

TEACHER BOOK



Language & Literature

A PRACTICAL GUIDE



Mike East
Nevine El Souefi
Graham Maclure
Chad Schwaberow

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Nevine El Souefi
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Chad Schwaberow

Language and Literature: A Practical Guide (Teacher Book)

Published by International Baccalaureate Organization (UK) Ltd, Peterson House, Malthouse Avenue, Cardiff Gate, Cardiff, Wales CF23 8GL United Kingdom, represented by IB Publishing Ltd, Churchillplein 6, The Hague, 2517JW The Netherlands

Website: www.ibo.org

The International Baccalaureate Organization (known as the IB) offers four high-quality and challenging educational programmes for a worldwide community of schools, aiming to create a better, more peaceful world. This publication is one of a range of materials produced to support these programmes.

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Published 2014

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British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN: 978-1-910160-03-9

MYP352

Typeset by Q2A Media Services Pvt Ltd

Printed in India.

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IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

As IB learners we strive to be:

INQUIRERS

We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

KNOWLEDGEABLE

We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

THINKERS

We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

COMMUNICATORS

We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

PRINCIPLED

We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

OPEN-MINDED

We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

CARING

We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

RISK-TAKERS

We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

BALANCED

We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

REFLECTIVE

We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.



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How to use this book

The teacher book is designed both as a companion to the student book and to facilitate a whole school approach to language and literature skill development in Middle Years Programme students. As well as providing definitions and explanations for key concepts, this book includes supporting activities, task guidelines and assessment criteria that have been specified for the tasks.

The student and teacher books provide a detailed introduction to the key and related concepts in MYP language and literature.

The key concept chapters look at the challenges and benefits of teaching for conceptual learning and introduce language and literature skills. Many of the ideas in this teacher book are linked to the student book and form extensions of activities located therein, others are new activities that you can use in your classes to motivate and engage students' understanding of conceptual learning and skills development.

The related concept chapters support the delivery of the related concepts in the classroom. Teacher guidance is provided to complement each of the activities in the student book.

Throughout the book you will find features and teaching suggestions that will help you link your teaching to the core elements of the MYP. Here are some of the features you will come across:



DIPLOMA PROGRAMME LINKS

Opportunities to link to the DP English A: language and literature, English A: literature curriculum, CAS and/or TOK.



INTERDISCIPLINARY LINKS

These boxes provide links to other subject groups.



CHAPTER LINKS

MYP students are encouraged to use skills and knowledge from different subject areas. These boxes link to other chapters, which relate to a topic or theme.



WEB LINKS

The student and teacher books have integrated references to internet tools and sources.



LITERARY LINKS

Recommendations for texts, films and other media are given to enhance student engagement.

TEACHING IDEA

These boxes give additional ideas to the activities in the student book.

QUICK THINK

These boxes refer to the Quick Think in the student book and give further guidance on how to use these suggestions to extend student learning or to facilitate a discussion.

TIP

Throughout the chapters you will see additional tips for teaching.



TAKE ACTION

This box gives teaching specific suggestions around encouraging students to use their study to contribute to the wider community and to make a difference in their own lives or the lives of others.

Introduction to IB Skills

Welcome to IB Skills, a new series of resources for the IB Middle Years Programme students and teachers. It is intended that This teacher book is intended to be used in conjunction with the student book, *IB Skills: Language and Literature: A practical guide*. The following information is provided to help you to use both books effectively.

The main message of the *IB Skills: Language and Literature: A practical guide* student and teacher books is that learning effectively requires the application of concepts and skills and that these concepts and skills can be taught and learned. The student book guides students through all of the key and related concepts, and the teacher book provides accompanying guidance. These books are designed to support and guide students in the journey towards becoming lifelong learners.

The Teacher Book

The teacher book follows the same structure as the student book. It is broken down into chapters covering key and related concepts as follows:

Key concepts

In the Middle Years Programme (MYP), each subject area has key concepts that are used as a framework for knowledge within the subject area. They are powerful ideas that students explore through different topics to try to understand the world around them. In MYP language and literature, there are four key concepts that used as the basis for study.

Communication: the exchange or transfer of signals, facts, ideas and symbols.

Connections: links, bonds and relationships among people, objects, organisms or ideas.

Creativity: the process of generating new ideas and considering existing ideas from new perspectives.

Perspective: the position from which we observe situations, objects, facts, ideas and opinions.

Chapters 2 to 5 take each of the key concepts and explore them in greater detail.

Related concepts

There are also 12 related concepts, which are the central themes for the chapters in the student and teacher books. These concepts appear much more related to language and literature. In chapters 6 to 17 each related concept is dealt with in greater detail. Through these related concepts, key subject skills and techniques are demonstrated and explained.

Related concepts in language and literature		
Genre and conventions	Theme	Purpose
Structure	Setting	Context
Point of view	Style	Audience imperatives
Character	Intertextuality	Self-expression

The teacher book contains guidance for every activity covered in the student book. It is a source of guidance notes, further ideas and explorations, and where appropriate it provides answers to student book activity questions.

IB Skills: Language and Literature: A practical guide encourages students to become effective, autonomous and lifelong learners. The student book is designed to be used together with the teacher book in the classroom. Both resources are designed to teach students concepts, skills, techniques and strategies that pertain to language and literature in a wide variety of contexts.

It is anticipated that teachers will want to use both books regularly in class, but within the books different chapters lend themselves to different aspects of the language and literature curriculum. It is not intended that the related concepts sections of these books should be taught in chapter order. The teacher should select which chapters are most pertinent at the time and use them as and when appropriate.

The objectives covered

In this course, both skills and objectives are closely related to the assessment criteria. There are four assessment criteria and each one is designed to measure student skills in a different area of language and literature, as follows:

Criterion A	Analysing	Maximum 8
Criterion B	Organizing	Maximum 8
Criterion C	Producing text	Maximum 8
Criterion D	Using language	Maximum 8

The objectives of any MYP subject state the specific targets that are set for learning in the subject. They define what students will be able to accomplish as a result of studying the subject.

These objectives represent some of the essential processes of language. In order to meet these objectives, students will engage in a variety of activities, continually refining their skills: listening, speaking, reading, writing, viewing and presenting. These skills are very much interactive and interrelated, though in some instances teachers may wish to deal with them as discrete skills.

MYP unit planner

Where appropriate, activity guidance includes stage 1 of the unit planner tables indicating the key and related concepts and the appropriate global context, as well as a possible statement of inquiry.

Stage 1 of the unit planner table

Key concept	Related concepts	Global context
Statement of inquiry		

Summary

This teacher book has been conceived to provide specific guidance to accompany the topics covered in the student book, offering notes to help teachers that complement every student activity. This is only a starting point, of course, and the teacher book authors have made efforts to suggest alternative activities and teaching approaches where they might add value to the learning.

Language and literature courses will look different in every MYP classroom, but the *IB Skills: Language and Literature: A practical guide* student and teacher books should become invaluable resources for both students and teachers alike.

Introducing key concept 1: communication

	ATL skills	Language and Literature skills
Activity 1 Considering cultural greetings	<ul style="list-style-type: none"> ✓ Negotiate ideas and knowledge with peers and teachers. ✓ Draw reasonable conclusions and generalizations. ✓ Recognize unstated assumptions and bias. 	<ul style="list-style-type: none"> ✓ Analyse and evaluate the role of language in a range of texts. ✓ Speak and listen—discuss, role-play and use drama to explore language.
Activity 2 Challenges of communication	<ul style="list-style-type: none"> ✓ Listen actively to other perspectives and ideas. ✓ Build consensus. ✓ Negotiate ideas and knowledge with peers and teachers. ✓ Draw reasonable conclusions and generalizations. 	<ul style="list-style-type: none"> ✓ Analyse and evaluate the role of language in a range of texts. ✓ Speak and listen—discuss, role-play and use drama to explore language.
Activity 3 Giving instructions	<ul style="list-style-type: none"> ✓ Use appropriate forms of writing for different purposes and audiences. ✓ Negotiate ideas and knowledge with peers and teachers. ✓ Draw reasonable conclusions and generalizations. 	<ul style="list-style-type: none"> ✓ Develop reading and viewing skills through the explorations of language ✓ Speak and listen—discuss, role-play and use drama to explore language.

Introducing communication

Communication is complex, but it is one of the most important skills for achieving success in school and beyond. The student book explores the key question:

How do we communicate and why is it important to consider this question?

The activities in the student book explore definitions of communication and consider its role in:

- developing imagination and creativity
- developing critical thinking
- developing intercultural understanding and international-mindedness
- developing our own personal and cultural identity.

Through a range of skills:

- Oral communication—the skills of listening and speaking
- Written communication—the skills of reading and writing
- Visual communication—the skills of viewing and presenting

TEACHING IDEA 1

A good starting point is to ask students to come up with their own definition of communication. The activities in the student book ask students to consider three questions:

- How do we communicate?
- How is this changing?
- Why is it important to consider these questions?

The impact of technology and globalization

One way to deepen students' thinking about the second question is to ask them to consider changes in communication resulting from developments in technology and from globalization.

Ask students to consider how the technology they use in the classroom and in their own homes impacts upon the way they communicate. Have them brainstorm different ways in which technology is used in schools today (for example, collaboration on shared documents, class blogs and wikis, online forums, chat rooms, use of social media). In pairs or small groups, ask them to consider the following prompts:

- How have different forms of communication in the classroom, such as blogs, google documents, tweets and shared social media pages, changed the way we communicate using language?
- Have recent technological advances made communication more or less complex?
- What are some of the benefits of these advances?
- What are some of the challenges?
- What are the potential impacts, positive and negative, of globalization on languages?
- How might technology impact positively or negatively on disappearing or minority languages?



Activity 1 Considering cultural greetings

The ways in which people greet one another reveal much about a culture's norms of communication. Analysing these norms, which represent a form of shared understanding, can reveal how we communicate in a given context.

This 20-minute activity raises students' awareness of the importance of shared understanding in communication. Knowledge of how things are done in a given situation can help students to select and use appropriate language, according to the following three factors:

- The purpose of the communication
- The relationship between speakers in terms of status, roles and relationships
- The channel of communication and type of text

TEACHING IDEA 2

To build on Activity 1, explore further with students the context of culture and situation, the idea of shared understanding and the role these play in communication. Ask students to explore a context they are familiar with, such as their classroom. In most classrooms there is a shared understanding and expectation of how to behave. We could think of this as the way things are done within a particular community.

Ask students to consider the following verbal and non-verbal elements of communication in one of their classes and complete a table like the one below, answering the following prompt question:

What are the shared understandings and expectations regarding behaviour?

People share an understanding of how to behave in the classroom



Forms of address How do members address the teacher and one another—formally, using the surname and a title, or informally, using the first name or a nickname? Is this the same in each class?	
Who dominates the conversation? Who does most of the talking in your classroom? The teacher? The students? Do girls speak more than boys or vice versa?	
Turn-taking What are the conventions and protocols for taking turns to speak and express ideas (for example, hands up, feedback in rotation, calling out)? Do people interrupt or speak over people? If so, which factors determine who speaks?	
Subject matter Who dictates what is being talked about—the teacher or the students? How and when is this determined?	
Types of Language used Does the discussion consist mainly of statements, questions or commands? How does the language vary between the participants of a discussion? Are there any clear patterns?	

Classroom communication/behaviour

Further exploration

Communication in our classroom

Ask students to consider in more detail the language they use at school:

- The subject matter
- The purpose of the communication
- The roles of and relationships between the participants in the interaction (consider status, attitude and frequency of contact).
- The type of communication (for example, written or spoken).

Ask students to consider the scenarios listed below and think about how their language changes depending on whom they are addressing and the purpose of the conversation. Ask them to role-play the conversations in groups of three, with two people improvising the conversation and the third person observing. The observer should make notes about the language used.

- Asking your friend to lend you a pen
- Explaining to a teacher why your homework is late
- Asking a teacher for a recommendation for a college application
- Apologizing to your principal/headteacher for misconduct
- Asking a stranger for a donation for a CAS project
- Brainstorming ideas in a small group
- Presenting an argument in a formal debate

How do these scenarios affect the students' language? Consider:

- The choice of vocabulary (for example, formal or informal)
- The forms of address
- The types of speech function used (for example, statements, questions, offers and commands).
- The items discussed during the conversation



Activity 2 Challenges of communication

These activities are designed to get students exploring the following questions:

- What are the key barriers to communication?
- What role does shared understanding play in successful communication?
- How do our own attitudes and assumptions impact on communication?

As teachers we have probably all experienced the situation whereby we give instructions to students and then find them looking confused and asking for clarification. The first part of this activity asks students to reflect on their own experience and consider occasions when messages they tried to communicate were misinterpreted or misunderstood.

When considering barriers to communication, you could develop the discussion with students by exploring the following factors:

Orientation—One of the challenges we face when communicating is that the communicator speaks from their own orientation while the receiver listens from their own orientation. Remember, a message is only successfully communicated when the receiver has understood it.

Attitudes and bias—The way we perceive others and the assumptions we make about them can influence our ability to understand what they are communicating to us. If our attitude towards someone is negative we may stop listening or assume that what they have to say is unimportant or irrelevant.

Assumptions about knowledge—We may make many assumptions about what people already know or what they want to know. We may feel others will not be interested in what we have to say. We may feel we already know something and so stop listening carefully to what is being said.

Culture—Often cultural differences in the way people do things lead to misunderstandings and a breakdown in communication.

The “me” factor—Often, we are so focused on ourselves and what we want to say that we stop listening to others. We may feel our contribution is more important than someone else’s, or that we should be leading the discussion.

Environmental factors—Background noise and distractions or technical issues can prevent us focusing on what is being communicated to us.

Stress—You have probably given a talk or sat an exam and realized afterwards that, due to stress, you did not communicate a number of things well or you omitted important details.

When considering the causes of ineffective communication, ask students to reflect on the following questions:

- To what extent was a lack of a common understanding of the “culture”—“the expected patterns of language and behaviour”—the cause of the problem?
- What would you do differently in the future to avoid such breakdowns in communication?

Problems in communication occur for a number of reasons. The success of a communicative act depends on whether or not the recipient understands the message. Communication problems often occur when the parties involved in the act of communication do not have a shared understanding.

Further exploration

Write the following on the board and ask students to explain what they think it means:

The most important thing in communication is hearing what isn’t said.

Now ask them to watch the video on The McGurk effect in the web links box.

Have them discuss the implications for communication.

WEB LINKS

Go to www.youtube.com and enter “Try The McGurk Effect!” in the search box.

DIPLOMA PROGRAMME LINKS

Language and sense perception are two of the “ways of knowing” outlined in the theory of knowledge element of the Diploma programme. Other ways of knowing include: emotion, reason, imagination, faith, intuition and memory. Students must explore various ways of knowing in the Diploma programme as they form a basis for personal knowledge. The McGurk effect video explores the role of sense perception and its impact on how we interpret meaning.

TEACHING IDEA 3

For further discussion of the issues surrounding the complexities of communication direct students to the video *Language as a Window into Human Nature* by Stephen Pinker (see the web links box). The video offers an interesting glimpse into some of the complexities of communication.

Before students watch the video, ask them to consider the following questions:

- What aspects of communication can bring us together and what aspects can push us apart?
- What are some of the reasons for communicating indirectly or not saying explicitly what we mean?
- What are some of the main barriers to communication?

WEB LINKS

Go to www.thersa.org and enter “Language as a Window into Human Nature” in the search box.

Tell the students that the video is a test of their own communication skills, so they need to listen and watch closely. The video may be challenging for many students, though it is worth viewing when preparing a unit on this key concept. After watching the video, ask students to add to their notes and then think about the following:

In the video, experimental psychologist Steven Pinker outlines three types of relationship between humans that are all rooted in our long evolutionary history. These three types of relationships are:

1. Dominance—such as between a worker and their boss.
2. Communality—shared knowledge and understanding between people who know each other.
3. Reciprocity—giving in the hope of receiving something in return.

Have students reflect, in discussion or written form, on how these three elements impact upon their own communication in a range of situations. Ask them to consider occasions:

- in their school or home life when they deliberately choose to be indirect and implicit in the way they communicate with someone
- when status and interpersonal relationships have prevented open and honest communication
- when a lack of shared knowledge created confusion or misunderstanding.



Activity 3 Giving instructions

This exercise, which will require up to two classes, is a fun way for students to explore the importance of context in communication. As an introduction you could read to students a piece of text taken out of context and ask them if they understand what it is about. It could be a passage from an instruction manual on something obscure or just a series of phrases, which they would write down and then explain the meaning of. Gradually add more context (a title, headings, images) to allow them to see how important context is in clear communication.

INTERDISCIPLINARY LINKS

For further exercises on barriers to communication see IB Skills *Approaches to Learning* teacher book, Chapter 3.

TEACHING IDEA 4

This exercise involves students thinking about the level of formality of a range of texts they are asked to produce in a given subject during a year. Students are required to consider the context, audience and purpose of the text and then consider the level of formality appropriate to these factors. Considering these factors before they begin a text will help students to achieve an appropriate tone in their written assignments.

This could be done with students at various points during the year when new tasks and assignments are introduced.

- STEP 1** In pairs, ask the students to brainstorm a list of all the texts they will produce during the course of the year (for example, lab reports, debates, speeches, narratives, discursive essays, oral presentations and blog posts). To help them, have them list the texts they have produced within the last 12 months in school. Below is an example of a table you could ask them to use. The various texts should be classified under the following headings:

Text type and purpose	Examples
Instruct or record a procedure	Science practical write-up
Explain	
Argue/persuade	Advertisement
Discuss	Debate
Analyse	Literary analysis essay
Recount	
Imagine/entertain	Short story
Inform	
Report/organize	
Possible text types	Oral presentation, class discussions, newspaper report, magazine article, formal debate, analytical essay, argumentative/persuasive essay or speech, formal letter, informal letter, journal entry in role as a fictional character, practical write-up, poem, literary analysis, blog post, role-play, emails to my teacher, blog post for class discussion

Example list of student texts

STEP 2 Show students the continuum below (either draw it on the board or stick one up on the classroom wall or distribute a copy for students to stick in their books) and ask students to brainstorm in pairs or groups the general features of spoken-sounding language (for example, unplanned pauses or hesitations, slang, re-starts, verbal fillers, incomplete sentences) and written-sounding language (for example, technical language, discourse markers, complete sentences, rhetorical devices) Give feedback as a class and create a list of general features on the board. Write these under the headings at each end of the continuum.

Figure 2.2 Communication continuum horizontal

Spoken-sounding
Informal language



Written-sounding
formal language

STEP 3 Now ask students to position the text types from the lists they have made along the continuum, organizing them by the degree of formality of language required in each. Ask students to think about each text and ask the following questions:

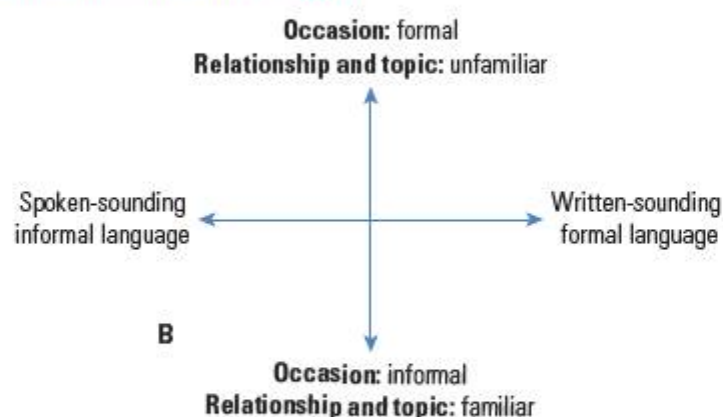
- Who is the audience for this text (is it familiar/unfamiliar, an external examiner, my teacher, my classmates, the school community)?
- What is the context or situation in which this text will be heard or read (for example, a formal setting with people grading me or a familiar setting with my friends)?
- What is the purpose of my text (for example, to persuade someone, to ask for help or a favour, to argue a point, to present two sides of an issue, to write as if I were a fictional character, to entertain)?
- How formal does the language of this text need to be to suit the context, my audience and purpose?

