945 view Mr Birling's comments? How would an audience react today to this speech? How would their reactions differ? Would their reactions differ?

Mr Birling's lack of foresight and blindness to the day's issues is almost comedic in today's modern era, it might have been exasperating in 1945. It had been 33 years since the Titanic but the survivors would have still been alive, wounds still raw, the speech was designed to make the audience lose all sympathy for Mr Birling. He is a caricature of the greedy capitalist businessman.

The historical context affects our opinion of Mr Birling.

Activity 7

Drama activity

- reflect critically and evaluatively on a text, using an understanding of context to inform reading
- recognise the possibility of different valid responses to a text

Divide learners into three groups. Each group imagines they are watching a production of *An Inspector Calls* in a different time period: 1912, 1945 and today. It is the interval and they are discussing the character of Mr Birling and in particular his speech about progress and the unlikely event of a war and the amazing Titanic. Equally their discussion could be about any part of the play, and take place after they have watched the whole play.

Group 1: learners imagine they are seeing a production in 1912

Group 2: learners imagine they are at the premiere in 1945 in the Soviet Union

Group 3: learners imagine they are seeing a production today. Give out Group 1, 2 and 3 activity sheets. Learners conduct research into their era – 1912, 1945 and the present day.

The sheets could be adapted. They could include an image of a theatre, possible costumes and set design from that time period.

Learners could also make theatre programmes featuring photographs of the actors they think might play the characters in *An Inspector Calls* in 1912, 1945 and the present day.

Extension activity

- Learners will be able to recognise the possibility of different valid responses to a text.

Hand out the Extension Activity sheet for Activity 7. As a class reflect on the different perspectives and compare and contrast them. Discuss how different interpretations by different readers can be equally valid.

Exploring other contexts

You reach over the side and feel the shock of the water, the steady bob of the lake's movement playing up and down your knuckles in a rhythm of cold. You pull your arm back; you enjoy the after-ache in your fingers.

Extract from *The Raw Shark Texts* by Steven Hall

Aims:

- Learners are encouraged to explore modern literature more widely, through reading a diverse range of modern prose and drama extracts and texts. This enables them to develop their critical and comparative understanding of texts. Through engaging with different texts Learners can begin to discover how understanding of one text is illuminated by its relationship with another
- Develop their comprehension skills, learning to articulate their understanding of characterisation and settings
- Reflect critically and evaluatively by responding to the context in which texts are set
- Develop their critical reading skills, reflecting on the contexts in which texts are set – social structures and literary contexts
- Learners will write effectively for the purposes of analysis and evaluation
- Writing will be interwoven with textual evidence to back up their understanding and ideas.

A: Responding to literary contexts in texts (studied and unseen)

When exploring an unseen extract, learners may not be able to write about the specific social or historical context, as this may not be revealed or if it is in evidence, they may know nothing about it. However, learners could write about literary context such as allegory, symbolism, caricature or genre for instance.

Activity 1

- Pay attention to the details of a text, understanding the significance of a word, phrase or sentence in context
- Demonstrate the ability to read at a literal level and also explore deeper implications
- Reflect critically and evaluatively on a text, using an understanding of context to inform reading
- Make connections and contrasts between texts, comparing features and qualities in order to enhance their understanding of contexts.

The morality tale

An Inspector Calls is a morality tale, it aims to teach the audience a moral. Knowing that *An Inspector Calls* is a morality tale will enable learners to make links to the 19th Century literature they are reading (including OCR J352 GCSE English Literature set texts as follows): *Great Expectations*, *Pride and Prejudice*, *War of the Worlds*, *The Strange Case of Dr Jekyll and Mr Hyde*, *Jane Eyre* are all morality tales.

Equally, in exploring unseen texts, learners can flag when they recognise that a text has a clear moral at its heart, make the link back to their modern set text and demonstrate an ability to recognise and relate to context to draw comparisons between texts. This provides learners with sound preparation for the first part of the assessment of their modern set text, where they have the opportunity to compare an extract from their set text with a thematically linked modern unseen extract, of the same genre.

As a lead-in, discuss with learners the idea of children's stories teaching a lesson or a moral. What lesson does *Little Red Riding Hood*, *Snow White* or *Cinderella* teach? Tell them about morality plays – the Medieval and early Tudor plays where the protagonist would be met by personifications of good and evil attributes who persuade them to live either a good or bad life. An updated version of this is Timberlake Wertenbaker's play *Ashgirl*, where characters are tempted by Slothworm and Pridefly, for instance.