Ask them to justify to the class their placement of the different text types along the continuum.

STEP 4 An extension to or variation of this activity is to introduce a second, vertical axis, which represents the context in which the text is being produced, the degree of formality of the occasion and the familiarity of the participants with each other and the topic.

Ask students to consider which of the examples of spoken and written communication activities listed below they might perform during a typical school day. Have them locate these examples on the chart by writing the corresponding letter in the most suitable area of the appropriate quadrant. Example B has been done for them.

Figure 2.3 Communication continuum vertical



Examples of written tasks

- | | |
|--|--|
| A. A letter to a head teacher asking for a school rule to be changed | G. A blog post for a class assignment |
| B. An email to a friend asking them what the day's homework is | H. An exam essay for an examiner |
| C. A discussion with classmates | I. An interview written up for a school magazine |
| D. A proposal to a company to sponsor a project | J. A personal diary entry |
| E. A letter of apology to a teacher for skipping class | K. A review of graduation for a yearbook |
| F. A news article for school publication on study skills | L. A write-up of a science project |

As a final exercise, write examples of phrases, sentences and vocabulary that would appear in the specific texts.

As students are set different writing assignments throughout the year, they can add them to the continuum to build up a visual representation of the types. Remind them to begin by brainstorming the kind of language that would be appropriate to the text they are producing.

TEACHING IDEA 5

Another way in which students can monitor and reflect on their communication is to keep an online portfolio. Ask them to select a platform and create the following pages:

- Visual communication
- Oral communication
- Written communication

Instruct them to keep a record of the various communication tasks they complete and the context in which each one was completed. They could include samples in the form of sound files, images and written text, creating hyperlinks to pieces of work they have done.

They should include the following details and reflections under each entry:

- Context/situation/circumstance
- The purpose of the communication
- The roles and relationships between speaker and audience/writer and reader/artist and viewer
- The mode of communication: written, spoken and/or visual
- The type of language used (written-sounding; spoken-sounding)
- The success of the interaction
- Areas for improvement/lessons learned

Summary

This chapter has touched on a few key issues connected to communication, in particular some of the challenges of communicating effectively in a rapidly changing world. Being an effective communicator is central to a student's success in school and beyond. Hopefully the activities here have prompted students to think about their own communication and encouraged them to constantly monitor and evaluate their own communication skills, inside and outside the classroom.

Introducing key concept 2: connections

	ATL skills	Language and literature skills
Introducing connections		
Activity 1 Analysing paintings	✓ Inquire in different contexts to gain a different perspective.	✓ Understand the style of an artist and how meaning is created in their work. ✓ Understand how the artwork promotes a certain reading of the play.
Activity 2 How does migration impact people?	✓ Inquire in different contexts to gain a different perspective.	✓ Understand use of symbolism and its effects. ✓ Understand the development of character.

Introducing connections

Language and literature fits together with a variety of subjects



What is connected and why are connections important?

Learning in context

The MYP promotes relevant contexts in which students can practise sustained inquiry, responsible action and critical reflection. This provides an avenue for students to be able to demonstrate the development of a range of learner profile attributes that can be explicitly planned by teachers.

In a world of increasing interconnectedness and complexity, learning in context provides students with the opportunity to explore the global dimensions of many of our current issues and ideas and encourage them to find creative solutions. When teachers select the context for learning, they are answering the question “why?” What is the purpose of the inquiry? Why is this concept important and relevant for students?

Contexts for teaching and learning can be developed within a framework of global consciousness. This provides perspectives on global contexts. Any context selected in an MYP unit plan can contribute to the development of global consciousness. Global consciousness is defined by Boix-Mansilla and Gardner (2007) as:

The capacity and the inclination to place people, objects, situations with which [they] come into contact ...within the broader matrix of our contemporary world.

For our students to move towards being globally conscious, they need to be provided with a myriad of opportunities to explore and experience, within and through a wide range of global contexts.

Global consciousness can be further defined as consisting of three dimensions (Boix-Mansilla):

- a) Global sensitivity—a sensitivity to local phenomena and experiences as manifestations of broader developments on the planet.
- b) Global understanding—the capacity to think in flexible and informed ways about issues of global significance.
- c) Global self—a perception of self as a global actor and member of humanity, capable of making a positive contribution to the world.

The MYP encourages teachers to design units around important global challenges and ideas such as climate change, international conflicts and the global economy for the following reasons:

- The complexity of life issues requires interdisciplinary perspectives that help students address biases and consider diverse interpretations and points of view. Real-world contemporary problems demand interdisciplinary solutions and the experience of considering such challenges from a variety of perspectives will help students to consider diverse points of view.
- The use of a key concept in the study of global challenges can engage the personal interest of each student, which increases their motivation to learn.
- The study of significant global challenges, using the skills of inquiry, develops critical and conceptual thinking skills as students gather and evaluate relevant data, analyse alternative solutions and their potential consequences, and draw conclusions.
- Global issues and challenges offer students the opportunity to take action. Encouraging action is a major goal of the MYP. By encouraging responsibility for action at a younger age, the belief is that when students become adults they will choose to act when faced with global issues and challenges.
- The study of real-life issues and concerns broadens student awareness and helps them address life circumstances that impact on their own lives.

It is hoped that this will lead to greater global engagement through the MYP program and onwards.

DP LINKS

Consider the ways in which the global contexts link to activity and service within CAS.

The MYP requires teachers to plan for student inquiry into subject content, as it is believed that students will retain new skills for longer when subject content is authentic and in context. Global contexts therefore make learning relevant and enable students to develop the knowledge, skills, attitudes and dispositions necessary to fulfill their own potential and contribute to the communities around the world. Global contexts for teaching and learning celebrate our common humanity and encourage responsibility for our shared guardianship of the planet. Global contexts comprise a range of ideas and issues that can be personally, locally, nationally, internationally and globally significant.

As adolescents develop their intellectual and social identities during the MYP years, they become increasingly aware of their place in the world. Through global contexts, students deepen their understanding of the challenges we face in the modern world. For most people, the 21st century represents a time of accelerating interaction between people, ideas, economies and cultures. This phenomenon, often labelled “globalization”, is a fact of life for students in the MYP. Sharp distinctions break down between local, national and international concerns. Increasingly, local concerns are the face of global challenges, and global issues manifest themselves concretely in very local settings.

Working in global contexts requires a sophisticated combination of understanding, practical skills and personal dispositions that work together to define global competence (Boix-Mansilla and Jackson 2011). Global competence calls for deep, engaged learning. To prosper in the world, students must be able not only to understand globalization, but be able both to reflect critically on its promise and peril, and to act responsibly to make that world a better place for themselves and for the communities to which they belong.

Interdisciplinary learning:

Integration is at the heart of interdisciplinary work... In the MYP, students are encouraged to bring together knowledge, understanding, skills and attitudes learned in different disciplines or subject groups to deepen and enrich their understanding.

Interdisciplinary learning is a central feature of the MYP and it should be visible in schools. However, it is important for teachers to avoid forced, unnecessary connections: interdisciplinarity is not a goal in itself but rather a means to deepen students’ understandings.

Students demonstrate interdisciplinary understanding when they can bring together concepts, methods or forms of communication from two or more disciplines or established areas of expertise to explain a phenomenon, solve a problem, create a product or raise a new question in ways that would have been unlikely through single disciplinary means.

In the student book there are two interdisciplinary activities that could easily be or become part of a complete unit. Included in this chapter are the starts of two unit plans in case you wish to expand interdisciplinary activities into much larger schemes of work.

TIP

All MYP key concepts are intimately related to each other and can all be linked to develop interdisciplinary connections in schools.



Activity 1

Analysing paintings

Charles Buchel is one of many painters inspired by the play *Macbeth*



Stage 1 of the unit planner

Key concept	Related concepts	Global context
Connections	Point of view, context Within visual art: esthetics	Personal and cultural expression
Statement of inquiry		
An artist's skill in analysing a painting can deepen our understanding of literature and a literary analysis can deepen our appreciation of the esthetics of a painting. Both writers and artists construct meaning in similar ways.		

The first activity is about *Macbeth* and the works of art that have been inspired by Shakespeare's play.

This activity begins by asking students to study a painting of an actor playing Macbeth. At this point, students do not know it is Macbeth and need to answer the questions about the painting. The painting's subject is then revealed.

Students are then asked to look up Act I, Scene III of *Macbeth* online before looking at three paintings of Macbeth/the Witches and answering questions about the paintings in light of knowledge of that scene of the play.

TIP

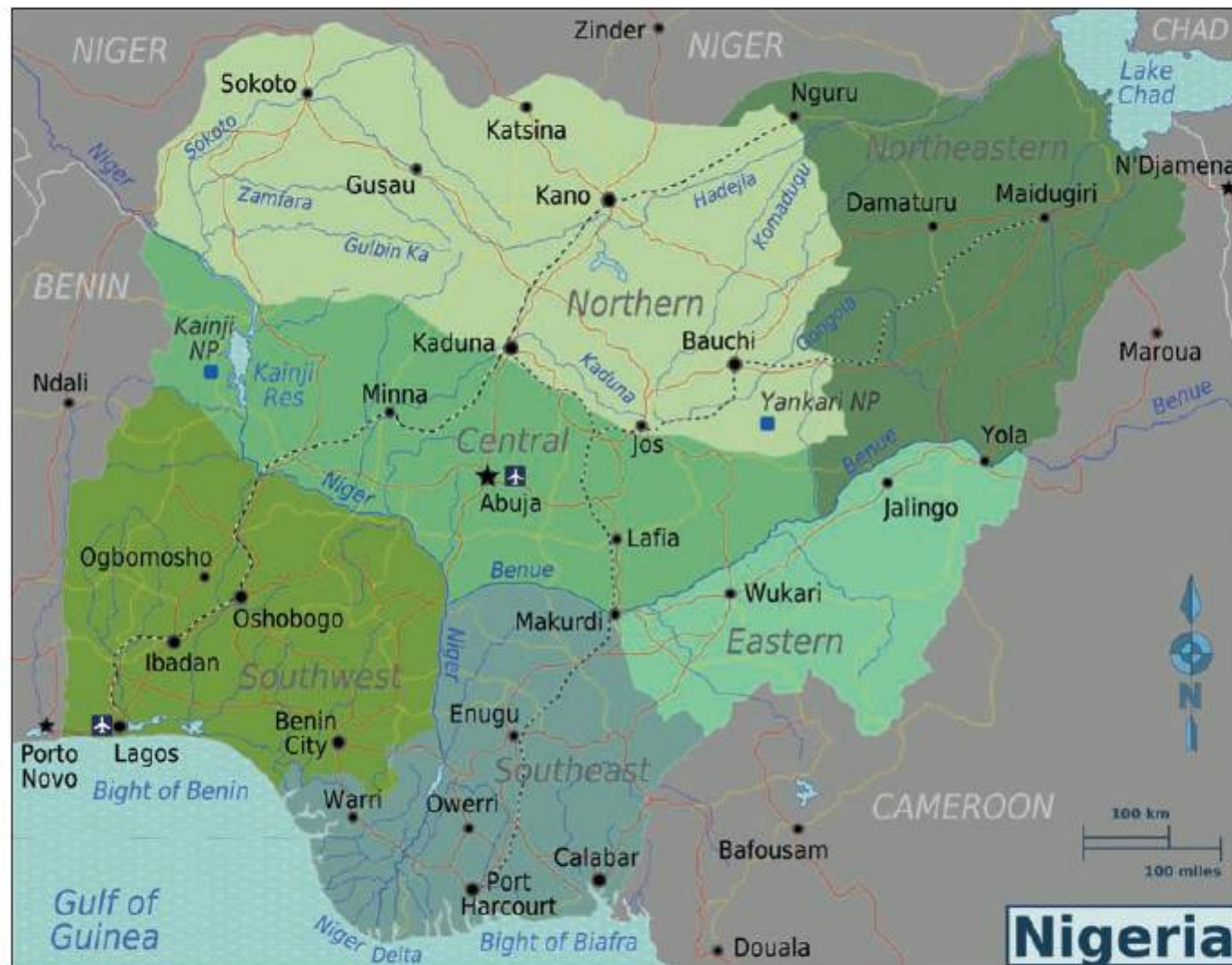
For more information on studying paintings in visual arts see: Mittler, Gene A. 1988. "The Elements of Art". *Art in Focus*. Columbus, USA. McGraw Hill/Glencoe.



Activity 2

How does migration impact people?

Gabriel Okara is a Nigerian poet



Stage 1 of the unit planner

Key concept	Related concepts	Global context
Connections	Setting, context Within individuals and societies: systems	Identities and relationships
Statement of Inquiry		
The effects of migration will vary tremendously. It can be extremely positive or traumatic and negative depending on the push or pull factors involved.		

DP LINKS

Topics like these that explore the power of literature link well to theory of knowledge in the Diploma programme. How do we “know” if something is true, or not? If a novel is a work of fiction, yet can give us a powerful impression of life, is that somehow more or less valid than historical fact?

The second activity in the student book is an activity that compares the poem *Piano and Drums* by Gabriel Okara to work on migration in humanities. Students read the poem and answer questions on it as Language and Literature students, then answer questions based on their understanding of individuals and societies.

Without extra resources, this works best as a short task.

Summary

This chapter has focused on connections across subjects using interdisciplinary teaching and learning as a focus. There are, of course, many other types of connection within language and literature. There are connections across literary genres, or subject skills that can be applied in a wide range of contexts.

Introducing key concept 3: creativity

	ATL skills	Language and Literature skills
Introducing creativity		
Activity 1 Creative writing: gamebooks	✓ Communicate information and ideas effectively to multiple audiences using a variety of media and formats.	✓ Work effectively in small groups. ✓ Create original works and ideas. ✓ Organize work appropriately for your audience.

Introducing creativity

How and why do we create?

Creativity is the process and attribute of creating something new and original, of approaching an idea or issue in a divergent manner. This may include recombination or building upon other ideas. Creativity is characterized by expressiveness and imagination. This has long been part of the language teacher's set of strategies, though in this chapter the activity is highly collaborative in nature.

What follows is taken from an International Baccalaureate article about creativity and will serve as useful background reading on this topic.

One of the main difficulties facing educators who want to nurture, measure or embed creativity has nothing to do with pedagogy or politics. It's rather more fundamental than that. In short, it's defining creativity itself.

Researchers have found that more than 100 different words are frequently associated with creativity. Many are obvious ("innovation", for example, or "artistic") but others are more obscure ("motivation" or "divergent"). Many are associated as much with analysis or planning as "softer" skills. None can be considered definitive.

Anne Bamford, Director of the Engine Room project at the University of the Arts London, says:

"Creativity is a way of thinking. If you ask 'what's three plus three?' the answer is always six. But if you ask 'what is six?' you're turning the task around to get to a different way of thinking that goes beyond the subject. It could be two plus four. It could be half a dozen eggs to make a pavlova. It could be anything."

This limitless form of expression, says Bamford, is present in every child:

"We all have creativity. It's the experiences you are exposed to which decide whether it will develop or not."

TEACHING IDEA 1

A possible icebreaker activity to creativity in language and literature: Do a search for "words with more than one meaning" or, to give them their technical name, "homonyms". See the student book for more.

WEB LINKS

One site that gives many examples of homonyms is: home.alphalink.com.au/~umbidas

Click on "Homonyms: Nearly 150 words with more than one meaning".

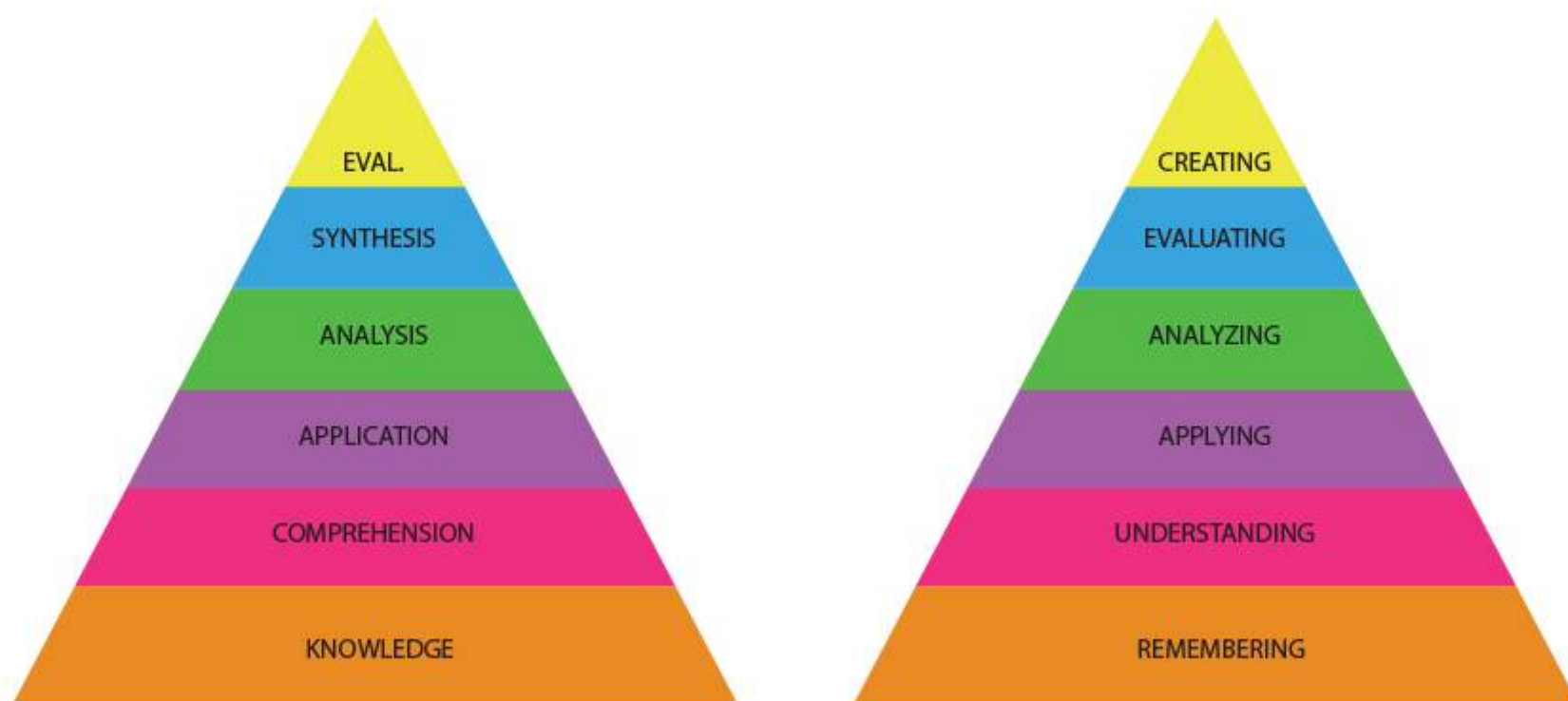
The neuroplasticity of the brain in childhood offers the opportunity to “wire” it in ways that maximize the ability to think laterally. This is not always related directly to academic achievement.