Can learners think of other modern day or historical morality tales?

Is *An Inspector Calls* obviously a morality tale? *An Inspector Calls* looks like a detective thriller at first but it morphs into a morality tale.

Start playing the BBC film at 3.00 <http://www.bbc.co.uk/learningzone/clips/8182.html>

<p>If <i>An Inspector Calls</i> is a morality tale, what morals does it try to teach?</p>	<p>The contrary to everything Arthur Birling advocates in Act 1:</p> <p>‘Everybody has to look after everybody else’</p> <p>We are ‘all mixed up together like bees in a hive’</p> <p>Community. That a man must not ‘mind his own business and look after himself and his own’</p> <p>The play also teaches that we are accountable for our actions and that we should take responsibility for them.</p>
<p>How is the director of the play in the BBC clip emphasising that <i>An Inspector Calls</i> is a morality tale?</p>	<p>By having all the characters except Sheila covered in sack-cloth, he shows that she is redeemed because she has admitted her responsibility from the outset and has vowed never to do anything like it again to anyone (ie: rich or poor).</p>

Hand out Activity 1 Sheet from Learner Resource 2b.

Ask learners to watch the clip of the closing scene and answer Question 1 on the sheet.

Ask learners to come up with alternative ways to stage the play that would draw out the play’s moral message. They can use stage directions, costumes, they can alter who says what – for instance at the start of the play the whole family joined in when Birling mentioned H.G. Wells and George Bernard Shaw to show that the family were of the same mind as Birling (at the start).

Activity 2

- Pay attention to the details of a text, understanding the significance of a word, phrase or sentence in context
- Demonstrate the ability to read at a literal level and also explore deeper implications
- Reflect critically and evaluatively on a text, using an understanding of context to inform reading.
- Make connections and contrasts between texts, comparing features and qualities in order to enhance their understanding of contexts.

Caricature

*Barbara Bleiman, co-director of the English and Media Centre, says “If you know that Dickens creates characters who are caricatures and you understand what that means, then when you read about Mrs Bennet in *Pride and Prejudice*, or you weigh up the ways in which Charlotte Bronte presents Mrs Reed in *Jane Eyre*, you are able to use that knowledge.”*

Do a Google image search using the term ‘Caricature celebrity’ or ‘Caricature politician’ – ask learners for their definition of caricature.

Write a definition of caricature on the board: A pictorial, written, or acted representation of a person, which exaggerates their characteristic traits for comic effect.

Explain that caricatures of people often feature in satire: a novel, play, entertainment etc in which topical issues, foolishness or evil are scorned by means of ridicule or irony.

Play the YouTube clip about a feature on *Spitting Image* on Newsnight (note there is a couple of instances of swearing)

http://www.youtube.com/watch?v=LuLtf_6RqxY

Learners can answer the questions on the Learner Resource 2b Activity 2 sheets as they watch the clip.

Learners then read the following extract from *Pride and Prejudice* by Jane Austen and pick out the words, phrases, sentences that establish Mrs Bennet as a caricature.

Mrs Bennet has learned that Lydia will be married to Wickham thanks to a pay-off from Mrs Bennet's brother.

"My dear, dear Lydia!" she cried: "this is delightful indeed! She will be married! I shall see her again! She will be married at sixteen! My good, kind brother! I knew how it would be – I knew he would manage everything. How I long to see her, and to see dear Wickham too! But the clothes, the wedding clothes! I will write to my sister Gardiner about them directly. Lizzy, my dear, run down to your father, and ask him how much he will give her. Stay, stay; I will go myself. – Ring the bell, Kitty, for Hill. I will put on my things in a moment. My dear, dear Lydia! How merry we shall be together when we meet!"

Mrs Bennet's traits	The word, phrase or sentence that caricatures her trait
Foolish	My dear, dear Lydia (Lydia has eloped and brought shame on the family). Delightful – fails to see that they are in debt to her brother.
Obsessed with marriage	Married at sixteen! – this is an achievement in Mrs Bennet's opinion. But the clothes, the wedding clothes!
Excitable	Nine exclamation marks I will put on my things in a moment How merry we shall be together I shall see her again!
Ignorant	I will write to my sister Gardiner about them directly – her letter will be very different to the one her husband is struggling to write (prior to the extract)

Elicit from learners what the function of a caricature is. It could be comedy: Mrs Bennett is a foil for the more nuanced view of marriage that Elizabeth has. Or for satire: people held the same views of marriage as Mrs Bennett in Jane Austen's era.