“There are some children who are obviously very creative but don’t know how to express it,” says Bamford. “If you’ve got a child like that in your class, you need to investigate which symbolic language is the most useful for them.”

The risk, she adds, is that students who cannot express their creativity through their work will do so by misbehaving.

Understanding creativity is an imprecise science. It is also an imperative one. As Daniel Pink argues, creative skills solve the world’s problems and power its economic advancement. Bloom’s Taxonomy, the cognitive model used to define learning objectives, was famously modified in 2001 to introduce creativity at its apex.

Figure 4.1 The famous modification of Bloom’s Taxonomy



In this way, being creative can be seen as the ultimate expression of educational achievement. It is also, says Pink, part of what it means to be human.

Just the way a question is phrased can encourage, or inhibit, creative thinking.

Visual arts subjects, drama and music are traditionally seen as bastions of creativity, although most advanced pedagogic thinking acknowledges that creativity does not exist only in such areas (and the inter-disciplinary nature of the IB programmes encourages broad perspectives).

Creativity and academic achievement have in the past been seen as mutually exclusive. This way of thinking may serve both disciplines poorly. The Programme for International Student Assessment (PISA) which studies different educational systems and evaluates

15-year-olds' capabilities in reading, mathematics and science, has demonstrated a strong correlation between excellence in creative subjects and high scores in languages, maths and science in certain countries, most notably Scandinavia, where governments embed creativity in curricula. James Catterall, Professor of Education at the University of California, says: "The accumulated research of skilled scholars carrying out their work in a range of established methods is unambiguous: the arts contribute in many ways to academic achievement, student engagement, motivation and social skills."

On a more prosaic level, as Bamford points out, many Nobel Prize-winning scientists have, or had, a strong interest in the arts. Albert Einstein, for example, played piano and violin throughout his life. "Arts allow you to speak different symbolic languages, whether they are visual, dramatic or musical," says Bamford. "Learning those languages helps with a variety of different subjects, and with high-level decision-making later in life."

As Malcolm Nicolson, former Head of MYP Development notes:

"We recognize that today, skills and attitudes are important, in addition to acquisition and application of knowledge. As psychologist Robert Sternberg puts it: "Creativity is as much an attitude for life as an ability." Part of that is giving students many opportunities to show they understand something. It could be in an essay, a test, video or blog, a process supported and encouraged by the open-ended nature of the programmes. When students synthesize and analyze, creativity will come naturally."

WEB LINKS

For more on creativity in the IB, see www.ibo.org.

Enter "Creativity: It's not what you know..." into the search box.



Activity 1 Creative writing: gamebooks

This activity in the student book could easily be expanded into a unit. Here is the start of the unit plan for it:

Stage 1 of the unit planner

Key concept	Related concepts	Global context
Creativity	Self-expression, genre/conventions, structure, setting, character	Personal and cultural expression
Statement of inquiry		
The construction of creative work is complex and includes mastering a range of skills and a high level of organization. By using their own creativity, expression and the appropriate technology, the students will create an original work of their own.		

This activity forms the bulk of Chapter 4 in the student book. It is a group activity that hinges on collaboration. Students are asked to research a range of gamebooks and then go on to create their own adventure novel as a group. They are then asked to choose a target (MYP 1, 2 or 3) group to attempt to complete the e-novel and then complete a survey to evaluate it.

WEB LINKS

For a selection of role-play/adventure novels, you can use resources such as: the2steves.net (Steve Barlow and Steve Skidmore).

Their ihorror series would be appropriate for this unit. It features zombies, demons and vampires.

Another series that is appropriate for MYP1 students is: www.cyoa.com (Choose your own adventure).

This series has titles such as: *Lost on the Amazon* and *Secret of the Ninja*.

The stages followed in this activity are based on the MYP design cycle: investigate, plan and create, create and present, evaluate.

Further online role-play/adventure novel resources are listed in the web links box.

You may be able to access the Dr Who Adventure Games available in the UK from the BBC.

The adventure can be presented as pure text (in other words, by a word processor), or orally by an audio-visual programme, such as slideshow software.

LITERARY LINKS

Though this activity is very different from the article below, it does provide another suggestion on how to design a class-wide creative activity.

Nobles, Susanne. 2009. "Writing That Excites and Educates: A Class Novel". *English Journal*. Pp 25–29.

INTERDISCIPLINARY LINKS

As there is a lot of design in this project, you may choose to use the MYP design cycle image and encourage students to use the stages of this to support their work.

Summary

Most of the time, creativity will be an individual activity that may well be an extension of a unit on language or literature. Writing a poem would immediately be recognized as being creative. Making a satirical advertisement would also be considered creative, even though it may not be literary in nature. Inspiration and imagination are key here.

Introducing key concept 4: perspective

	ATL skills	Language and Literature skills
Introducing perspective		
Activity 1 The difference between empathy and sympathy	<ul style="list-style-type: none"> ✓ Recognize unstated assumptions and bias. ✓ Consider ideas from multiple perspectives. 	<ul style="list-style-type: none"> ✓ View critically and for comprehension.
Activity 2 Why is consideration of perspective so important when acting to better a community?	<ul style="list-style-type: none"> ✓ Listen actively to other perspectives and ideas. ✓ Consider ethical, cultural and environmental implications. ✓ Consider ideas from multiple perspectives. 	<ul style="list-style-type: none"> ✓ Identify and comment upon a creator's choices and perspectives.
Activity 3 Dead Poet's Society and standing on a new desk	<ul style="list-style-type: none"> ✓ Practise empathy. ✓ Use a variety of speaking techniques to communicate with a variety of audiences. ✓ Consider ideas from multiple perspectives ✓ Gather and organize relevant information to formulate an argument. ✓ Recognize unstated assumptions and bias. ✓ Access information to be informed and inform others. 	<ul style="list-style-type: none"> ✓ Listen actively to other perspectives and ideas. ✓ Use indirect and direct characterization to help create a realistic character.

Introducing perspective

The Middle Years Programme will require students to form their own perspective on a variety of issues and viewpoints across disciplines.

To expand on this idea, teachers can use this section to review previous thesis statements that students have used in literary analysis. Have students write down just their thesis statements on a piece of paper and determine which perspective they have been writing from—the point of view of a reader or of a writer. If you have studied Chapter 7 on structure, which text types require each perspective?

What do students understand about perspective?



Activity 1

The difference between empathy and sympathy

In this activity, students view the video “The Empathetic Civilisation” which can be found on the RSA website or on YouTube. They then answer questions about it.

The idea of empathy is well illustrated in this video, but many students need to do something with this idea rather than just view it. A variety of activities can develop empathy, and many centre on character creation, either through drama or narrative writing.

TEACHING IDEA 1

Empathy exercise

Have students see if they can write in first person from the perspective of someone very different than themselves. See if they can identify the strengths and limitations of the character, what motivates them, and what flaws they might have to overcome.

Why is consideration of perspective so important when acting to better a community?



Activity 2

In this activity, students are given background information on Malala Yousafzai and her story. They then read/view articles and videos on Malala and discuss/compare different points of view on the issue in groups. Keeping the guiding topic of perspective is key in this activity. This exercise is intended to be a balanced activity.

Further exploration

If students have become very interested in Malala’s story, further activities could include the following:

1. Write a journalistic article on Malala’s attack, reporting with a different perspective in mind to show how the perspective of the news can vary based upon who is reporting it.
2. Host a dramatic television talk show with members of the class assuming key roles from the three articles.
3. Host a debate on key arguments that have arisen during your discussions.



Activity 3 *Dead Poet's Society* and standing on a new desk

This final activity has a number of steps and ideas to encourage students to gain new perspectives. MYP students who firmly develop an understanding of the key concept of perspective will be blessed with greater empathy for others and greater understanding of themselves.

Note on Step 1

You could do this step yourself instead of watching the suggested clip. Find a vantage point in your school that most students have not thought of utilizing.

TEACHING IDEA 2

This is a suggested additional activity aimed at encouraging students to learn about perspective through observing each other.

Taking action by trying to define a person from an objective and accurate perspective

Structure:

- Part One: All student names go into a hat or a box.
- Part Two: Everyone draws one name out and that is their assigned person to observe for the next week, taking down notes on their mannerisms, non-verbal communication, favorite phrases, most common activities, etc. Ask students to use direct and indirect characterization to paint a picture of who the person is and to show empathy with their choices.
- Part Three: Students write a 1–2 page character sketch of the person, trying to capture the true essence of who they are.
- Challenge: Ask students to provide specific examples and analyze them with sensitivity rather than choosing stereotypical details from flat characters they have seen in films or on television.

It is best to set some ground rules before doing this activity, focusing students on celebrating the true nature of their classmates and not on creating a caricature of them. Build in the task-specific part of the rubric or assignment sheet to stipulate this clearly, as is shown in the top and bottom bands in the table that follows. Some teachers might avoid this task for fear of creating too many mocking versions of classmates; but with the correct structure this is *exactly* the reason for doing it.

Achievement Level	Descriptor	Task-specific Clarifications
1–2	The student: i. produces texts that demonstrate a limited degree of insight, imagination or sensitivity and minimal exploration of and critical reflection on new perspectives and ideas.	The student: i. produces a character sketch that demonstrates a limited degree of insight, imagination or sensitivity into understanding the perspective of their classmate. There are very few specific details that demonstrate research, empathy, or understanding. Only stereotypical or cliché details are utilized, giving no individuality to the classmate. Minimal attempt is made to provide indirect characterization through direct and indirect characterization.
7–8	The student: i. produces texts that demonstrate a high degree of personal engagement with the creative process; demonstrates a high degree of insight, imagination or sensitivity and perceptive exploration of and critical reflection on new perspectives and ideas.	The student: i. produces a character sketch that demonstrates a high degree of insightful observation and perceptive exploration of their classmate. Key character traits are communicated with perceptive understanding, using direct and indirect characterization, dialogue and insightful description to paint an empathetic picture of who they are.

Criterion C: Producing Text

WEB LINKS

The following contains useful notes on writing character sketches:

www.theguardian.com

Enter “How to write a book in 30 days Day 1: Character sketches” into the search box.

Summary

This chapter has explored perspectives through a variety of activities. Students will have learned about the importance of different viewpoints and being open-minded. The difference between sympathy and empathy should by now have been understood. Ultimately, when students grasp the key concept of perspective, they will have a better understanding of themselves as well as an understanding of how to sympathise and more importantly empathise with those around them.

Genre and conventions

	ATL skills	Language and Literature skills
Introducing genre and conventions		
TOPIC 1 Genre conventions		
Activity 1 Exploring diary entries	✓ Read critically and for comprehension.	<ul style="list-style-type: none"> ✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Analyse the effects of the creator's choices on an audience.
Activity 2 Exploring news reports	✓ Read critically and for comprehension.	<ul style="list-style-type: none"> ✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Analyse the effects of the creator's choices on an audience.
Activity 3 Exploring short stories	✓ Read critically and for comprehension.	<ul style="list-style-type: none"> ✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Analyse the effects of the creator's choices on an audience. ✓ Evaluate similarities and differences by connecting features across and within genres and texts.
TOPIC 2 Exploring a theme in audio visual media		
Activity 4 The theme in songs	✓ Demonstrate awareness of media interpretations of events and ideas.	<ul style="list-style-type: none"> ✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Analyse the effects of the creator's choices on an audience. ✓ Evaluate similarities and differences by connecting features across and within genres and texts.
Activity 5 The theme in the film <i>Jerry Maguire</i>	✓ Demonstrate awareness of media interpretations of events and ideas.	<ul style="list-style-type: none"> ✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Analyse the effects of the creator's choices on an audience.

Activity 6 The theme in the film <i>The Pursuit of Happyness</i>	✓ Demonstrate awareness of media interpretations of events and ideas.	✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Analyse the effects of the creator's choices on an audience. ✓ Evaluate similarities and differences by connecting features across and within genres and texts.
TOPIC 3 Exploring a theme in articles		
Activity 7 The theme in social media articles	✓ Demonstrate awareness of media interpretations of events and ideas.	✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Analyse the effects of the creator's choices on an audience. ✓ Evaluate similarities and differences by connecting features across and within genres and texts.
Activity 8 The theme in magazine articles	✓ Demonstrate awareness of media interpretations of events and ideas.	✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Analyse the effects of the creator's choices on an audience. ✓ Evaluate similarities and differences by connecting features across and within genres and texts.
Activity 9 Assess your understanding	✓ Demonstrate awareness of media interpretations of events and ideas.	✓ Write and speak in a register and style that serve the context and intention. ✓ Use appropriate non-verbal communication techniques.

Introducing genre and conventions

To look at the writing of others on this topic, Wolters and Kirsten define genre as:

...collections of communicative events with shared communicative purposes which can vary in their prototypicality. These communicative purposes are determined by the discourse community which produces and reads texts belonging to a genre.

Others have defined genre as:

...the sociocultural features of the text-type that is being taught and of which linguistic choices are more likely to be made in its textualization, as well as to help teachers “to identify and focus on whatever aspect of language in use the learner needs most help with (Painter, 2001: 178)

Researchers became interested in classifying different types of texts in the last thirty years. Martin (1992), building on Holiday’s systematic functional model of language, introduced the functional theory for classifying different genres according to what he called “the culturally appropriate goals” that the sender is trying to achieve using language. He saw the purpose in a text as “the basic structure by which a text of a particular genre unfolds.” In this respect genre types can be description, explanation, narration, and so on. (Askehave 1999).

Different genres are not fixed or discrete categories. Rather, what distinguishes them from each other is the distinctive pattern of what are called call conventions. The concept of genre is connected to the concept of context and register. This is because you have to be aware of the relationship between the situation where you would like to communicate your ideas and the range of linguistic choices available for use in a text (Askehave 1999).

Askehave also says:

Through the years different parameters for classifying texts have been used. Thus researchers have been trying to group texts according to:

- *Linguistics features (e.g. Tarone et al 1981, Henderson & Hewings 1987, Biber 1988, Salager-Meyer 1994)*
- *Situational features (e.g. Halliday 1978, Halliday & Hasan 1989)*
- *Functional features (e.g. Swales 1990, Bhatia 1993, Eggins 1994, Eggins & Martin 1997, Martin 1985a, Martin 1992), Miller 1984).*

The student book chapter attempts to explore these ideas of genre and conventions across 9 activities, supported by the relevant teacher guidance contained here.

TOPIC 1 Genre conventions

This topic in the student book contains three activities and text excerpts on the general theme of beauty. What follow are ideas for planning lessons to use these activities to help clarify basics of genre differentiation.

**Activity 1****Exploring diary entries**

Procedure

Stage	Time	Procedure	Material
Attention [Engage]	10 min.	<p>Come to class with a pair of elegant shoes. Hold them up to students and ask them who they might belong to. In your groups work out a description of the character that might fit them. Elicit findings.</p> <p>Different pictures can be stuck on the board for students to choose from the one that mostly matches this person.</p> <p>Debriefing: elicit how this character would shop. Put ideas on the board.</p>	<p>A pair of elegant lady shoes</p> <p>Pictures</p>
Attainment	20 min.	<p>Students first skim the diary entry in the student book and see how much it matches person they just discussed.</p> <p>Ask student to read the diary entry and answer the questions that follows.</p> <ul style="list-style-type: none"> ■ First individually. ■ Then pairs to check and discuss answers together. ■ Check collectively discussing and clarifying different issues. 	Student book
	20 min.	<p>Students go to the student book description of diary entry features and make notes of the parts that are the most important for them.</p> <p>Elicit their concerns and share any solutions.</p>	Student book
Activation	30 min.	<ul style="list-style-type: none"> ■ Put a picture on the board of different characters. Ask students to imagine an event that happened and one of the characters in the picture writing his/her diary. ■ Divide students into groups and give each student lined paper to start the diary of the character chosen. Give five minutes and ask students to rotate their diaries to the next student on their right in their group to continue, and so on. ■ After a number of rounds (depending on the number of students in each group) the rotation stops. ■ Each group shares all diaries to choose the best one that has the most or best features of a diary. ■ Each group will present (read out loud) their best diary for the rest of the class to evaluate. 	<p>Picture</p> <p>Lined paper</p>
Reflection	5 min.	<p>A whole class oral reflection based on presentations of:</p> <p>What did we learn well? Why do we think so? What still needs some work? Why do we think so?</p>	



Activity 2 Exploring news reports

Procedure

Stage	Time	Procedure	Material																				
Attention (Engage)	10 min.	<ul style="list-style-type: none">Ask students to sit in groups. Give each group a blank newspaper sheet to divide in four columns. Ask each group to fill the first column with what they know about news reports and label it K and then to fill the second column with what they want to know about news reports and label it W. Then hang up the papers.	news- paper sheet & markers																				
Attainment	20 min.	<ul style="list-style-type: none">Ask students to read the news report individually, then answer questions a & b in their groups.Check collectively with the class, clarifying points. <p>Question a: Answers</p> <table><tr><td>1) aspiring</td><td>f. would-be</td></tr><tr><td>2) punctured</td><td>d. pierced</td></tr><tr><td>3) protruding</td><td>a. sticking out</td></tr><tr><td>4) summoned</td><td>c. poured out</td></tr><tr><td>5) leaked</td><td>h. help</td></tr><tr><td>6) aid</td><td>j. caused</td></tr><tr><td>7) triggered</td><td>i. lasting</td></tr><tr><td>8) irreversible</td><td>b. knocked out</td></tr><tr><td>9) sedated</td><td>g. huge</td></tr><tr><td>10) massive</td><td>e. called upon (called as)</td></tr></table> <p>b) These are sequencing words. They are repeated because this is a narrative piece of writing.</p>	1) aspiring	f. would-be	2) punctured	d. pierced	3) protruding	a. sticking out	4) summoned	c. poured out	5) leaked	h. help	6) aid	j. caused	7) triggered	i. lasting	8) irreversible	b. knocked out	9) sedated	g. huge	10) massive	e. called upon (called as)	student book
	1) aspiring	f. would-be																					
	2) punctured	d. pierced																					
	3) protruding	a. sticking out																					
4) summoned	c. poured out																						
5) leaked	h. help																						
6) aid	j. caused																						
7) triggered	i. lasting																						
8) irreversible	b. knocked out																						
9) sedated	g. huge																						
10) massive	e. called upon (called as)																						
20 min.	<ul style="list-style-type: none">Elicit from students examples of formal and informal words.Ask students to look at the words underlined in the text and to say if they are formal or informal.Ask them to try to find alternative informal words for those informal ones in groups.Ask groups to go to question c.Share answers with the class, guided by the teacher and collective correction.	student book																					
10 min.	<ul style="list-style-type: none">Ask students to do questions d–h in groups.Share answers with the class.	student book																					
20 min.	<ul style="list-style-type: none">In the same groups, ask students to take the newspaper sheet they hung up at the beginning of the lesson and fill the third column with a list: “I learned that a news report should”Ask groups to look at the features of news reports in the student book and compare it to what they have just listed. They should add, delete and adapt any details accordingly.Report back findings collectively with the class.	student book																					

Activation	30 min.	<ul style="list-style-type: none"> In the same groups, ask students to write a news report for the diary extract they read in Activity 1. Students present their work, highlighting how they managed to change the style of writing. 	student book
Reflection	20 min.	<p>Reaching the conceptual level (3-dimensional):</p> <ul style="list-style-type: none"> In the same groups, students fill the fourth column in the newspaper sheet with what they understand. Each group displays their newspaper sheet on the board. The teacher runs a discussion of which understanding (conceptual understanding) matches their understanding better. 	



Activity 3 Exploring short stories

Procedure

Stage	Time	Procedure	Material
Attention [Engage]	10 min.	<p>Show students clips from the film <i>Beauty and the Beast</i> or let them listen to the theme song. Ask them to choose three key words that clarify the theme.</p> <p>Elicit and share ideas. Debrief by writing on the board the message the film wants to deliver.</p>	clips from a film
Attainment	10 min.	<p>Ask students to skim through the short story in the student book to determine if it is delivering the same message or not.</p> <p>Take feedback.</p>	Student book
	20 min.	<p>Students read the story again, answering the questions in the student book in pairs.</p> <p>Share conclusions reached.</p>	Student book
Activation	30 min.	<p>In groups students write an extra paragraph to the story on a big newspaper sheet.</p> <p>Paragraphs rotate for groups to criticize.</p> <p>Students present their critiques.</p>	Big news paper sheets & markers

WEB LINKS

Students can find the theme song from Disney's *Beauty and the Beast* on www.youtube.com

Enter "Beauty and the Beast Celine Dion" into the search box.

TOPIC 2

Exploring a theme in audio visual media

Media studies have shown different media genres. The following topic will explore how different genres approach a certain theme differently. The theme is “life perception and career choices”. Students will study how this theme is tackled by different media.



Activity 4 The theme in songs

Procedure

Stage	Time	Procedure	Material
Attention [Engage]	10 min.	<ul style="list-style-type: none"> Ask students to listen to the song “The Climb” and give it another title. 	the song
Attainment	15 min.	In groups students answer the questions in the student book. Share answers with all and conclude.	student book
	20 min.	Listen to the second song and see if the same theme is there. In groups students answer the questions in the student book. Share answers with all and conclude.	the song
	15 min.	In their groups students answer questions about the two songs. There is no one correct answer here. Interpretations vary.	student book
Activation	15 min.	In their groups, students search for another song with the same theme and examine any similarities. Present ideas to all.	internet



Activity 5 The theme in the film *Jerry Maguire*

Procedure

Stage	Time	Procedure	Material
Attention [Engage]	10 min.	Use the quotes from the film in the student book to get students to interpret the theme of the film. Share ideas as a class.	student book
Attainment	20 min.	Read the film review and answer the review questions in the student book individually. Share ideas as a class.	student book
	20 min.	Watch clips from the film and answer the relevant questions a, b and c individually. Share ideas as a class.	film clips student book
Activation	15 min.	In groups students discuss question d to reach an answer that they all agree on. Share ideas with the class.	student book



Activity 6 The theme in the film *The Pursuit of Happyness*

Procedure

Stage	Time	Procedure	Material
Attention [Engage]	15 min.	Set the scene for a film clip from <i>The Pursuit of Happyness</i> . See a clip of the film with some questions focusing on the theme of choice and following dreams. Discuss what makes people succeed. How should people be and what should they do?	student book clip from the film
Attainment	15 min.	Students answer questions in the student book individually. Share answers with all.	student book
Activation	15 min.	Students answer question about the two films (and songs) in the student book. Share answers with all.	student book

Reflection

[reaching the conceptual level]

15 min.

Ask students to come up with a generalization in groups.
[e.g.: conceptual understanding:
To deliver a clear message, writers use specific genre conventions that matches the context.]
Debriefing:
Put all generalizations and conceptual understandings suggested up for the class to choose the one that best explains their understanding.

student book

TOPIC 3

Exploring a theme in articles

The following topic explores the same theme as topic 2, “life perception and career choices”, through the genre of written media. Again, there are lesson plans included for the three student book activities.



Activity 7

The theme in social media articles

Procedures

Stage	Time	Procedure	Material
Attention [Engage]	15 min.	Ask students to look at the question in the student book under the title “End in mind” and answer it individually. Then, compare answers with their peers in the group. See if there are any common answers.	student book
Attainment	25 min.	Ask students to read the article in the student book and answer the questions. Share ideas with all. What do students conclude the article says about life and career choices?	student book
Activation	10 min.	In their groups, students spell out in a statement how the article portrays life, finding evidence from the article to support their point. Each group presents their work.	student book

**Activity 8****The theme in magazine articles**

Procedures

Stage	time	Procedure	Material
Attention [Engage]	10 min.	Put a question on the board: "What is happiness?" Ask groups to answer. Share ideas with all. Skim through the article to see if our life perception matches the writer's.	student book
Attainment	20 min.	Students read the article and answer the questions in their groups. Share ideas with all. Answers to question a: i) turn-off: to stop someone's interest in something ii) a happiness elixir: a happiness solution/medicine iii) erodes the happiness quotient: takes away happiness iv) that lifts people out of poverty: that takes people out of poverty v) too broad a brush has been applied: not enough details are given Looking up idioms online can help students with answers to question b. Some answers to question c: i) Their: the people of Denmark ii) its: Denmark iii) that: the Danes' more modest expectations of life iv) They: those who decry the diminution of traditional values or predict societal disintegration	student book
Activation	25 min.	Ask students to compare how the two articles in Topic 3 perceive life. Each group presents their work. How about you? Each student writes a paragraph of how he or she perceives life. Students share their paragraphs within their groups.	student book



Activity 9 Assess your understanding

Stage 1 of the unit planner

Key concept	Related concept	Global context
perspective	context style theme	personal and cultural expression
Statement of inquiry		
Authors choose specific genre conventions that fit the context to clearly express their feelings, thoughts and ideas.		

As this task in the student book is open-ended, you should expect to see a variety of ideas, but students must include certain genre conventions to express their ideas clearly.

This task can be assessed using criteria B, C & D from the following strands:

Criterion B: Organisation:

- employ organizational structures that serve the context and intention
- organize opinions and ideas in a sustained, coherent and logical manner
- use referencing and formatting tools to create a presentation style suitable to the context and intention.

Criterion C: Producing texts:

- produce texts that demonstrate insight, imagination and sensitivity while exploring and reflecting critically on new perspectives and ideas arising from personal engagement with the creative process
- make stylistic choices in terms of linguistic, literary and visual devices, demonstrating awareness of impact on an audience
- select relevant details and examples to develop ideas.

Criterion D: Using language:

- use appropriate and varied vocabulary, sentence structures and forms of expression
- speak in a register and style that serve the context and intention use
- use correct grammar and syntax
- pronounce with accuracy
- use appropriate non-verbal communication techniques.

TEACHING IDEA 1

An alternative summative assessment:

The following interactive oral assessment can also be an alternative to the one in the student book.

Task

Students read the book *Who Moved My Cheese* and choose one of the following to prepare:

1. Imagine you are one of the characters and adopt the character completely. Imagine age, appearance, character, job, moods, etc.
2. Come to class ready for a role-play discussion around the following title: "Different perceptions of the story *Who Moved My Cheese*."
3. Think of which character you are closer to in the story: Haw, Hem, Sniff or Scurry. Find reasons why you are closer to this character.
4. Come to class ready for a role-play discussion around the following title: "It is Safer to Search in the Maze Than to Stay in A Cheesless Situation"
5. In pairs, conduct an interview with the author of the book and discuss the issues it handled.
6. You can design your own interactive oral. Choose any issue or concept around the theme, and choose a group and conduct a talk show, a discussion, a debate, an interview, a Socratic seminar, etc.

Summary

In this chapter students explored how the concept of genre can shape a text. Based on the context and intentions, genres and conventions help authors express their ideas and views. Students also explored how each genre has its own conventions that make it unique. The assessment at the end should measure how much students are aware of the different genre types. It will also test their understanding of using different genre conventions to deliver a message or express an idea.

Structure

	ATL skills	Language and Literature skills
Introducing structure		
Activity 1 Considering texts you read, write and view	✓ Use appropriate forms of writing for different purposes and audiences.	✓ Articulate thoughts and ideas in a variety of ways.
TOPIC 1 Exploring openings and their functions		
Activity 2 Analysing openings	✓ Draw reasonable conclusions and generalizations.	✓ Evaluate similarities and differences by connecting features across and within genres and texts.
Activity 3 Death and the Maiden	✓ Draw reasonable conclusions and generalizations.	✓ Articulate thoughts and writing skills by organizing ideas and information using a range of text types.
Activity 4 Exploring narrative structure through improvisation	✓ Use a variety of speaking techniques to communicate with a variety of audiences.	✓ Articulate thoughts and ideas in a variety of ways.
Activity 5 Spreading the news	✓ Write for different purposes.	✓ Articulate thoughts and ideas in a variety of ways.
Activity 6 Manipulating the structure	✓ Use existing works and ideas in new ways.	✓ Employ organizational structures that serve the context and intention.
TOPIC 2 Exploring structure in poetry		
Activity 7 Considering structure and form	✓ Read critically and for comprehension.	✓ Employ organizational structures that serve the context and intention.
Activity 8 Structure in poetry	✓ Draw reasonable conclusions and generalizations.	✓ Employ organizational structures that serve the context and intention.
TOPIC 3 Walking and talking your way through structure		
Activity 9 Organizing your writing	✓ Organize and depict information logically.	✓ Employ organizational structures that serve the context and intention.

Activity 10
Walking and
talking your
way through
a discussion
essay

✓ Evaluate evidence
and arguments.

✓ Employ organizational structures that serve the
context and intention.

Introducing structure

The aim of the activities in this chapter is to raise student's awareness that texts are consciously constructed for a range of social, political, economic and other purposes, and that as part of construction, deliberate choices are made by writers in the ways they structure texts in order to achieve specific impact on an audience, reader or viewer: to present a specific value or attitude or view of the world.

Explicit teaching of text types and close construction and deconstruction of their various structural and linguistic patterns, helps students understand how writers achieve their purpose, be it to explain, describe, classify, persuade, inform, analyse or something else, as well as how language reflects different conventions, meanings and values of that particular in different areas of knowledge.

Another benefit of exploring structural and linguistic patterns within texts is to enable those learners to see that communication is a series of patterns with rules that can be learned. Students who would normally consider themselves more mathematically or scientifically orientated in their thinking can realize that their strengths can be used to produce and respond to texts in other fields.



Activity 1 Considering texts you read, write and view

The table in the student book asks students to identify some of the main text types they may encounter in school, not only in their English course but in all subjects across the curriculum. A greater awareness of structural and linguistic features of the main text types in different subject areas should help students gain confidence in reading, comprehending and producing the more multi-generic texts common to many of their subject disciplines.

For the table, students should be able to brainstorm a range of texts they analyse or produce in their different subject areas. However, many of these texts may fall under one or more headings and are multi-generic in nature. As a next step ask students to take one text they produce regularly in their classes and break it down into the sub-genres. One example is given in the student book for a Science practical write-up. Get your class to form groups and ask them to break down other texts from different subject areas into their sub-genres. Collate their findings and display them in the classroom.

As a final activity, ask your students explore the words in the left hand column, indicating their purpose and how these differ for different subjects and the texts they produce. For example the instruction to discuss when given in the context of an art

CHAPTER LINKS

There is cross over here to the table of student text types towards the end of Chapter 2 on Communication

classroom conversation may mean something very different when used in a debate in English. Ask them to consider other cases where this may be true. The table below gives some starting points:

Illustrate	
Explain	
Record	
Discuss	

REFLECTION

Ask your students to reflect on how they can best highlight these differences across their subjects and communicate them in a visual manner.

As students gain confidence in understanding and using the text types they should become adept at recognizing when writer's manipulate the structure or stages of a text type for specific effect and begin to do the same in their own communication. This is something they should be familiar with already, from watching films or reading novels and poems in class where this frequently occurs.

TOPIC 1

Exploring openings and their functions

The openings of texts are critical in establishing a range of factors and creating certain expectations in the reader, viewer or audience.

CHAPTER LINKS

This topic links well with Chapter 11 on Setting and Chapter 6 on Genre and Conventions which also explore the openings of texts and how they orientate a reader to the text and its context while engaging the reader or viewer's interest.



Activity 2 Analysing openings

The aim of this activity is for students to explore the role of openings, at whole text level, in previewing and preparing an audience for the remainder of the text. In exploring the common and discrete functions of a range of openings in literary and non-literary texts, students should work in pairs or small groups. Only one text is included in the student book – an extract from a play, but students can use other texts in the student book or from their own classroom study.

Invite your students to bring in different text types about similar topics or themes so they can compare different approaches to a topic to see how openings can create different perspectives on a subject.

TEACHING IDEA 1

To get students to think more about how a text's structure is affected by its purpose audience and context ask students to do the following:

- Compare openings of similar texts in different media (such as a printed advertisement for a your school with its website and a video presentation) and analyse how the structure of each text varies in terms of the openings for each medium.
- Discuss the impact of multimodal and interactive formats on the presentation of information in terms of the way we read the text (for example, non-linear, non-sequential vs linear and sequential presentation of material) and in particular in relation to openings.



Activity 3

Death and the Maiden

This text in the student book is a short extract from the opening of a play. In terms of engaging the audience it works well but in terms of preparing the reader for the remainder of the text, students may have some difficulty in responding to the text without reading more of the play. Some possible answers to the questions might include some of the following:

■ **What is the setting of the play and how is the setting established?**

- An isolated beach house late at night.
- Established through sounds (sound of sea, car engine, wind), stage directions and set design (terrace, curtains, window walls) props on stage (gun, cassette recorder), lighting (shifts between darkness and different lights: car lights, moonlight, house lights) dialogue.

■ **How is dramatic tension created through a range of dialogue, stage directions, and visual and aural devices?**

- Noises of car engine, Paulina grabbing a gun, hiding behind the curtain, table setting and missed dinner dialogue – interruptions, apologies about dinner.

■ **What is the mood and atmosphere and how is it communicated?**

- Mood and atmosphere shifts from one of tranquility and calm to mood of fear and uncertainty as a car appears late at night. Audience is unclear as to who is arriving and why so late. The theatre is in darkness.
- Contrast relaxed dialogue of Gerardo and movements and reaction of Paulina who seems afraid. (tension, fear, sense of uncertainty) created by Paulina's movements – hiding behind the curtain, grabbing the gun).

■ **How are characters and their relationships introduced?**

- Through dialogue: forms of address (terms of endearment) Gerardo's apologies, Paulina's questions.
- Through movements and positioning on stage: Paulina alone at first (isolation) her hiding (shows her fear and the secrets she hides about her past); grabbing gun; Gerardo turning on lights (Offering warmth and comfort to his wife, his role to expose truth about political crimes of the past).

■ **What is the key conflict and how does the playwright leave the audience asking questions?**

- At this point the key conflict is not totally clear. There appears to be some conflict within Paulina herself and also possibly some tension in her relationship with her husband. Some questions we are left asking include:
 - what is Paulina so afraid of?
 - why does she grab a gun?
 - what has Gerardo got to celebrate?

■ **What verbal and non-verbal devices are used to create tension?**

- The darkness creates a sense of uncertainty.
- Car lights sweeping the room create an eerie atmosphere.
- The muffled sounds of conversation and the arrival of a car and Paulina's response to it create a sense of fear and uncertainty in the audience.

■ **What key props and symbols are introduced?** (students may be able to identify these but will need to know more about the play to understand their significance)

- The gun – symbol of violence Paulina suffers and later perpetrates on Dr Miranda.
- The cassette recorder a symbol for Paulina's desire to provide a public record of her past.
- The lamp another symbol of her later interrogation. Gerardo's desire to expose the horrors of the violent regime.

■ **Having read the whole text, are any aspects of plot foreshadowed?**

- Paulina's fear and distrust and isolation (her alone in the darkness).
- The distance between them in their relationship (her initially alone on stage, G missing their dinner, the apology).
- Paulina seizing control, and adopting violent means to do so (she grabs the gun).
- Paulina blasted by headlights might foreshadow revelations about her torture and her own interrogation of Dr Miranda (Cassette recorder a symbol of memory o past that haunts her and her desire to establish a public record of her past torture).
- Characters' roles in trying to hide or expose truths and secrets about the past, (darkness, curtains) their marriage symbolized through lights being turned on.
- The violence we see on stage (gun a possible clue).

Other questions you could ask students:

- What is not revealed here that we discover later in the play? Why might the playwright have done this?
- What changes, if any, would you make to the opening?



Activity 4

Exploring narrative structure through improvisation

The aim of this activity is for students to understand the basic pattern of Freytag's triangle in a condensed form of a short improvisation following the same patterns: a situation is established in terms of characters and setting, a conflict is introduced, a point of climax or tension is created and then resolved. Their challenge is to make these elements clear, create a moment of heightened tension in the scene and then some sort of resolution, either positive or negative.

For this activity a dialogue is provided in the student book and four possible scenarios in which to use it. You could ask students to brainstorm their own scenarios for this dialogue and improvise them or even have them create their own dialogue prompts for improvisations and improvise possible scenarios for their own or each others' scripts.

Once students have performed their improvisations ask other students to guess the situation or scenario they have enacted. Below are some possible questions they might ask:

- Where was the scene set and what roles were characters playing?
- Identify the key plot elements in the groups' scenario.
- How successfully were the different elements of plot communicated through speech, movements, actions and other techniques?

Further exploration

Once students become familiar with the basic plot structure have them try and manipulate it. This time ask them to think about their scenarios but reorganize them according to a series of different prompt cards which you could give them or have the audience select for them. The following are some ideas:

Prompt card	Explanation of the instructions
'Hide the who'	Delay revealing the hero / protagonist until later in the scene
'Start in the middle'	Begin your scene just before the climactic moment
'1 year before' 'Two days earlier'	Use these prompts to include a flashback in your scene
'One week later' 'One month after' 'One year later'	Use these prompts to create a flash forward to your scene

TIP

Students will need to use a range of non-verbal communication to communicate aspects of character, relationships and setting. Ask them to brainstorm ways they might do this before they begin (use of gesture, facial expression, mime, posture etc). You could also allow them use of one or two prop items from a pre-selected set of props to help them.

WEB LINKS

This site has downloadable worksheets for improvisation structures and tips on how to help students collaborate successfully www.merlin-works.com



Activity 5

Spreading the news

Newspaper article introductory paragraphs or "leads" are a good way to explore structure at the whole-text level, using small snippets of texts. The aim here is for students to explore how openings of texts differ according their purpose and audience. Writing a sensational hard news story on their improvised narrative helps them reflect on the key elements of a news report, but also on the function of openings in engaging a reader's interest while also communicating the key ideas that will be developed in the text.

As an introduction to the activity, and to reinforce students' understanding of the structure of newspaper leads, encourage them to explore a range of hard news story leads from different papers. They could complete a chart, like the one below,

TIP

To help students use precise concise language set them a limit of 25 words for their lead paragraph. You can then explore with them ways to condense meaning using commas, synonyms etc.

identifying key elements of structure and language. Since news stories no longer always follow the 'inverted pyramid' structure with the key information in the very first paragraph, students may need to read the first two or three paragraphs to be able to answer all these questions.