Now learners can recognise caricature and something of its purpose, move on to look at an extract from *An Inspector Calls*.

Mr Birling's traits	The word, phrase or sentence that caricatures his trait
A business man	I'm talking as a hard-headed, practical man of business.
No time for community	...you'll be living in a world that'll have forgotten all these Capital versus Labour agitations...
Puts his faith in progress and the Industrial Revolution and is blind to the looming war	The world's developing so fast that it'll make war impossible. ...bigger and faster all the time. ...unsinkable, absolutely unsinkable. ...silly little war scares

From the rest of the text: Birling has no time for "community and all that nonsense" and the "cranks" that talk and write about it like H G Wells and George Bernard Shaw (and J B Priestley). His rallying cry is "a man has to mind his own business and look after himself and his own." He dismisses the Inspector as "Probably a Socialist or some sort of crank" and only cares about the Inspector's revelations because it will cost him his knighthood in the next Honours List. He is irredeemable, an out and out villain. He represents the segregated Edwardian past – where rich and poor never mixed - before the wars threw everyone together to fight a common cause.

B: Responding to social contexts in texts (studied and unseen)

- Pay attention to the details of a text, understanding the significance of a word, phrase or sentence in context
- Demonstrate the ability to read at a literal level and also explore deeper implications
- Reflect critically and evaluatively on a text, using an understanding of context to inform reading
- Make connections and contrasts between texts, comparing features and qualities in order to enhance their understanding of contexts.

When exploring an unseen extract, it might not always be possible for learners to write about the specific social, historical or cultural context of the unseen extract. Learners can often, however, look at a more general social context.

A series of texts and clips follow where the 'model' home/family context is drawn upon.

The first text is the opening scene of *An Inspector Calls*. Text 1 and Text 2 are printed in the corresponding Learner Resource on separate sheets. Links to the film clips, poem and photograph are below. Activities follow the texts here.

Activity 2

TEXT 1

An Inspector Calls – J B Priestley

At rise of curtain, the four BIRLINGS and GERALD are seated at the table, with ARTHUR BIRLING at one end, his wife at the other, ERIC downstage, and SHEILA and GERALD seated upstage. EDNA, the parlour-maid, is just clearing the table, which has no cloth, of dessert plates and champagne glasses, etc., and then replacing them with a decanter of port, cigar box and cigarettes. Port glasses are already on the table. All five are in evening dress of the period, the men in tails and white ties, not dinner jackets. ARTHUR BIRLING is a heavy-looking, rather portentous man in his middle fifties with fairly easy manners but rather provincial in his speech. His wife is about fifty, a rather cold woman and her husband's social superior. SHEILA is a pretty girl in her early twenties, very pleased with life and rather excited. GERALD CROFT is an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town. ERIC is in his early twenties, not quite at ease, half shy, half assertive. At the moment they have all had a good dinner, are celebrating a special occasion, and are pleased with themselves.

BIRLING: Giving us the port, Edna? That's right. (He pushes it towards ERIC.) You ought to like this port, Gerald. As a matter of fact, Finchley told me it's exactly the same port your father gets from him.

GERALD: Then it'll be all right. The governor prides himself on being a good judge of port. I don't pretend to know much about it.

SHEILA: (gaily, possessively): I should jolly well think not, Gerald. I'd hate you to know all about port – like one of these purple faced old men.

BIRLING: Here, I'm not a purple-faced old man.

SHEILA: No, not yet. But then you don't know all about port – do you?

BIRLING: (noticing that his wife has not taken any): Now then, Sybil, you must take a little tonight. Special occasion, y'know, eh?

SHEILA: Yes, go on, Mummy. You must drink our health.

MRS BIRLING (smiling): Very well, then. Just a little, thank you. (To EDNA, who is about to go, with tray) All right, Edna. I'll ring from the drawing room when we want coffee. Probably in about half an hour.

EDNA (going): Yes, ma'am.

(Edna goes out. They now have all the glasses filled. BIRLING beams at them and clearly relaxes.)

BIRLING: Well, well – this is very nice.

TEXT 2

Debris by Dennis Kelly

A teenager – who has no parents - is watching a mother and her son as they relax at home.