STRUCTURAL ELEMENTS	
Target Audience (give evidence)	
Use Hook to capture reader interest	
Key details (5W+H): <ul style="list-style-type: none"> Who What When Where Why How 	
Facts	
Opinions	
LANGUAGE ELEMENTS	
Headlines (use of alliteration, puns etc.)	
Use of complex sentences	
Impersonal language	
Use of simple past tense	
Temporal conjunctions to locate events in time	
Use of passive voice to hide responsibility and/or create objectivity	
Emotive language	
Sentence focus and orientation	

TEACHING IDEA 2

Ask students to write the complete news story. First ask them to investigate the key organizational aspects of news articles including aspects such as those listed below:

- Use of subheadings to split up the text and to preview sections.
- Use of paragraphs to break up the text into manageable chunks.
- Use of different font types and sizes to add emphasis and highlight different sections of the story.
- How subsequent paragraphs may add detail about 5 Ws (people, places and events, timings, causes and effects) in order of the most important facts to the least important facts.
- Comments from eyewitnesses / 'experts' all attributed to a source, even if it is hidden/protected with a title or vague language.
- Use of images or pictures and captions to help reinforce the story with captions linking image to the text.

Next add some images: Ask your students to create a tableaux of key moments, take photographs of them, create captions for each image and include the images in their news article.

TEACHING IDEA 3

Explain to your students that writers use sentence and clause openings to orientate their readers or listeners towards the presentation of material and focus their attention on how the topic is being developed. These choices create shifting viewpoints and bias. They also help the reader predict how text is unfolding. Encourage your students to consider the following sentences based on *Macbeth*:

Focus on victim	<i>King Duncan was brutally murdered last night by an unknown assailant. <u>His death</u> has shocked the nation.</i>
Focus on Perpetrator(s)	<i><u>Three masked men</u> were seen leaving the scene where Banquo's body was later found. <u>They</u> were later sighted outside the king's castle but evaded capture.</i>
Focus on time	Over the past month Scotland has been tormented by spate of brutal murders

The first focus is on the victim of the crime. The language is emotive (brutally, shocked) and the structure helps create sympathy for the victim. The second set of sentences create a focus on the perpetrators of the crime. The final sentence places an emphasis on the time period and place where crimes were committed. Studying these different emphases and exploring the types of language used (words connected to people, places or time; emotive words) give us clues as to the type of text being produced; a sensationalised hard news story or a more objective opinion article.

To develop their explorations, ask your students to compare different newspaper genres such as an opinion article and a hard news story or newspaper stories from various news organisations, with different angles on the same subject. In groups have them analyse how various aspects of structure at whole-text, sentence and word level, are used to create different viewpoints, biases and messages for a reader.



Activity 6 Manipulating the structure

This exercise encourages students to reveal a deeper understanding of structure by placing them in the role of creator. By manipulating the structure of a text they are forced to consider key dramatic moments that would grab a reader's interest and also explore the role of flashback and foreshadowing in a text.

As an introduction to the activity remind them of their experiment with structure using flashback and flashforward in Activity 4. Other ways to introduce the idea may be to have them watch different opening versions of same film where the directors adopt very different approaches (such as *Romeo and Juliet* or *Macbeth*).

Remind them to use their knowledge of film as a way to explore how screenwriters manipulate the traditional structure of a text to engage a viewer's interest and begin in a dramatic fashion. Ask them to act out their storyboards or produce a short film of the opening. Then encourage them to critique each others' movie clips using question prompts such as:

How successful was the opening in:

- establishing the setting?
- communicating characters and their relationships?
- establishing the conflict facing the character(s)?
- capturing the viewer's interest?
- involving the reader in the plot without giving too much away?

WEB LINKS

This website has a number of small tutorials on making short film clips:
www.bbc.co.uk/learningzone

TEACHING IDEA 4

Once students have explored a simple manipulation of the opening of the text have them manipulate other texts for different purposes. For example, they could produce two different 1 minute advertisements for the same product for different audiences or create a parody of a text for comic effect.

TEACHING IDEA 5

Ask your group to each write a 1 minute version of a text.

The aim of this exercise in the student book is to distill the structure of plot into its basic elements. It forces students to consider the essential elements involved in the writer's purpose and the key techniques involved in communicating their message. It also requires students to focus on different emphases created by structural decisions made by authors and themselves in the production of texts.

TOPIC 2

Exploring structure in poetry

Through critical and creative analysis of poems and their structural elements on a range of levels, students will come to understand the power of structure in helping reinforce the message, mood and meaning of a text. This will help them in their own critical and creative writing. They will also consider the depth of thought involved in the organization and expression of ideas by poets.



Activity 7

Considering structure and form

This activity aims to get students to think about the impact of structure on communicating the message of a poem. Ask your students to explore structure on a range of levels from the visual appearance of the overall poem on a page to consideration of different aspects at the stanza, sentence and even line levels, including rhyme scheme, use of caesurae, refrains, and punctuation.

The following are possible answers for the table, although students will be able to make a case for others. This should provide rich discussion about a number of structural features. Encourage students to justify their choices.

Concepts, themes, ideas	Possible poem structures	Concepts, themes, ideas	Possible poem structures
conflict, opposition,	A C G	routine, order, discipline and logic	A C E F
independence, freedom of movement or thoughts	B H	brevity, fleetingness or snapshot	D
chaos, disorder and disruption, rebellion	B C	shifting restless movements, ebb and flow	F A D
balance and harmony	A G	stilted, stumbling movement	F H
unity, cohesion and harmony	D E G	a change, a turning point	F

Further exploration

Ask your students to find examples of poems that fit one or more elements of these structures. Then have them explore the extent to which structural elements complement or contradict the ideas and message of each poem. As students gain confidence encourage them to plan and write their own poems using these or other forms.



CHAPTER LINKS

This activity links well to creative activities in Chapter 11 on Setting, where students think about structure as well as other aspects when producing their own poem or prose extracts.



Activity 8 Structure in poetry

Stage 1 of the unit planner

Key concept	Related concept(s)	Global context
Communication	Purpose Structure Audience Imperatives	Personal and cultural expression
Statement of inquiry		
Authorial choices about the structure of a text are determined by the writer's purpose, the target audience, the mode and medium and context in which the text is produced and received.		

The poems about London in the student book are used as an example simply to explore how different poets adopt a different focus on a place, and how the message of a poem affects structural choices made by a writer on a range of levels to achieve specific emphasis. Other poems that could work well include any poems which offer similar or contrasting perspectives on a similar person, place or idea using different structural forms and features.

STEP 1

Ask your students to read the extract of *London* by Blake, set as a paragraph as in the student book, and then arrange it into a poetic structure.

STEP 2

The student book has an image of London. You could ask students to explore how this image helps create focus on certain aspects of London that the poems explore. You could use prompts such as:

- What techniques do visual artists (graphic designers, photographers, artists) use to create emphasis on certain aspects of a scene or idea? How do these techniques differ from those used by poets or writers?
- How do aspects of the layout create emphasis on certain aspects of the scene?
- How does colour help reinforce the mood and atmosphere of the scene?
- What aspects, props or other elements in the scene help reinforce the concept, image or idea being communicated?
- What are the advantages and disadvantages of using images over words when trying to communicate an idea or message?

Further exploration

Ask students to choose poems and bring in accompanying images. Have them analyse the extent to which the poems and images are successful in communicating the intended message of the creator and the differences in how they achieve their purpose.

STEP 3

You could make links here to Activity 5 and Activity 9 when exploring the focus of topic sentences and how they create emphasis on certain aspects to orientate the reader to interpret the text in a particular manner.

STEPS 4 AND 5

There are a range of possible responses students could make in the table and to the questions:

London by William Blake	Composed Upon Westminster Bridge by William Wordsworth
Content <ul style="list-style-type: none"> ■ Attitude – negative ■ Focus on the people ■ Focus on suffering, misery, social and political problems ■ Focus on sounds 	Content <ul style="list-style-type: none"> ■ Portrayal: positive ■ Focus on buildings and landscape ■ Focus on beauty, splendor ■ Focus on sights
Structural elements and how they reflect content <ul style="list-style-type: none"> ■ Rigid stanza structure reinforces sense of oppressive restriction and control by political, religious and social institutions ■ Use of rigid rhyme and repetition suggests a lack of imagination in the people's thought – their 'mind-forg'd manacles' ■ Repetition of 'every' reinforces sense of universality of suffering among the people ■ Uniformity of lines creates a sense of control and order ■ Repetition of key words like marks emphasizes multiple meanings that they and other words carry in the poem ■ abab rhyme scheme and regular stresses create a mechanical feel to the poem reinforcing sense of control and restriction 	Structural elements and how they reflect content <ul style="list-style-type: none"> ■ Lines organized to highlight physical aspects of the scene (ships, towers, domes, the river) ■ Sonnet form often used for love poems may indicate speaker's feelings for the scene described ■ Poet creates anticipation in opening lines before finally mentioning he is describing the city ■ Pauses create a slow relaxed pace and mood ■ End-stopped lines help slow pace and reinforce the sense that this is a pause for reflection ■ Inverted syntax creates stress ■ Regular meter imitates heartbeat of the city that poet describes ■ Use of listing creates sense that attributes of London are numerous

Activity assessment

If you choose to have students develop their analysis into a written commentary you could assess them using criterion A. The task-specific criteria in the top band reads that the student is able to:

- provide **perceptive** analysis of the content, context, language, structure, technique, style of text(s) and the relationship among texts
- **perceptively** analyse the effects of the creator's choices on an audience
- give **detailed justification** of opinions and ideas with a range of examples, and **thorough** explanations; uses **accurate** terminology
- **perceptively compare and contrast** by making **extensive** connections in features across and within genres and texts.

Further exploration

The following questions could also be used to develop the depth of students' analysis for the two poems in the student book and other poems on their course:

Structure: (layout, syntax)

- How does the poem's overall organisation influence the development of ideas (e.g. chronologically, thematically, increasing emotional intensity)?
- How do line beginnings create emphasis on certain people, places, ideas or emotions?
- How does the structure reinforce or contradict the poem's message and mood?
- Is any unusual syntax (word order) used to create emphasis?
- Are any words or phrases repeated for emphasis?
- Are there important variations in line length?
- Is there a refrain/chorus? How does this reinforce or contradict the poem's message and mood?

Rhyme:

- Is the rhyme scheme regular? Are there any breaks in the pattern? If so why?
- How does the rhyme scheme reinforce or contradict the message and tone of the poem?
- Does the poet use half-rhymes to connect or echo ideas and images?

Rhythm/Pace:

- Is the rhythm of the poem fast/slow or does it vary? How does this reinforce or contradict the poem's mood and/or message?
- To what extent do the poem's pace and meter suit the actions and emotions being described?
- How do line endings impact the poem's pace and rhythm?
- What role do monosyllabic and polysyllabic words play in affecting the poem's pace and meter? Is the rhythm slow and downbeat or upbeat and lively?

Exploring Patterns

- Adjectives: Are there a series of adjectives which give you a clue as to the mood of the place, person or event being described and how it develops or changes?
- Verbs: Are verbs in the active or passive voice? Can you group them? What sort of action do they describe? Does the tense shift at all to give clues as to changes in the poem?
- Adverbs: are there any patterns that give clues as to atmosphere or any changes to in mood?
- Diction: are there any word patterns emerging that may be significant or indicate shifts?
- Conjunctions: are there any conjunctions of time, cause, consequence or other forms, that give clues as to the poem's structure and development?

TOPIC 3

Walking and talking your way through structure

These activities explore structure through individual and collaborative activities that incorporate a range of learning styles. Students explore their own and others' texts on a range of levels and work on the structure of a discursive essay, a common text type in the final years of MYP.



Activity 9

Organizing your writing

This activity is designed to help students provide greater clarity in the way they organize their ideas in written communication. Once students become confident in analyzing texts use the activity to enable them to carry out a directed peer assessment of each other's work.

STEP 1

Reconstructing text

With students whose language is less developed, you may give them a list of clues as to what they could look for in different texts: such as, transitions and discourse markers (firstly, finally, on the other hand, in conclusion), topic sentences to summarize the main points of the paragraph, numbered steps, rhyme in poetry etc.

STEP 2

Exploring paragraphs

Varying the difficulty

For texts without subheadings you could create headings that summarize what the paragraph is about. Your students can then match the paragraph to the subheading. Older students could create paragraph subheadings that encapsulate the key idea of the paragraph in one word or a short phrase. This is good practice for note-making.

Exploring the focus of topic sentences

Being alert to the different functions of sentence openings can help students in both their reading of texts, predicting information and organizing their notes, as well as in writing texts helping make their idea more coherent.

Ask your students to find examples of sentence openings in different text types (these could range from recounts, taxonomic reports, arguments, procedures etc.) and track patterns of what is foregrounded at the opening of sentences and clauses. The table that follows could be used to give them a framework for analysis.

Text type	Sentence/Clause openings focus on	Examples
Procedures / Instructions	<ul style="list-style-type: none">actions (expressed by verbs in the imperative form)the order of steps	mix, attach, twist, add, first, then, next, after that,
Recounts / Narratives	<ul style="list-style-type: none">the chronological order of events,the people, places, things involved	Yesterday, after that, around noon, later John and I ..., The circus ... We both ...
Arguments / Discussions	<ul style="list-style-type: none">opposing parties, viewpoints, stakeholders involvedorder of points	Proponents argue ..., Opponents claim ..., Critics suggest ..., Another key argument ..., Thirdly ...,

For letter b) of exploring paragraphs, ask your students to consider the following:

- What is the emphasis or focus of the sentence? How does the sentence orientate the reader?
- How this impact the way a reader interprets the meaning of the sentence?



Activity 10 Walking and talking your way through a discussion essay

The following activities and exercises will help give students a visual and physical feel of what their discussion essay might look like. This activity works best with a group of 10–12 students. In a classroom environment it could be replicated with two groups doing the same activity. Any additional students could observe the process.

STEP 1 Talking through your arguments

When asking students to come up with different perspectives or arguments on the topic you could either split the class into groups, giving different groups different perspectives or do a whole class brainstorm and collate ideas and arguments for both perspectives on the board.

- Split the students into two groups of five with each group presenting a different perspective. Within their two groups students select the best five arguments or opinions for their case. Taking one point each they must then come up with a specific example which supports and illustrates their point or think of further arguments to develop the point.
- For more able students have them note down their idea and evidence in bullet point form, and talk through it, rather than reading a written statement with evidence.
- Next ask your students to decide on the order of their arguments. Depending on the competence and age of students, the teacher could offer suggestions as to possible ways of doing this, or simply leave them to do it independently.

While students are completing Step 1 a) b) and c), select one student to sit out and observe how the groups work. Explain to them that they will be the “reader” of the essay being written and will be “walking through the essay” as it is presented by the groups, physically representing the reader of an essay which outlines two points of view on an issue.

Instruct this student to observe each group closely and be prepared to provide feedback at the end of the exercise on how the groups selected and ranked their arguments. Possible observations might include: “*This group decided to start and end with a strong argument*”, or “*This group used the quality of the examples to decide how strong the point was*”.

Alternatively, while the groups are selecting and deciding on the order of their arguments, the “reader” could be asked to write an introduction to the topic which provides an overview and introduces the two perspectives being proposed.

STEP 2 Walking through the arguments

Once your students have decided on the order in which they want their arguments to appear, ask the two groups of students to form two lines representing the two sides of the issue (for or against in a debate).

- To determine the order of points that the “reader” listens to as they move down the corridor, either allow the student to choose or present them with a pile of ten cards (pre-sorted or in random order) labeled FOR and AGAINST, or the names of two perspectives. Direct your student to turn over the first card in the pile and move to the side indicated on the card, FOR or AGAINST. They should stand facing the first student in the line. (See the diagram in student book.)
- As your students deliver their arguments to the “reader” as he or she moves down the corridor. They could either read short written statements and evidence or speak to them using bullet point reminders.
- In delivering their conclusion the “reader” should make it sound like the conclusion of the essay. Again, the teacher could give prompts here on the board to help the reader structure the concluding statement in formal language.

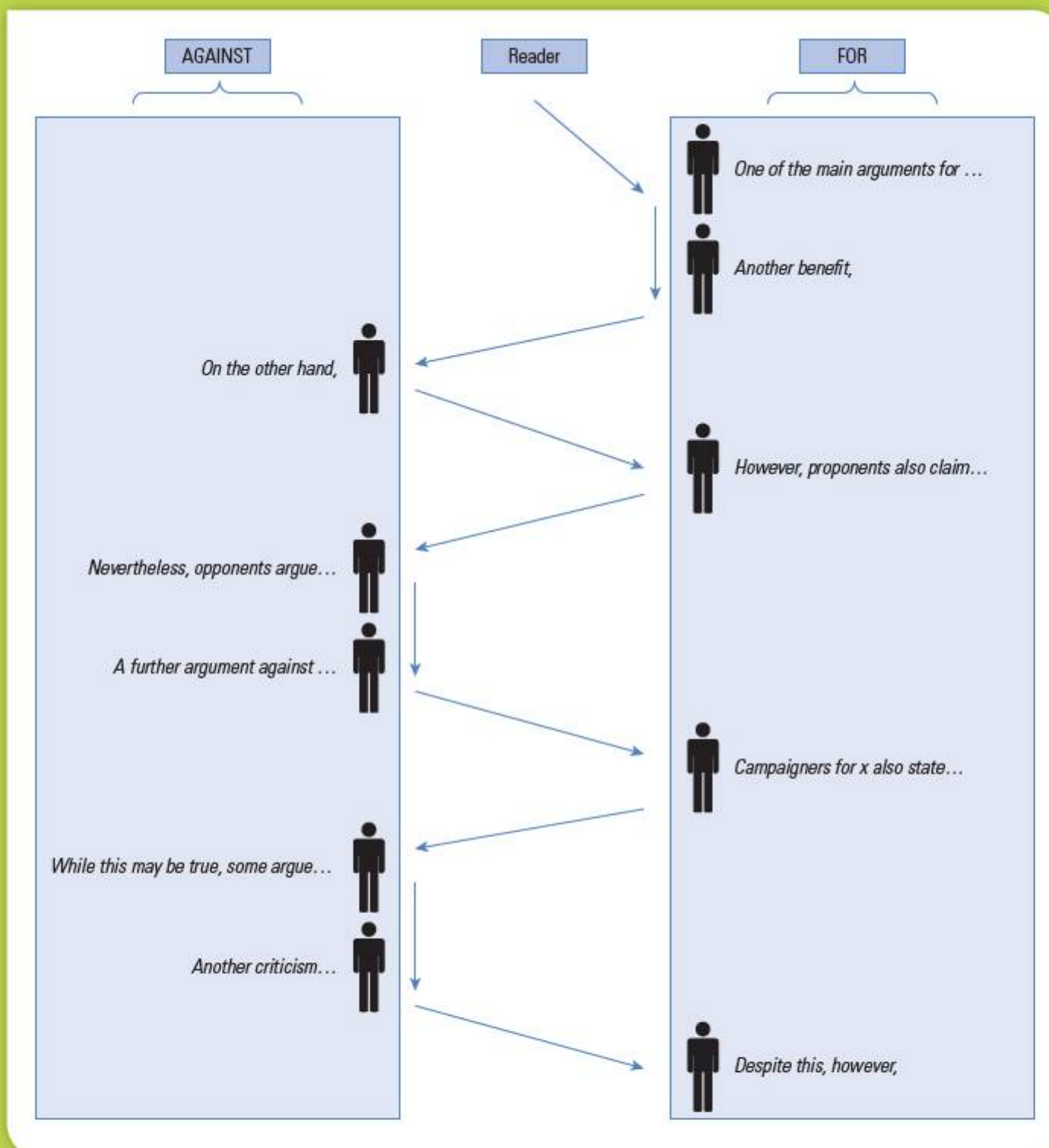
TEACHING IDEA 6

In order to develop this activity further you could do the following:

- Repeat the activity with a second student as the “reader” and reorder the cards so that the student hears all the arguments for, and then all the arguments against. A discussion could then be had on how this affected the impact of the essay.
- Stress the need for clear transitions and discourse markers in a discussion by encouraging students to brainstorm (as a group) the different transitions and sentence starters for “and” and “but” and list them in two columns on the board. Possible examples include:

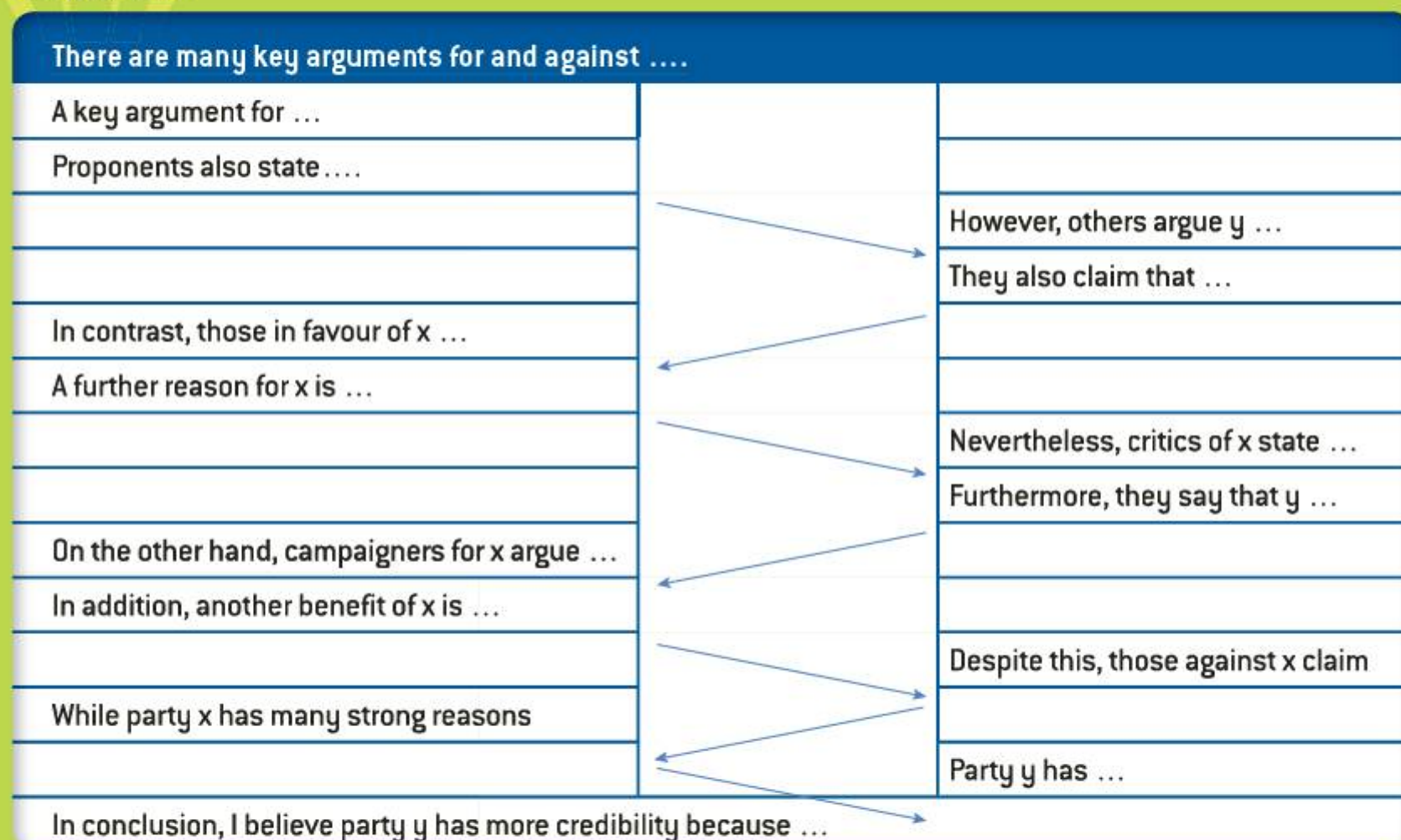
Introducing ideas	Adding to arguments	Changing direction
A key argument for ...	Another argument for / against	On the other hand, ...
The main way in which x shows ...	A further reason why ...	In contrast,
Proponents claim/argue/state/	Another way in which ...	Despite this,
Opponents claim/argue/state/	Yet another	Nevertheless,
	In addition, ...	Conversely, ...
	Furthermore, ...	
	Moreover, ...	

These could then be used by each student as transitions between their own point and that of the previous student to highlight direction of the argument. Examples are given in the diagram that follows. This gives students practice using discourse markers and transitions and helps develop their bank of possible markers they could use. Alternatively, the teacher could decide the path of the reader by reading out the relevant transition phrase from the board.



TEACHING IDEA 7

Another way to highlight the role of transitions in signaling the direction and flow of an essay is to take a discursive or argumentative text (speech, article, essay, presentation, debate, newspaper report) and get students to see if they can follow the direction simply by highlighting key discourse markers and transitions. See if they can construct a graphic representation of the argument like the one that follows:



Summary

Through activities in this chapter students have explored a range of functions of structure in communicating message and meaning. Creative and critical explorations of their own and others' texts should alert them to the impact of structural choices on a text's meaning and an audience's reception. Students should have learnt that the way in which we structure a text depends mainly on the target audience, the purpose of the text and the context, mode and medium in which it is produced. As a final reflection have them discuss the following statement:

As texts become more multimodal and intertextual in nature, the way information *and* messages are structured becomes increasingly diverse and flexible. This has significant implications for the ways in which we read and view texts and how we adapt and develop our own skills for creating, interpreting and responding to texts.

Point of view

	ATL skills	Language and Literature skills
Introducing point of view		
TOPIC 1 Narrative point of view		
Activity 1 Identify and analyse point of view	<ul style="list-style-type: none"> ✓ Draw reasonable conclusions and generalizations. ✓ Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding. 	✓ Understand and identify different points of view.
TOPIC 2 Can I trust the narrator?		
Activity 2 Poem analysis	<ul style="list-style-type: none"> ✓ Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding. ✓ Read critically and for comprehension. 	✓ Understand and identify different points of view and narrators.
Activity 3 <i>The TRUE Story of the Three Little Pigs</i> connected to an experience that you retold	<ul style="list-style-type: none"> ✓ Consider ideas from multiple perspectives. ✓ Read critically and for comprehension. 	✓ Analyze the effects of the narrator on a story and consider what perspectives have not been represented.
Activity 4 Additional practice on point of view	✓ Listen actively to other perspectives and ideas.	✓ Understand and identify different points of view and narrators.
Activity 5 Reflection activity	<ul style="list-style-type: none"> ✓ Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding. ✓ Read critically and for comprehension. 	✓ Plan effective action by bringing together different perspectives.
TOPIC 3 Bringing different points of view together		
Activity 6 Creating a mutual history	<ul style="list-style-type: none"> ✓ Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding. ✓ Read critically and for comprehension. 	✓ Plan effective action by bringing together different perspectives.

Introducing point of view

As defined in the MYP Language and Literature guide, point of view is “the particular perspective brought by a composer, responder or character within a text to the text or to matters within the text. It also entails the position or vantage point from which the events of a story seem to be observed and presented to us. When exploring this concept, students will, for example, consider positioning, voice and tone.” Given the obvious cross-over to the key concept of perspective, this chapter will focus predominantly on narrative point of view (literature), or the point of view a story is told from. It will then move into journalistic and historical point of view, still focusing on understanding the person recounting the nonfiction (language).

Each of the activities in the student book have accompanying teacher guidance/support provided in this chapter, to assist the delivery of this topic in the classroom.

TOPIC 1 Narrative point of view

Print out a visual of Bloom’s Taxonomy (Figure 8.1) as you go through this topic and record the type of thinking involved in each activity to show students visually how they have used this tool for better understanding a concept. For example, the introduction to the concept shows examples for *understanding*. Activity 1 then requires students to *apply* that understanding.

Figure 8.1 Print out Benjamin Bloom’s Taxonomy





Activity 1

Identify and analyse point of view

Answers from Activity 1 with some basic analysis:

1. 3rd person, omniscient. We “hear” the opinions of everyone in attendance at the ball. This gives Jane Austin the ability to characterize Mr. Darcy based purely on his public image, contrasting to how the public receives Mr. Bingley. It also helps to build the setting, showing the types of attributes the public (and consequently Elizabeth) wants to see in a gentleman.
2. 1st person. The pronouns “We” and “I” are used often and we view the events from the point of view of the narrator. Conrad uses first person point of view to help the reader feel the protagonist’s fear.
3. 3rd person, omniscient: We “hear” the thought of the mongoose and the cobra. This allows the reader to be both inside the house (with the cobra) and outside (with the cobra’s eggs).
4. 3rd person, objective. This example is written like a journalist, which Jack London was. We do not hear much in the way of thoughts—we only hear the sounds and see the reactions of the two characters as they are recounted by the 3rd-person narrator. This also helps to build the wilderness setting.
5. 2nd person. Ernest Hemingway speaks directly to readers, hoping to help us better survive a camping trip in the bush. He purposely chose this voice because he was intending on giving directions and inspiring people to camp on their own.
6. 1st person. We can easily see how the voice of a creepy narrator can be created quickly through first person. This was one of the first examples of a story narrated from the viewpoint of an narrator who is unreliable due to insanity.
7. 3rd person omniscient. By utilizing this point of view, George Orwell is able to foreshadow the rebellion that is to come by demonstrating when the ideas began to grow in the minds of “the more intelligent animals on the farm.” This distance allows George Orwell to better reconstruct the thinking of all of the allegorical characters, thus making his satire of Joseph Stalin and the precepts of the Soviet Union more biting.
8. 3rd person. Again, the voice of the narrator (a middle-aged English teacher) is able to be created, showing her enthusiasm with the outside world as she creates a virtual play, observing the people around her in the French gardens. Repetition and the use of exclamation points are used to show her enthusiasm, which is in juxtaposition to her lonely reality.
9. 3rd person limited. We have the 3rd-person ability to see several angles on the discussion, including Uncle Vernon’s telling facial expressions and a comedic description from J.K. Rowling as she mocks Uncle Vernon with the egg on his mustache while he asks the question about looking stupid. We then know Harry’s thoughts as he attempts to interrupt and make his argument.

TOPIC 2

Can I trust the narrator?

Again use the printed visual of Bloom’s Taxonomy as you go through this topic, and record the type of thinking involved in each activity to show students visually how they have used this tool for better understanding a concept. Activity 2 moves to the level of *analyzing* and Activity 3 requires students to *create*.



Activity 2 Poem analysis

Here are some suggested answers to the questions in this activity:

- What are the hints that Robert Browning gives us to show that the narrator is not trustworthy? Cite key quotes or lines.

There are many, but the arrogance that is shown in the quote “as if she ranked My gift of a nine-hundred-years-old name With anybody’s gift” helps to characterize the duke. The final symbol of Neptune taming a sea horse also paints the rest of the picture, as the pair go down to wed the duke to a new duchess who could await the same fate.

- What type of unreliable narrator from above do you think Ferrara would represent? Why?

The madman would be the best fit—mad with arrogance and insecurity.

- What overall effect does using an unreliable narrator have on both the poem and the reader?

The contrast between the description of a duchess who treats everyone nicely and a duke who would kill and replace her for such behavior creates the central conflict in the poem.

- How would you characterize the narrator? Do you know anyone in today’s society who has a similar character?

There are many possible answers for the student to explore here.

WEB LINKS

Shmoop does a good job of helping to analyze this poem, which your students will surely find out. Go to www.shmoop.com and enter “My Last Duchess” into the search box.



Activity 3

The TRUE Story of the Three Little Pigs connected to an experience that you retold

This activity uses the retelling of the Three Little Pigs story as an example of seeing and telling a story from another point of view, and then asks students to re-write another fairy tale opening from a different perspective. They are then asked to retell an event, from another viewpoint, they were involved in at school.

TEACHING IDEA 1

Additional teacher resources

The entire musical *Wicked* is based upon taking a well-known story (*The Wizard of Oz*) and telling it from a different point of view. John Gardner’s *Grendel* tells the story of Beowulf from the point of view of the antagonist.



Activity 4 Additional practice on point of view

In this additional practice activity, students have a chance to practice what they have learned about different viewpoints by either rewriting a section of a piece of literature from the point of view of a different character or by doing a group oral activity.

TIP

Hot seating usually works best if there are two parts: a prepared conversation between characters and an unprepared series of questions from the audience. This is also similar to the IB Diploma oral activities, which allow for a combination of organized and facilitated responses.



Activity 5

Reflection activity

Here are some suggested answers to the questions in this activity:

1. What point of view is this text written in? *3rd person*
2. What level of insight has been chosen? *Omniscient. The reader is informed of everyone's thoughts at the party, including a general consensus on the death penalty.*
3. Looking at the overall idea or premise of the story, what advantages would this point of view have in this scene? What advantage do you think this point of view will have as the story continues? *There are many possible responses, but the omniscient point of view gives the reader the viewpoint of both the lawyer and the banker and eventually allows us to see both of their reactions at the end of the 15 years, creating a unique plot twist and thus the moral of the story.*

TOPIC 3

Bringing different points of view together

The concepts so far covered in this chapter expand out into the realms of non-fiction in this topic. As this idea is developed, an opportunity is taken to demonstrate to students how bringing together different points of view to bring about collaboration can make a difference in the world around us.



Activity 6

Creating a mutual history

Activity 6 makes a point about how different points of view can affect the way people are taught in school, via the story of Pakistani and Indian students realizing that they were being given different accounts of history from biased perspectives in their history textbooks. Students read these different textbook extracts in the student book and are asked to decide which is which.

Answer: The first version is from a history textbook in India; the second from a history textbook in Pakistan.

Summary

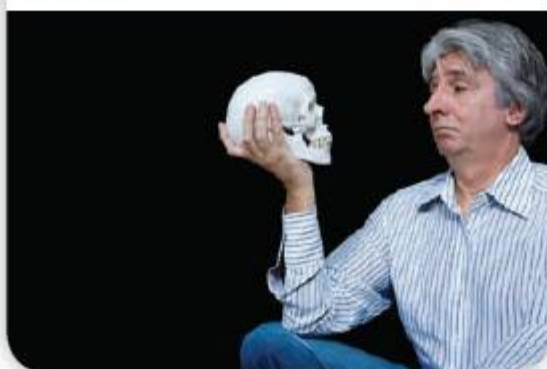
This chapter has focused primarily on narrative point of view and on the many ways that a creator can choose to tell a story. It then moved on to being able to analyze the effects of point of view on an audience and to being able to provide the necessary points of view to bring about an open dialogue towards peace in the world. Finally, the wider concept of bringing together differing points of view to bring about synergy between people was discussed, and hopefully will inspire students to take action to make a difference in their own communities.

Character

	ATL skills	Language and Literature skills
Introducing character		
Activity 1 What's in a name?	<ul style="list-style-type: none"> ✓ Consider ideas from multiple perspectives. ✓ Interpret and use effectively modes of non-verbal communication. ✓ Use and interpret a range of discipline-specific terms and symbols. ✓ Make inferences and draw conclusions. 	<ul style="list-style-type: none"> ✓ Read and view texts to explore the impact of writers' choices. ✓ Be creative and critical in exploration of characters and characterization using a range of media for different purposes and audiences.
TOPIC 1 A personal approach to characterisation		
Activity 2 Symbols and characterization—body parts	<ul style="list-style-type: none"> ✓ Consider ideas from multiple perspectives. 	<ul style="list-style-type: none"> ✓ Read and view texts to explore the impact of writers' choices. ✓ Be creative and critical in exploration of characters and characterization using a range of media for different purposes and audiences.
Activity 3 A symbol of you (creating)	<ul style="list-style-type: none"> ✓ Make unexpected or unusual connections between objects and/or ideas. ✓ Generate metaphors and analogies. ✓ Use and interpret a range of discipline-specific terms and symbols. 	<ul style="list-style-type: none"> ✓ Read and view texts to explore the impact of writers' choices. ✓ Be creative and critical in exploration of characters and characterization using a range of media for different purposes and audiences.
TOPIC 2 The role of speech in characterisation		
Activity 4 Studying speech in your own exchanges and texts	<ul style="list-style-type: none"> ✓ Give and receive meaningful feedback. ✓ Draw reasonable conclusions and generalizations. 	<ul style="list-style-type: none"> ✓ Be creative and critical in exploration of characters and characterization using a range of media for different purposes and audiences. ✓ Explore verbal and non-verbal communication through speaking and listening—drama, role-play or discussion.

Activity 5 Studying famous speeches	<ul style="list-style-type: none"> ✓ Read critically and for comprehension. ✓ Make inferences and draw conclusions. 	<ul style="list-style-type: none"> ✓ Read and view texts to explore the impact of writers' choices. ✓ Be creative and critical in exploration of characters and characterization using a range of media for different purposes and audiences.
Activity 6 Directing a scene	<ul style="list-style-type: none"> ✓ Read critically and for comprehension. ✓ Make inferences and draw conclusions. 	<ul style="list-style-type: none"> ✓ Be creative and critical in exploration of characters and characterization using a range of media for different purposes and audiences. ✓ Explore verbal and non-verbal communication through speaking and listening—drama, role-play or discussion.
TOPIC 3 Communicating character changes and development		
Activity 7 Reflecting changes in characters through images and words	<ul style="list-style-type: none"> ✓ Use and interpret a range of discipline-specific terms and symbols. ✓ Organise and depict information logically. ✓ Create original works and ideas; use existing works and ideas in new ways. 	<ul style="list-style-type: none"> ✓ Be creative and critical in exploration of characters and characterization using a range of media for different purposes and audiences.

Encourage students to focus on their own characters



Introducing character

The activities in the student book are aimed at getting students to think about how they are viewed by others and about different ways in which character is communicated. By focusing their attention on themselves as individuals and how they project themselves and are seen by others, they will be able to explore how writers create and present characters.



Activity 1 What's in a name?

This activity is designed to introduce students to the role of names in literature and beyond. You could ask them to brainstorm lists of names from texts and films they have read, which are used to communicate characters' personalities.

The student book explores an extract from Charles Dickens' *Hard Times*. However, you could substitute other texts and adapt the questions to suit.

TEACHING IDEA 1

The way characters are addressed by other characters is another aspect of characterization to explore. Using a table like the one below, ask students to list all the names and forms of address used to address them in public and private circles by friends, family and people they come into contact with. In the third column, brainstorm how the name or form of address defines their relationship with that person. The following are some suggestions for students to add to:

Form of address	Used by	How it defines your relationship with that person/people
Nickname	Family	Close, intimate, term of endearment
First name	Doctor	Informal, sense of trust
Last name	Policeman	Formal, a little distant, authoritative

Forms of address

TEACHING IDEA 2

As a good approach to understanding techniques of characterization, ask students to create a character profile of a fictional character using one of the following activities:

- Interview with the character: students interview other characters or hot seat them in role and explore what others say.
- Produce a visual image of the character's appearance based on descriptions of them by other characters or narrators.
- Write a police statement by the character, revealing their motivations for their actions.
- Draw photograph-like images of key scenes featuring the character as if taken by an eyewitness. These could be freeze-frame shots of characters acting out key scenes.
- Collate key quotations spoken by the character, with a breakdown analysis of what they said.
- A description of settings in which the character is seen and how they appear while interacting with their environment.