I watched. I looked in through the windows. I saw the boy watching TV. I saw the mother talking, talking on the phone. I saw a glass of wine. I saw cooked vegetables. I saw her hair. I saw homework. I saw pyjamas. I saw him talking, talking on the phone. I saw him talking to her. I saw. I saw. And

I

Saw

Him

Lying

In her

Lap.

I had seen this before. Through windows of TV shops I had seen this on TVs through the windows of TV shops before, I had seen this before, this was how people, perhaps this was how people lived.

Pause.

I broke in through a very small toilet window, quite high up, but not so high that I couldn't reach, the atmosphere immediately different, the smell of other people, the sound of the TV, the warmth of the air all crowding around and brushing my skin like her hair. I crept gently and quietly forward into the living room and crouched between the door and the couch, her and her boy sitting there, his head in her lap, her hands stroking his head and them watching TV. I listened to their talk. I smelled her shampoos and soaps. I watched telly inches away from them, sitting there crouched at the end of their sofa, listening to their talk and purrs and all three of us were happy, oh yes, we were, we were all three happy.

Pause.

The scream ripped through my flesh like a nail fired from a gun, imbedding itself in the delicate bones of my inner ear so that if I concentrate I can still hear it there now. For one tiny endless eggshell second we all three hovered there facing each other, not wanting to move in case the moment shattered like glass.

TEXT 3

Martin Parr is a British photographer. This is a link to his Wikipedia page: https://en.wikipedia.org/wiki/Martin_Parr

The 1992 photograph *Underneath it all she really is a lovely girl* is from Parr's photographic project *Signs of the Times*, where he documented people's personal taste in British homes.

<http://www.magnumphotos.com/C.aspx?VP3=SearchResult&ALID=24PV7C0VYEC>

TEXT 4

Secrets and Lies by Mike Leigh (1996)

In this scene, Hortense (Marianne Jean-Baptiste) visits the family of Cynthia (Brenda Blethyn) to celebrate the 21st birthday of Cynthia's daughter Roxanne (Claire Rushbrook). The party is being thrown by Cythia's brother Maurice (Timothy Spall) and his wife Monica (Phyllis Logan). Hortense was adopted, and has recently tracked down Cynthia, her biological mother. Cynthia has told her family Hortense is a work colleague.

<https://www.youtube.com/watch?v=Vk8TT3ITwjk>

Start: 140.08; End: 148.01

There is some brief swearing in the excerpt at 142.08 and 146.18.

TEXT 5

Sunday by Gillian Clarke

In Clarke's poem the wedding silver, Sunday lunch, and the father's workshop are ingredients that promise a perfect Sunday in a 'model' home. But things go awry...

Link to OCR past paper; Page 16:

<http://www.ocr.org.uk/Images/175727-question-paper-unit-a664-01-unit-04-literary-heritage-prose-and-contemporary-poetry-foundation-tier.pdf>

TEXT 6

Blue Velvet by David Lynch

Director David Lynch explores the sinister underside of seemingly idyllic suburban America in his surreal 1986 mystery thriller *Blue Velvet*.

The clip below features the opening sequence of the film. (1.33 – 3.36) http://www.youtube.com/watch?v=uVW_BaNpmx4

Activity 3

- Select and emphasise key points and ideas for a particular purpose
- Use textual references and quotations effectively to support views
- Identify and interpret key themes
- Make an informed personal response, justifying a point of view by referring closely to evidence in the text
- Explain and illustrate how choice of language shapes meaning
- Analyse how the writer uses and synthesises language to create effects and impact.

Step 1: As a class, look at the Martin Parr image and fill in the corresponding Activity Sheet 3: Sheet 1. Discuss how the 'model' home context is alluded to in the photograph. EG: the smartly dressed mother, the way the mother is looking at the daughter, the title of the photograph. Then discuss how this context is subverted. EG: the girl's clothes and hairstyle, the gun on the wall, the direction the girl is looking.

Step 2: Each group/pair/individual learner considers the An Inspector Calls extract (TEXT 1) and one of the other extracts (Secrets and Lies, Sunday, Blue Velvet).

First, learners discuss how J B Priestley creates the context of the 'model' home, and then how he signals that it is going to come apart (in this extract and later, before the Inspector arrives and the lighting changes). Elicit from learners how Priestley uses dialogue/stage directions to signal that there is tension in this supposedly 'model' family gathering.