Alternatively, ask students to create a social media page (for example, on Facebook or Twitter) for a fictional character, incorporating aspects such as:

- Photographs—images of the character
- Friends—what sort of people would be friends with the character?
- Interests—what sort of activities would the character be interested in?
- Groups—which organizations or groups would the character be a member of?
- Updates—characters could post updates that reveal changes in their motivation, relationships and so on.

Students could post messages to the character or the character could update their status as the students work their way through the text.

WEB LINKS

The following websites offer some helpful links:

www.radioliberty.com—A website exploring symbols and their meaning.

www.suestudios.com—An explanation of geometric shapes and their symbolism.

www.vanseodesign.com—An explanation of shapes and their symbolism.

itools.com—A good place to find idioms and expressions that draw on symbolism and associations of different words. Click on "Language" and then "Cambridge International Dictionary of Idioms".

TOPIC 1

A personal approach to characterisation

The student book explores the concept of symbols and symbolism, using the idea of peeling an onion when exploring different layers of meaning in text analysis.

One thing that can help explain how symbols evolved is The Elizabethan Great Chain of Being. Exploring this sense of order can be helpful in seeing how some symbols came into being.



Activity 2

Symbols and characterisation—body parts

The main focus of this activity is on an extract from *Reading in the Dark* by Seamus Deane. Students are asked to read the extract, paying particular attention to the writer's use of imagery and symbolism, and his focus on body parts (feet) and then answer the questions that follow.



Activity 3

A symbol of you (creating)

In this activity students are asked to design a symbol that represents them. What follows are some sample questions you could use to help prompt students' thinking:

- **Colours**—how might these show different aspects of your personality? Research some common associations with different colours. Red, for example, could symbolize danger or passion, whereas white might symbolize innocence, purity or enlightenment. In some cultures white is also connected with death.
- **Shapes and angles**—think how shapes can be used to represent you as a person. Hard or soft edges and points could reflect different aspects of your personality. Common shapes like circles, squares, rectangles and triangles have common associations. For example, squares and rectangles represent qualities such as conformity, order, stability and trust. Right angles represent logic and rationality.
- **Layout and organization**—how will you use perspective within your symbol (for example, foreground and background) to highlight more prominent aspects of your personality?

Once students have designed and produced their symbol, have them produce a rationale explaining their selection of objects, shapes, colours and other elements and how these symbolise or reflect their character and personality. They could organize their thoughts under a simple chart, such as the one below:

Aspects of my character and personality	Elements of my symbol which represent these and how

TOPIC 2

The role of speech in characterisation

This topic links well with activities carried out in Chapter 2, which explore spoken language and some of its functions. It is important to stress to students that what a character does not say (gaps, silences, implied meanings) is just as important to study as the verbal cues in their communication and that the two are inextricably linked.



Activity 4

Studying speech in your own exchanges and texts

This role-play activity requires careful planning and preparation. When completing the planning table, tell student A to be as specific as possible when thinking of the type of language they will use. To help direct their thinking, show them the table that student B will be using, which outlines various aspects of language they should consider.

TEACHING IDEA 3

In preparation for this activity it may be a good idea to clarify some terms with students. A quick exercise like the one that follows might be helpful for them.

When using these speech functions, we modify our communication using modality—by expressing degrees of probability, usuality, obligation and inclination and ability along a positive–negative continuum.

- **Usuality**—the frequency with which something happens or is true. ALWAYS/NEVER
- **Probability, possibility or certainty**—the likelihood of something happening or being true. IT IS/IT ISN'T
- **Obligation or necessity**—the need for things to be done or to be a certain way. DO IT/DON'T DO IT
- **Inclination**—a person's willingness or inclination to do something. DO IT/DON'T DO IT

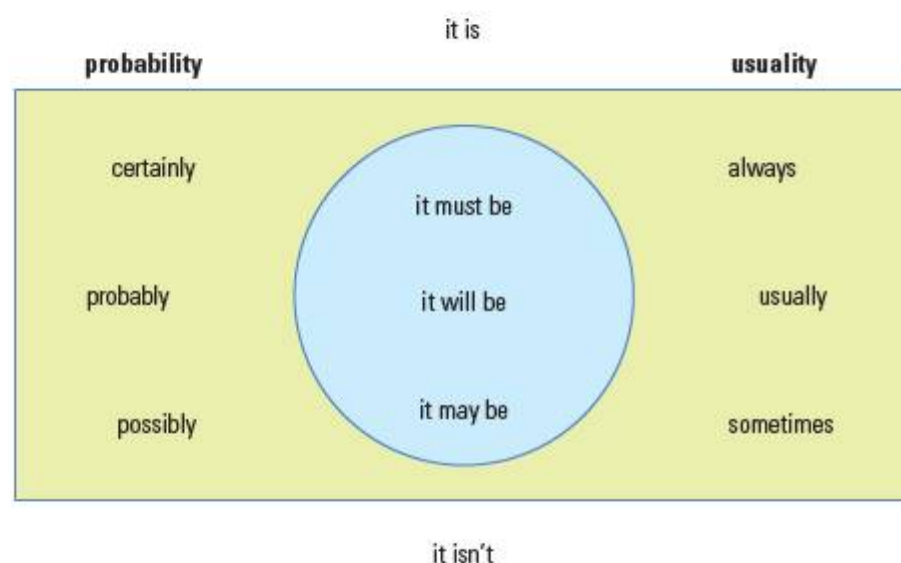
Arrange the following language elements (verbs, adverbs, adjectives and nouns) along a continuum from least to most in terms of degrees of each quality. You could do this on paper or create a physical continuum by each selecting a phrase or word and standing in position along a wall of the classroom. Alternatively, organize the elements into a table like the one below, according to degrees of each quality: high, medium and low.

	Continuum	Language elements expressing degrees (verbs, adverbs, adjectives and nouns)
Certainty —the likelihood of something happening/being true	It is/it isn't	might, must, probably, possibly, certainly, perhaps, maybe, sure, positive, certainly, possible, impossible, certain, chance, likelihood, possibility, certainty, will, could, may, suggests, think, believe
Usuality —the frequency with which something happens or is true	Always/never	sometimes, always, never, usually, often, rarely, seldom, occasionally, frequent, unusual typical, rarity, common, uncommon, all the time, (not) at all, at times, now and then, not often, almost everyday
Obligation —the necessity of doing things in, or of things being, a particular way	Do/don't	should, must, recommend, suggest, will, required to, ought to, necessity, demand, compel, obliged to, obligation, requirement, expectation, force to, command to, suggestion, recommendation
Inclination —the willingness of someone to do something	Do/don't	Must, may, have to, might, determined to, keen to, willing to, willingness, keenness, determination

High	Medium	Low
Speech functions/modality		

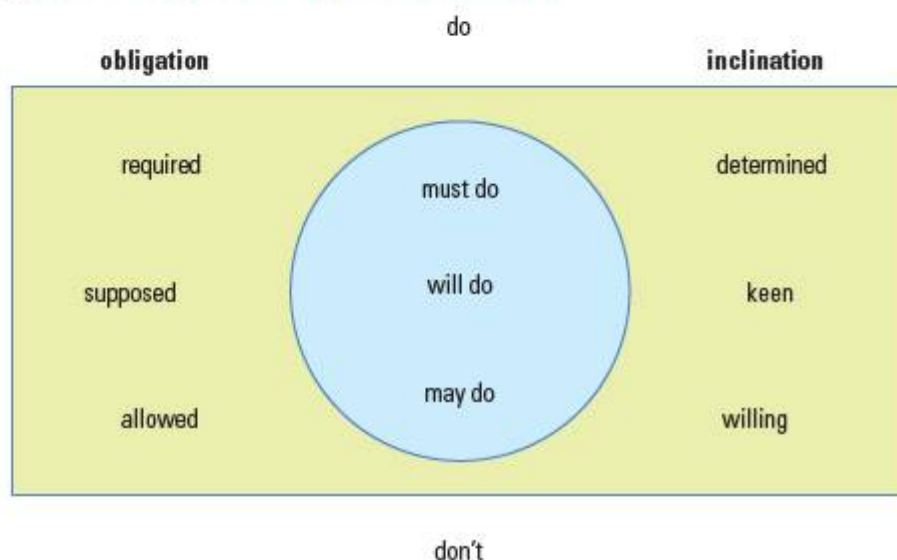
When asking questions or making statements we express degrees of probability or usuality:

Figure 9.1 Degrees of probability or usuality



When giving commands we express degrees of obligation or inclination:

Figure 9.2 Degrees of obligation or inclination



Follow up questions:

- How does our use of modality affect the message we communicate to a recipient?
- Why and when might we use modality in our communication? Think of examples in your own spoken and written communication in a school context.

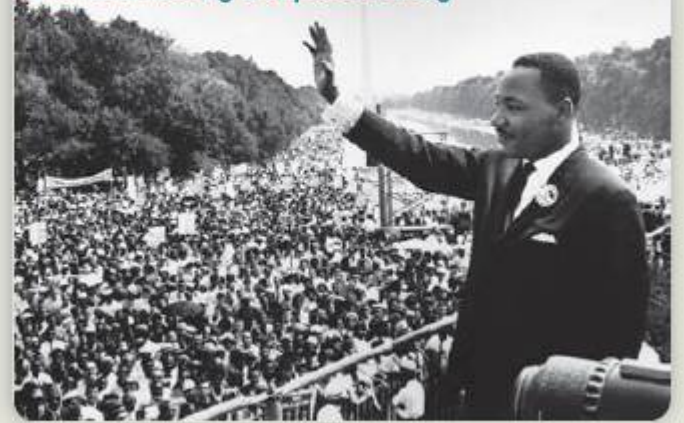
It may be helpful for students to record their phone calls from Activity 4 to allow them to listen again and analyse in more depth the type of language they used when completing the table.



Activity 5 Studying famous speeches

One way to help focus students on the role of verbal and non-verbal communication is to first give them a written copy of the suggested speeches and then allow them to watch videos of their delivery. Seeing the speeches as they were performed will allow the students to explore in detail aspects of delivery and elements such as pace and stress. It will also provide a good lead in to the next activity.

Martin Luther King's speeches were written and delivered clearly and persuasively



TEACHING IDEA 4

Have students write their own speech or Ted talk on an issue close to their own hearts. Get them to focus on ways in which they can use a range of rhetorical devices to create a very personal and powerful message.

WEB LINKS

Got to www.ted.com and enter "The secret structure of great talks" into the search box.

This talk explores a common structure for speeches



Activity 6 Directing a scene

Placing students in the role of director forces them to experience first-hand the creative process and the writer's job of making conscious choices about how to present a character and considering the impact of those choices.

CHAPTER LINKS

See Activity 7 in Chapter 11 for further ideas about directing a scene.

TEACHING IDEA 5

Either before or after completion of this activity, have students analyse a range of key speeches and dialogues in texts they are reading. The following is a useful table to help guide their explorations:

Verbal/linguistic features that give clues to relationships

1. Forms of address—show relationships and mood between characters:

- Formality—inferior position, needing a favour, trying to persuade
- Informality—friendly, on equal terms, familiar, intimate relationship

2. Subject matter:

- Who dictates this? (Shows who is in control/has authority)
- Attempts to change the subject may show efforts to undermine someone or discomfort with the topic or situation

3. Turn-taking:

- Shows authority—wresting back control of the conversation
- Shows agreement—interruptions to agree with a point of view
- Attempt to distract attention by interrupting and diverting attention from current topic

4. Domination of the discussion

- Identifying who dominates a discussion will tell you who is in control of the situation and occupies a position of authority.

5. Statements, questions, exclamations and commands:

- Statements—confident, assertive, independent
- Questions—doubt, fear, panic, anxiety, confusion
- Exclamations—fear, anger, shock, surprise, joy, an attempt to distract
- Commands – authoritative, attempt to gain/assert control

6. Rhetoric (repetition, heightened language):

- Repetition or patterns of language—creates emphasis of ideas, for example, or a character's efforts to persuade
- Emotive language—reveals a character becoming upset, trying to persuade another

Non-verbal paralinguistic cues

7. Gestures:

- Reveal connection between characters—intimate, threatening, secret, subtle

8. Posture and stance:

- Aggressive or confrontational—facing or turning away from someone
- Passive, submissive
- Look at who holds the higher/lower position. Or are characters on a physically equal footing?

9. Movement:

- Are movements threatening or passive?
- A lack of movement (stasis) may reflect a character's state of mind.
- Do movements contradict language?
- Look where characters move when they discuss certain topics. Is there a place they feel more comfortable?

10. Facial expression:

- A key clue to a character's emotions
- Look especially at when characters try to hide their emotions

11. Lighting:

- A key factor in creating mood—look at how lighting directs your gaze on stage
- Bright lights can symbolize truth, revelation, interrogation
- Dark lights can symbolize a character's attempt to hide things or a preference for secrecy
- Look at which characters enjoy the limelight and which prefer the shadows
- Look for changes in lighting as signals to change in mood, action or a character's behaviour

12. Sound effects:

Help set mood. Any sounds associated with any characters? Look for patterns and shifts/changes

13. Props:

- They can be symbolic. Any props associated with certain characters? How are they highlighted by playwright?

14. Costume:

- Dress reveals much about a character. Do they attempt to hide anything?
- Are clothes in need of mending or fixing—might suggest problems in their lives that need attention?
- Look for changes in costume to signal changes in characters' attitudes or relationships.

Analysing verbal and non-verbal cues

TEACHING IDEA 6

Having planned their own scenes, you could ask students to go into role and perform them. To help students adopt the persona of a character and produce a convincing portrayal, direct them to Uta Hagen's nine questions.

Uta Hagen's nine questions

- Who am I? (Name, likes, dislikes, ambitions, beliefs, enemies, friends)
- What time is it? (Century, year, season, day, minute)
- Where am I? (Country, neighbourhood, room)
- What surrounds me? (Animate and inanimate objects)
- What are the given circumstances? (Past, present, future and events)
- What is my relationship? (To events, characters and things)
- What do I want? (Character's objectives)
- What's in my way? (Obstacles preventing character from achieving their desires)
- What do I do to get what I want? (Action: physical/verbal)

WEB LINKS

The following are useful websites for exploring character analysis through drama:

sites.pittsgrove.net—enter "Uta Hagen's 9 questions" into the search box.

www.gyford.com—enter "Respect for Acting" into the search box.

tedb.byu.edu—click on "Lesson Plans" and then "Advanced improvised scenes".

TOPIC 3

Communicating character changes and development

The aim of these activities is to explore the idea that characters in a text often develop and grow. Visually charting these changes is a helpful way for students to explore how events and interactions can change a character.



Activity 7

Reflecting changes in characters through images and words

This activity offers students options as to how they portray character changes within a text. Students can either produce:

- Option 1: A character web
- Option 2: A description of a character's mind as a room

OPTION 1 Using a character web to explore connections

This activity could be completed as a pair or group exercise, with groups of students exploring the same text. The different organization of their charts and character groupings will make for interesting discussion.

- 1 You could explore with students the extent to which minor characters should be included in the web, looking at the role they play in terms of developing character, plot and theme. Have students argue for or against the inclusion of minor characters based on the characters' roles and their significance in developing these areas.
- 2 How characters are grouped will depend on how students decide to organise their characters' relationships. The student book offers some options (financial, emotional, family, professional, friendships) but you can ask students to think of others. Exploring relationships will make for interesting discussion.
- 3 It is important to keep descriptions brief. Students need to work on writing succinct summarizing boxes. Encourage students to focus on interpretative as well as factual descriptions of their personality. As a class they could brainstorm possible elements they should include (for example, behaviour, personality, key position and role).
- 4 This is the most important part of the web since the lines explaining relationships are the central means by which students will communicate changing relationships in the text. Before students begin creating their charts, ask them to brainstorm, in small groups, other ways of presenting relationships visually.

OPTION 2 The character's mind as a room

Stage 1 of the unit planner

Key concept	Related concept(s)	Global context
Connections	Characterizations, audience imperatives, self-expression	Identities and relationships
Statement of inquiry		
Creative explorations of a character can help build understanding about connections between the text, its creator and the audience, and the impact of choices made by writers on a reader or viewer.		

The student book presents aspects of the room for students to consider. You could extend this by suggesting further aspects, such as location of the room or perspectives and views from its windows.

Students should produce a rationale explaining their choices and how they help communicate changes in the character and their relationships. It should explain:

- how details of setting, symbols, colours and other aspects communicate character and relationships between characters
- how changes to a range of elements in the room communicate shifts in the character's personality, behaviour and relationships with other characters
- how aspects of the room communicate a character's shifts in mood.

The rationale could be delivered orally as part of a presentation or presented as a piece of written work. To help guide students' thoughts, ask them to consider this question:

- How does the external environment reflect the internal mindscape of the character as they change and develop through the text?

Activity assessment

If you choose to assess students on these tasks, you could use Criterion C.

The task-specific descriptor in the top band (7–8) should read that the student is able to:

- produce texts that demonstrate a **high degree** of personal engagement with the creative process; demonstrate a high degree of insight, imagination or sensitivity and **perceptive** exploration of and critical reflection on new perspectives and ideas
- make **perceptive** stylistic choices in terms of linguistic, literary and visual devices, demonstrating **good** awareness of impact on an audience
- select **extensive** relevant details and examples to develop ideas with **precision**.

Summary

Through the activities in this chapter students have explored character from a personal and creative perspective. The diversity of products that emerge from these activities will remind students that fictional characters and the means by which writers present them are both complex and varied.

As a final activity to explore the effectiveness of these approaches, ask them to consider this question:

What are the dangers of merging the boundaries between fiction and reality?

Theme

	ATL skills	Language and Literature skills
Introducing theme		
TOPIC 1 Theme in video		
Activity 1 Making your own video	✓ Create original works and ideas.	✓ Media/video. Appreciate the importance of camera angle in making effective videos. ✓ Media/video. Know other essential skills in video making.
TOPIC 2 Theme in literature		
Activity 2 Exploring theme in <i>Animal Farm</i>	✓ Use critical-literacy skills.	✓ Appreciate how a work of literature will have many different readings, each one emphasizing a different theme. ✓ Understand that to support a reading of a text, we must present evidence in order to demonstrate its validity.
TOPIC 3 Theme in propaganda		
Activity 3 Seeing through the tricks of propaganda	✓ Use critical-literacy skills.	✓ Be a critical reader, listener and viewer; this is essential if we wish to avoid being manipulated by texts.
Activity 4 The task	✓ Present information in a variety of formats and platforms.	✓ Understand texts have values within them that we may agree with, or may clash with our principles. ✓ Understand that to support a reading of a text, we must present evidence in order to demonstrate its validity.

Introducing theme

This chapter begins with an activity that requires students to consider the theme they have chosen and their audience. It then moves to the work of others, first in literature and then in language. While exploring the texts of others, there are many resources in Chapter 14 that may also be of help to the students.