Learners do the same for the other text they are considering. Feedback from the whole class. Watch the clips/read the extracts before each group's feedback. Points for discussion:

Learners complete Activity 3: Sheet 2, Activity 3: Sheet 3 or Activity 3: Sheet 4 depending on which text as well An Inspector Calls (TEXT 1) they have considered

Secrets and Lies: how does Leigh signal that there is tension in the atmosphere. Who is the source of the tension? Who notices the tension?

Sunday: how does Clarke set up the context of the 'model' home? How does she upset this context? Clarke speaks about the poem just over half way through the interview here: <http://www.sheerpoetry.co.uk/advanced/gillian-clarke/the-king-of-britains-daughter>

Blue Velvet: How does Lynch create the idyllic surface (symbolism of the white picket fence, the woman sipping coffee, the dog, the blue sky, the roses) and then the sense that something is wrong (the bee sting, the gun on the television, the music as the camera moves through the grass).

Points for discussion when comparing the texts to An Inspector Calls: Leigh highlights the tension between the characters through looks/barbed comments/characters ignoring questions; Lynch shows us the gun on the TV to signal that all is not well in the ostensibly 'model' community; J B Priestley gives us a number of clues that there is trouble brewing beneath the seemingly idyllic surface: there is tension between Sheila and Gerald about where he spent the previous summer; Birling's speech about the Titanic and progress signals disaster is on the horizon; Birling admits that Sheila is beneath Gerald socially; Eric is uneasy; and when the Inspector enters the pink intimate lighting becomes bright and hard.

Step 3: Learners read the extract from Debris by Dennis Kelly and fill in the corresponding Activity 3: Sheet 5.

After they have done that, they should be ready to attempt Extension Activity 1 and 2 (Learner Resource 2b)

Extension Activity 1

How does Kelly present the 'model' home in this extract? You should consider:

- The situations and experiences faced by the characters
- How they react to these situations and experiences
- How the writer's use of language and techniques creates effects

Extension Activity 2

- Make connections and contrasts between texts, comparing features and qualities in order to enhance their understanding of themes, characters, settings and contexts.

Students pair the extract from *Debris* with an extract from *An Inspector Calls*. The extract could be the one provided, or a different one. Then they answer the following exam style question:

An Inspector Calls by JB Priestley and *Debris* by Dennis Kelly

- Compare how the 'model' home is presented in the two extracts. You should consider:
- The situations and experiences faced by the characters
- How they react to these situations and experiences
- How the writer's use of language and techniques creates effects.

Activity 4

- Make connections and contrasts between texts, comparing features and qualities in order to enhance their understanding of themes, characters, settings and contexts.

As a crossover with the English Language GCSE, learners could be tasked to find a short, modern, literary or non-fiction extract that they can compare or contrast with an extract from their set text. They could choose their own set-text extract or it could be provided. It could be any kind of literary or non-fiction text. Ask learners to identify 5-6 comparisons and/or contrasts between their two chosen extracts. Learners could be given the examples and related activity on the Learner Resource 2b. Activity 4 sheet to kickstart their thinking. It is a memo from former Vogue editor-in-chief Diana Vreeland and an extract from *Anita and Me* by Meera Syal. Before the homework is set, elicit comparisons and contrasts between the two exemplar extracts. Vreeland's tone is serious. Syal's is serious at times (the girls take the business of making themselves up seriously – they are practised and adept at it) but not all the time (Meena's effort is to wipe her nose). Are both extracts even talking about the same thing? Vreeland is talking about natural beauty and is not championing artificial enhancement. But then, is Syal? She has a comic tone (the lip gloss makes Fat Sally's mouth look like a gold fish and Sherrie has applied her eyeshadow up to her eyebrows).

Exploring links with other texts

Behind or inside or through the two hundred and eighteen words that made up my description, behind or inside or through those nine hundred and sixty nine letters, there is some kind of flow. A purely conceptual stream with no mass or weight or matter and no ties to gravity or time, a stream that can only be seen if you choose to look at it from the precise angle we are looking from now -

Extract from *The Raw Shark Texts* by Steven Hall, published 2007

Aims:

- In developing their comprehension skills, learners learn to articulate their understanding of aspects of plot, characterisation, events and settings and to distinguish between literal and implied meaning
- Learners develop their own viewpoints supported by textual evidence, whilst at the same time recognising that there are different interpretations that other readers could make
- Learners analyse and evaluate how language, form and structure inform and impact on their reading of texts
- Learners develop their critical and comparative understanding of texts. Through engaging with different texts learners can begin to discover how understanding of one text is illuminated by its relationship with another. This prepares them for making fresh comparisons between their studied text (printed extract) and a thematically linked modern prose unseen extract in the exam
- Learners develop the skills to adapt their writing style to create impact and elicit a reader response
- Learners analyse and evaluate how language, form and structure inform and impact on their reading of texts
- In developing their writing skills, learners make a sustained, informed personal response to their reading. They are able to write effectively about literature for different purposes, including writing to describe, explain, summarise, argue, analyse and evaluate.

Critical and comparative reading

Based on *Never Let Me Go* by Kazuo Ishiguro (studied text) and *The Midwich Cuckoos* by John Wyndham (unseen text).

Activities 1 and 2

Learners should be able to:

- demonstrate the ability to read at a literal level and also explore deeper implications
- recognise the possibility of different valid responses to a text.

Give learners an introduction to Kazuo Ishiguro and John Wyndham, and the books the extracts are taken from. For those whose set text is not *Never Let Me Go*, explain that Kathy narrates the extract, plus some background to the story. Read the texts as a class (Learner Resource 3. Activity 1 and 2) and have a class discussion around the questions that follow the extracts.

Activity 3

- demonstrate the ability to read at a literal level and also explore deeper implications
- make an informed personal response, justifying a point of view by referring closely to evidence in the text
- make connections and contrasts between texts, comparing features and qualities in order to enhance their understanding of themes, characters, settings, contexts (where known) and literary styles.

Next, try to match the characters' reactions to the contexts that trigger them (Activity 3). This is targeting AO1 and AO2. It is what students will have to do in Question A of the exam (the comparison question) eg: Miss Emily is affronted because she used to be Kathy's teacher/she invested her savings in Hailsham. Sir John is affronted because he is a police officer and thus expects respect.

Tables with some reactions and contexts filled in are provided so that work can be differentiated. The contexts and reactions are not aligned in the table.

Next try to identify contrasting or similar emotions that the characters in each extract experience.

EG: Both the *Midwich* boy and Kathy challenge authority figures. The boy is confident and knows his own mind; Kathy is not entirely sure why she challenges Miss Emily, though she offers a few reasons. Miss Emily and Sir John's reactions contrast. Both are affronted, but Miss Emily reins in her temper, and Sir John loses his cool.

Finally, identify the language used that conveys the emotions. Explain that this is targeting AO2 – the writer's use of language and techniques for effect. Students could also name the technique being used in the language.

These activities are building up to Activity 5, a mock exam question.

***Never Let Me Go* by Kazuo Ishiguro**

Kathy and Tommy have visited Miss Emily and Madame to find out if they can defer Tommy's next donation. They have been told they cannot, and are now about to leave.

I don't know what made me say it. Maybe it was because I knew the visit would have to finish pretty soon; maybe I was getting curious to know how exactly Miss Emily and Madame felt about each other. Anyway, I said to her, lowering my voice and nodding towards the doorway:

'Madame never liked us. She's always been afraid of us. In the way people are afraid of spiders and things.'

I waited to see if Miss Emily would get angry, no longer caring much if she did. Sure enough, she turned to me sharply, as if I'd thrown a ball of paper at her, and her eyes flashed in a way that reminded me of her Hailsham days. But her voice was even and soft when she replied:

'Marie-Claude has given everything for you. She has worked and worked and worked. Make no mistake about it, my child, Marie-Claude is on your side and will always be on your side. Is she afraid of you? We're all afraid of you. I myself had to fight back my dread of you all almost every day I was at Hailsham. There were times I'd look down at you all from my study window and I'd feel such revulsion...' She stopped, then something in her eyes flashed again. 'But I was determined not to let such feelings stop me doing what was right. I fought those feelings and I won...'

***The Midwich Cuckoos* by John Wyndham**

A group of mysterious children have come to the village of Midwich. One of them is being interviewed by Sir John, a policeman, about an incident in which the villagers tried to attack the children and the children fought back.

'Do we have to go round in circles?' asked the boy. 'I have answered your questions because we thought it better that you should understand the situation. As you apparently have not grasped it, I will put it more plainly. It is that if there is any attempt to harm us, by anybody, we shall defend ourselves. We have shown that we can, and we hope that that will be warning enough to prevent further trouble.'

Sir John stared at the boy speechlessly while his knuckles whitened and his face empurpled. He half rose from his chair as if he meant to attack the boy, and then sank back, thinking better of it. Some seconds passed before he could trust himself to speak. Presently, in a half-choked voice he addressed the boy who was watching him with a kind of critically detached interest.

'You damned young blackguard! You insufferable little prig! How dare you speak to me like that! Do you understand that I represent the police force of this county? If you don't, it's time you learnt it, and I'll see that you do, b'God. Talking to your elders like that, you swollen-headed little upstart! So you'll defend yourselves, will you! Where do you think you are? You've got a lot to learn m'lad...'

Activity 4

Learners should be able to:

- explain and illustrate how choice of language shapes meaning
- analyse how the writer uses and synthesises language, form and structure to create effects and impact
- make connections and contrasts between texts, comparing features and qualities in order to enhance their understanding of themes, characters, settings, contexts (where known) and literary styles.

Before learners tackle the exam style question, the next activity will prepare them for bullet point 3: 'How the writer's use of language and techniques creates effects.'

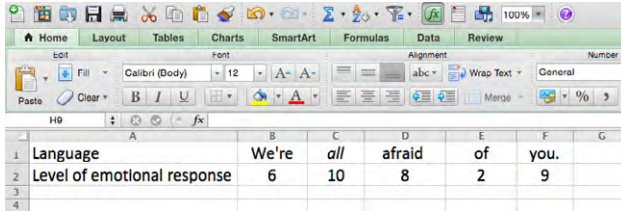
In pairs learners find phrases in the *Never Let Me Go* extract and *The Midwich Cuckoos* extract that create a reader reaction, and fill in the work sheet. Some ideas are below.

Reader reaction	The word or phrase that triggers the reaction
Gripped	Sir John stared at the boy speechlessly while his knuckles whitened and his face empurpled.
Surprised	I'd look down at you all from my study window and I'd feel such revulsion
Shocked	He half rose from his chair as if he meant to attack the boy,

Tell learners you are going to break the lines down further, to see which words or phrases within the sentence elicit the strongest level of emotional response.

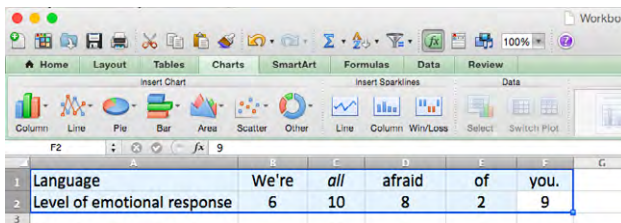
Learners choose a sentence and add it to the second table (Learner Resource 3. Activity 4), note their emotional response, and then create a spreadsheet.

1. Alternatively they can type the sentence and level of emotional response directly into a spreadsheet and create a chart.



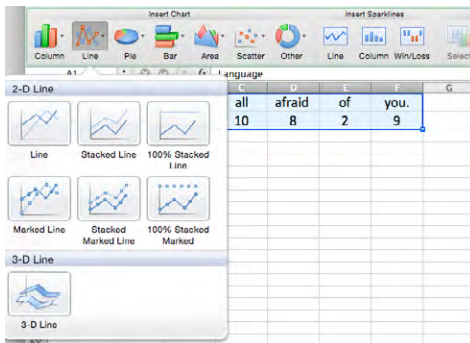
1	Language	We're	all	afraid	of	you.
2	Level of emotional response	6	10	8	2	9

2. Then ask learners to highlight the table, and click on 'Charts'

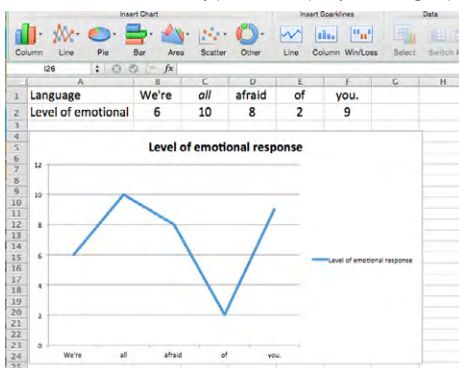


1	Language	We're	all	afraid	of	you.
2	Level of emotional response	6	10	8	2	9

3. Next learners choose a chart type



4. Click on the chart type to display their graph.



Class discussion: Flag up that each learner's graph will look different from others. Elicit from them why this might be.

Ask learners if there are any literary techniques being used in the sentence or phrase this chose? Did this add to the effect? Remind them, that in the exam, they should be able to name the technique and say what its effect is.

Extension activity:

- analyse how the writer uses language, form and structure to create effects and impact
- pay attention to the details of a text: understanding the significance of a word, phrase or sentence in context

Wrap up the activity with a consideration of structure. Learners could type more than one sentence into the spreadsheet. Does one line have more impact because of preceding sentences? EG: Miss Emily's voice is 'even and soft'. This contrasts with her 'eyes flashed' in the previous sentence, and makes 'even and soft' more affecting

Learners can plot a graph that shows how a line's impact accumulates when structure is taken into account.

First they plot the emotional impact of 'her voice was even and soft when she replied' – this is the blue line on the graph.

Then they plot the emotional impact of the line again, but this time including the sentence before: 'her eyes flashed in a way that reminded me of her Hailsham days'

The table could look like this. Notice how from 'her voice was even and soft' has more impact in the Level of Emotional Response 2 line.

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X
Language	her	eyes	flashed	in	a	way	that	reminded	me	of	her	Hailsham	days.	But	her	voice	was	even	and	soft	when	she	replied	
Level of Emotional Response 1																2	3	1	4	1	4	1	2	3
Level of Emotional Response 2	2	3	5	2	1	3	2	3	2	1	2	4	3	2	3	4	2	8	3	8	4	3	6	

Using their knowledge from the above activities, students tackle the following exam style question:

Never Let Me Go by Kazuo Ishiguro and *The Midwich Cuckoos* by John Wyndham

Compare how older people's authority over younger people is presented in the two extracts. You should consider:

- The situations and experiences faced by the characters
- How they react to these situations and experiences
- How the writer's use of language and techniques creates effects.

Extension writing task

"Provocative in its lack of provocation" is how Matt Bochenski described the 2010 film adaptation of *Never Let Me Go* in his review for *Little White Lies*.

<http://www.littlewhitelies.co.uk/theatrical-reviews/never-let-me-go-13279>

The review can be mined for potential essay questions:

- "Its restraint is a challenge". How far do you agree?
- To what extent is the story a "parody of childhood/education/care"?
- How do Kathy, Tommy and Ruth "come to understand in their own ways what it means to be truly human"?
- To what extent is Kathy an "inhumane" character?



We'd like to know your view on the resources we produce. By clicking on the 'Like' or 'Dislike' button you can help us to ensure that our resources work for you. When the email template pops up please add additional comments if you wish and then just click 'Send'. Thank you.

If you do not currently offer this OCR qualification but would like to do so, please complete the Expression of Interest Form which can be found here: www.ocr.org.uk/expression-of-interest

OCR Resources: *the small print*

OCR's resources are provided to support the teaching of OCR specifications, but in no way constitute an endorsed teaching method that is required by the Board and the decision to use them lies with the individual teacher. Whilst every effort is made to ensure the accuracy of the content, OCR cannot be held responsible for any errors or omissions within these resources. We update our resources on a regular basis, so please check the OCR website to ensure you have the most up to date version.

© OCR 2015 – This resource may be freely copied and distributed, as long as the OCR logo and this message remain intact and OCR is acknowledged as the originator of this work.

OCR acknowledges the use of the following content:
Square down & Square up: alexwhite/Shutterstock.com

Please get in touch if you want to discuss the accessibility of resources we offer to support delivery of our qualifications:
resources.feedback@ocr.org.uk

We will inform centres about any changes to the specification. We will also publish changes on our website. The latest version of our specification will always be the one on our website (www.ocr.org.uk) and this may differ from printed versions.

Copyright © OCR 2015. All rights reserved.

Copyright

OCR retains the copyright on all its publications, including the specifications. However, registered centres for OCR are permitted to copy material from this specification booklet for their own internal use.

ocr.org.uk/gcsereform

OCR customer contact centre

General qualifications

Telephone 01223 553998

Facsimile 01223 552627

Email general.qualifications@ocr.org.uk

OCR is part of Cambridge Assessment, a department of the University of Cambridge. For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2015 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England.

Registered office 1 Hills Road, Cambridge CB1 2EU. Registered company number 3484466. OCR is an exempt charity.