TOPIC 1

Theme in video

There is one main activity in Topic 1 of the student book. It requires students to make their own video and takes them through the various aspects of video production that need to be considered.



Activity 1 Making your own video

Stage 1 of the unit planner

Key concept	Related concepts	Global context
Perspective	Context, point of view, purpose, style	Personal and cultural expression
Statement of inquiry		
In order to create a video on a specific theme it is essential to pay close attention to the techniques that convey meaning to the viewer as these will sharpen the impact of your subject matter.		

The teacher should ensure that the class is familiar with the resources in the student book about colours, camera angles and so on. Though the design cycle is part of the activity on making the gamebook in Chapter 4, it is not used in making the video in this chapter. If you wish to use the design cycle, here is a suggestion for how to do it with video making. The stages that follow could be used as the template for handouts that students fill in with their own answers.

Investigate and evaluate videos

Have your students analyse, individually or in pairs, one or more student-made videos from a video streaming website. You may wish to select the videos beforehand, or allow the students to find them themselves. Have the students consider the following:

- Choose four camera angles used and explain the impact each had.
- Choose two sound/music effects used and explain the impact each had.
- Choose two light/shadow effects used and explain the impact each had.
- Choose a symbolic/colour effect used and explain the impact each had.
- Did the video use a narrator and/or characters? How well-developed were they?
- Which parts of the video were well done? Why?
- Which parts of the video were disappointing? Why?
- What was your overall opinion of the video? Justify your opinion with examples.

Plan and create

Students should then plan their video. You should discuss their ideas with them before they begin shooting.

Create and present

Unless students have made videos before, a lot of formative work will be needed. Patience will be required by all! One aspect that is only mentioned briefly in the student book is editing. Luckily, with the wide availability of editing programs, the old tape and scissors approach is no longer necessary. Some programmes are freeware, others are trialware and others require purchase. Do a search for “comparison of video editing software” in order to help you make your choice.

Evaluate

The survey questions approach (similar to that used in Chapter 4) would be useful here to inform an evaluation.

TOPIC 2

Theme in literature

The topic of theme in literature is explored through the novel *Animal Farm*. Note that this is a short novel and reading the whole text is recommended over reading the extracts, as long as time permits. If you decide to only explore the extracts, make sure that the students are familiar with the background material suggested in the student book so that they have the necessary context to understand the themes of the novel.



Activity 2

Exploring theme in *Animal Farm*

Stage 1 of the unit planner

Key concept	Related concept(s)	Global context
Perspective	Context, point of view, purpose, style	Orientation in space and time
Statement of inquiry		
In literature there are a wide range of themes that can come out of a work. Each different reading will emphasize a different theme.		

Answers to questions in the student book.

There are three questions accompanying the extract that begins “Man is the only creature that consumes without producing...”

This is a simple comprehension exercise with all the answers found within the text.

There are six questions that go with the extract that begins “Mr. Pilkington was about to spring some carefully prepared witticism...”

The responses should include the following:

- Pilkington is given “various chins” by the author. What does this mean? What effect is created by this and by further giving the pigs and humans three to five chins?
Students should be able to focus on how the negative physical description matches Pilkington’s moral corruption.
- Napoleon announces that he is changing the name of Animal Farm back to the previous name, Manor Farm. What do you think he means by doing this?
Students should be able to discuss the pigs’ desire to be accepted by the humans and their abandonment of the other animals.
- What is the symbolic effect of having both Mr Pilkington and Napoleon playing the ace of spades card at the same time?
Responses should focus on how both pigs and humans are being displayed as dishonest and are as bad as each other; there is no difference between them.
- What effect is created by having the pigs and humans look similar?
The response should be similar to question c.
- In what way could this be said to be an optimistic ending to the novel?
The discussion here should focus on how the other animals (those except the pigs and dogs), have finally seen their leaders for what they are.
- In what way does this ending contradict the first reading given of the novel?
The first interpretation seeks to focus on and condemn the pigs’ corruption. The problem with this reading is that throughout the novel, Orwell compared Animal Farm to its human neighbours. The contradiction with the first reading is that Orwell is not just condemning the rottenness of the pigs, he is showing how terrible they have become by portraying them as being just as bad as the humans.

TIP

Another interesting resource is the 1999 film version of *Animal Farm*. It is not necessary to watch the whole film, just the ending. The director has managed to produce a very different interpretation.

TEACHING IDEA 1

Other parallel resource that can be used to bring out the idea of theme as an icebreaker are the fables. Here is one from Aesop:

A Horse and an Ass were travelling together, the Horse prancing along in its fine trappings, the Ass carrying with difficulty the heavy weight in its panniers.

"I wish I were you," sighed the Ass; "nothing to do and well fed, and all that fine harness upon you."

Next day, however, there was a great battle, and the Horse was wounded to death in the final charge of the day. His friend, the Ass, happened to pass by shortly afterwards and found him on the point of death.

"I was wrong," said the Ass.

Have students discuss their interpretation of the message of the fable. James Thurber has also written many fables that could be used.

The horse and the ass



TEACHING IDEA 2

Another resource that reworks *Animal Farm* is the hip hop song *Animal in Man* by dead prez. However, a warning before you use it, the song contains strong language. Use with discretion.

This resource can be used after the fable has been read. Get the students to explore how dead prez keep some elements of the original work, rename the characters, and furthermore change the message. We cannot publish the song here, so get the students to look up the lyrics online and then have them consider the questions:

- Why do you think the farmer is named Sam?
- Explore the meaning if the farmer is "Uncle Sam".

WEB LINKS

The official dead prez video can be found online. Go to www.youtube.com then search for: "Animal in Man", though again, remember the strong language.

The official video uses a series of images from the 1954 cartoon version of the fable.

For a discussion of the theme of the song go to songmeanings.com and search for: "Animal in Man."

WEB LINKS

Misinterpreting, altering or reinterpreting theme

An interesting story about how *Animal Farm*'s theme was altered as it was turned into Cold War propaganda can be found online.

Go to www.theguardian.com then search for "The cartoon that came in from the cold".

This can be used to show that the power of interpretation lies with the reader and that those in power have the resources to impose their preferred theme/narrative on society.

TOPIC 3

Theme in propaganda



Activity 3

Seeing through the tricks of propaganda

Stage 1 of the unit planner

Key concept	Related concept(s)	Global context
Perspective	Context, point of view, purpose, style	Orientation in space and time
Statement of inquiry		
Propaganda seeks to develop one theme and to downplay or to cancel out other readings of the situation. Through being critically aware, knowledgeable and observant we can avoid being manipulated by propaganda.		

The key idea to keep in mind in this activity is that propaganda seeks to impose one narrative and to suppress other ways of seeing events. The shades of grey, which represent a more nuanced way of seeing protagonists in a dispute, are abandoned, so that one side represents good and the other the forces of darkness. One question to keep asking students is:

What part of the story is not being told?



Activity 4

The task

There are many resources to further explore propaganda, which could help students when they create their own political or propaganda campaigns in this activity. Some are given in the web links box shown.

WEB LINKS

There is a collection of World War Two propaganda posters, such as this one, in the US National Archives at www.archives.gov/education. Search for "Powers of Persuasion".

Similarly, there are more resources at www.nationalarchives.gov.uk. Search for "the art of war".

The website medialiteracyproject.org has many useful resources, though a number of them apply more to advertising than to propaganda.

Figure 10.1 Students could explore the use of humour and satire in this poster.



Work on analysing propaganda is closely linked to Chapter 14 and the skills there on commentaries or textual analysis.

The current news also tends to provide great resources for propaganda. At the time of writing the revelations of Edward Snowden as to the extent of spying programmes on the citizens of the USA and the UK (and elsewhere too) by their own governments is generating some fascinating debate. For example, exploring the use of humour and satire in the following poster could produce a rich discussion of theme:

Summary

As noted previously, Chapter 14 has many resources that will help students analyse texts critically.

All countries wish to present their actions as shining examples of goodness to their citizens; however, history shows us that there have been many shameful incidents in the past, and this should encourage us to think critically about the present. Some of the best propaganda will be around news stories breaking at the time you are covering this chapter. They may be a better choice for you. Today, many newspaper articles and editorials seek to also impose a narrative on an event so they are little more than thinly disguised propaganda. Such material could also be selected for an activity like this.

Setting

	ATL skills	Language and Literature skills
Introducing setting		
TOPIC 1 The role of setting in communicating character		
Activity 1 Consider your settings	<ul style="list-style-type: none"> ✓ Give and receive meaningful feedback. ✓ Draw reasonable conclusions and generalizations. 	<ul style="list-style-type: none"> ✓ Speak and listen for a range of purposes.
Activity 2 A room with a view	<ul style="list-style-type: none"> ✓ Consider ideas from multiple perspectives. ✓ Draw reasonable conclusions and generalisations. ✓ Make connections between subject groups and disciplines. ✓ Interpret and use effectively modes of non-verbal communication. ✓ Collaborate with peers and experts using a variety of digital environments and media. 	<ul style="list-style-type: none"> ✓ Interpret and analyse visual texts. ✓ Speak and listen for a range of purposes.
Activity 3 Exploring rooms in literature	<ul style="list-style-type: none"> ✓ Read critically and for comprehension. ✓ Consider ideas from multiple perspectives. 	<ul style="list-style-type: none"> ✓ Analyse and produce creative and analytical responses to texts.
TOPIC 2 Exploring the role of setting in establishing context		
Activity 4 Judging a book by its cover	<ul style="list-style-type: none"> ✓ Read critically and for comprehension. 	<ul style="list-style-type: none"> ✓ Interpret and analyse visual texts.

Activity 5 Swapping settings—exploring setting through drama	<ul style="list-style-type: none"> ✓ Collaborate with peers and experts using a variety of digital environments and media. 	✓ Analyse and produce creative and analytical responses to texts.
Activity 6 Exploring settings in non-literary texts—advertisements	<ul style="list-style-type: none"> ✓ Use a variety of media to communicate with a range of audiences. ✓ Recognize unstated assumptions and bias. ✓ Consider ideas from multiple perspectives. 	✓ Analyse and produce creative and analytical responses to texts.
TOPIC 3 The function of setting in creating mood and atmosphere and communicating theme		
Activity 7 Staging a scene—drama diorama	✓ Interpret and use effectively modes of non-verbal communication.	✓ Analyse and produce creative and analytical responses to texts.
Activity 8 Creative writing based on setting	✓ Read critically and for comprehension.	✓ Analyse and produce creative and analytical responses to texts.
Activity 9 Planning a piece of writing based on setting	✓ Write for different purposes.	✓ Analyse and produce creative and analytical responses to texts.
Activity 10 Appealing to the senses	✓ Read critically and for comprehension.	✓ Analyse and produce creative and analytical responses to texts.

Introducing setting

The student book is organized to explore the different functions of settings. It focuses on three essential ideas:

- The role of setting in communicating character
- The role of setting in establishing context
- The function of setting in creating mood and atmosphere, and developing themes

The activities comprise a blend of analytical and creative exercises that explore students' creativity when responding to setting and its functions in a range of texts.

Although creativity is the key concept for this chapter, students should also consider the concept of communication, in particular the way we communicate meanings in texts through the use of setting. Students should also think about the relationships between text, creator and audience and how these are considered when producing and analysing texts.

The related concept of setting is explored here in terms of its function in literary texts, mainly drama, prose and poetry, but the chapter in the student book also explores setting in non-literary texts in the form of advertisements. Other non-literary genres could also be explored, such as asking students to consider the different ways in which a travel brochure and a descriptive passage from a novel communicate setting according to their different purposes.

TEACHING IDEA 1

As a lead-in to the activities, ask students to consider their immediate context, the classroom, and its impact on them as individuals. This will help focus their minds on the role that setting plays in shaping their own lives, but also in terms of how viewers and audiences can interpret its function when analysing fictional characters and contexts.

They could think on a range of levels, in terms of:

- culture
- a historical point in time
- a geographic location.

How do all these factors affect the way students interpret what they are reading or the students' development as people?

They could consider how someone looking in on their environment might interpret it in terms of:

- the physical space and its organization—who is sitting/standing? Where is the focus of attention? Is there freedom of movement?
- themselves and their behavior and reaction to their teacher and peers. How different might an observer's response be if they were to see students in another class, playing a team sport or at home.

More broadly, they could consider:

- the impact of their geographic location (country, city, time and place) on their personality and learning
- the impact of their cultural context (the country in which they are studying, the type of school they are in) on their learning
- the impact of the contemporary historical moment on their interpretation of events. Perhaps they are reading a text and relating it to events in the media or the news, or to events that are relevant to society today and which may not have been an issue when the text was written.



DIPLOMA PROGRAMME LINKS

The last two bullets consider the cultural and historical setting and context of the text, something that students will be asked to do in the Diploma programme courses.

TOPIC 1

The role of setting in communicating character

There are three activities covered in Topic 1. The first two look at setting from the students' own perspectives and the third talks about room settings in literature.



Activity 1 Consider your settings

This activity can be done individually or pairs. It explores two key ideas:

- To what extent are we shaped by our physical surroundings?
- To what extent do our physical surroundings reflect our personality?

A good way to introduce the activity is within the context of school, asking students to think about how they act when taking part in different activities and classes. They could use these questions as prompts:

- How do you appear to different people in different settings?
- How are you different in a range of public settings?
- How are you different in a range of private settings?
- Are there settings your friends, relatives or teacher might be surprised to see you in (acting on stage in school, playing in a band)?

Students could reflect on the factors in each environment that impact on their behaviour and actions, as well as how they may appear differently to different teachers.

Students can consider their own settings.



TIP

Before completing the table in the activity perhaps ask students to brainstorm what aspects within different settings affect their attitudes and behaviour. You could start them thinking by suggesting aspects such as:

- Lighting—the impact of natural or manmade light, or lack of light
- The spatial organization of the environment
- The number of people present
- Colours and their impact on students' moods
- The view or outlook from the space
- The furniture
- Temperature

Once they have compiled a list of factors, they could think about what kinds of environment they prefer and why this may be so. They could also explore whether this changes at different times of the year.



Activity 2 A room with a view

This activity, which will require up to two classes, draws on students' own settings to explore how their surroundings, in particular private spaces, reflect their personality, motivations, beliefs, ambitions and interests.

If it is hard for students to photograph their rooms, they could bring in five objects from their room which they feel define them. Another option is to ask them to find magazine images of rooms of famous people, or images of rooms from interior design magazines.

Using visual images of their rooms, students could be asked to think about the visual composition of the photographs or images in terms of how the shots:

- communicate the overall appearance of the room
- create a focus on certain aspects of the room
- incorporate colours, shadows and/or lighting, and the impact of these elements
- draw attention away from certain aspects of the room.



CHAPTER LINKS

The activity in Chapter 9 that looks at representing a character's mind as a room offers further ideas that can be used to develop this activity into a presentation or creative piece of writing.



Activity 3 Exploring rooms in literature

Having taken photographs of their own rooms in the previous activity, students are asked to consider how writers have used rooms in literature to develop character. A number of suggestions for texts and extracts are made in the student book and sample questions on Mrs Mallard's room in "The Story of an Hour" are also included. The extracts provide ample opportunity for analysis of the symbolic function of setting in developing characters, mood and themes. You could also ask students to find their own extracts from texts.

- The Crooks' room and the bunkhouse in *Of Mice and Men* by John Steinbeck
- The rooms inhabited by Torvald and his family in Henrik Ibsen's play 'A Doll's House'
- Mrs Mallard's room in Kate Chopin's short story "The Story of an Hour"
- Miss Havesham's room in *Great Expectations* by Charles Dickens
- Gregor's room in Franz Kafka's *Metamorphosis*
- Bilbo Baggins's room in *The Hobbit* by J.R.R. Tolkien
- "The Yellow Wallpaper" by Charlotte Perkins Gilman
- Frankenstein's laboratory in Mary Shelley's *Frankenstein*
- The poem "Mr Bleaney" by Phillip Larkin

The following are prompt questions students could use with these texts and extracts:

- How does the room communicate the personality and lifestyle of its inhabitant in terms of its appearance and objects within it?
- How does the description of the room create a sense of place?
- To what extent are the rooms symbolic of the characters and their ambitions, motivations, status, roles and relationships?
- How do the rooms reflect changes in the characters, or a lack of change?
- How do the rooms highlight protagonists' relationships with other characters?
- How do the rooms communicate changes in plot, mood and atmosphere?

TEACHING IDEA 2

With any of these extracts, or others of their own choosing, students could use the same prompts asked about their own rooms in Activity 2 (in the student book) to develop their analysis of how setting is used as a tool to communicate characters and their relationships, mood and atmosphere, and even themes, issues and ideas within the text. You could also ask students to come up with the prompt questions, using as a basis the analysis they conducted of their own rooms.

TOPIC 2

Exploring the role of setting in establishing context

The purpose of these activities is to get students thinking creatively and critically about the role of setting in communicating the cultural, historical, political, economic, geographic and other contexts within a text. Students are asked to examine how these elements are highlighted in a text and to produce creative, engaging explorations of the impact of these contexts on a text.

DIPLOMA PROGRAMME LINKS

To add context to students' explorations of setting, make links to the Diploma language and literature course, where students are asked to explore the changing historical, cultural and social contexts of a text and its impact on the text's production and reception.

Diploma students consider questions such as:

- What historical events may have influenced the ideas in the text?
- How did political, social and economic events of the time influence the author and ideas he or she explores in the text?
- Explore how a reader's interpretation of a text is affected by factors such as:
 - the reader's education, background, values and experiences
 - different critical interpretations of the text
 - the current political and cultural context
 - the current historical and geographic context.

They also consider questions such as:

- What impact does setting have on your understanding of the central ideas or themes presented in texts you have read?
- What do you think of the assertion that the meaning of a text is fixed and does not change over time?
- To what extent do texts you have studied reflect the spirit of the time and also challenge it?
- How can we explain the continued interest in a particular work in different contexts and at different times?



Activity 4 Judging a book by its cover

This activity encourages students to explore the way setting is used to establish the context of a text, as well as other aspects, such as plot, characters and relationships, symbols, themes and ideas, and mood and atmosphere. It works well on texts that have been in existence for a number of years and which have a range of covers, editions and productions.

TIP

Depending on the text, students could look at a range of aspects to help them explore context:

- The cover
- The blurb
- Photographs of different stage or screenplay productions
- Posters advertising different film or stage productions
- Stills from film or stage versions
- DVD covers

TEACHING IDEA 3

Have students design their own covers for a text in which they highlight various aspects of setting and its role in communicating aspects of character, mood, theme, plot and symbols. They could design one or more covers for a text, each exploring different aspects. The following prompt questions could be used to guide their thinking:

- Will you choose to portray a key scene or moment?
- Will you identify key symbols or images from the text?
- How will you portray the physical location, if at all?
- How will you incorporate colours to communicate the mood and atmosphere of your text?
- How will you communicate your characters' relationships to their surroundings?
- What, if any, contemporary elements might you include and how will you communicate them?

Having designed the cover, have students write a blurb for the back that communicates aspects such as:

- The key conflict (without giving away too much about the plot or outcome)
- The key characters and their relationships
- The setting, in terms of time and place
- The message or main idea of the text



Activity 5 Swapping settings—exploring setting through drama

The student book uses the opening scene of *Macbeth* as a way to explore setting and context. However, any text can be used. By experimenting with different contexts and settings, students can explore the extent to which the meaning of the text changes for an audience.

If Shakespeare proves too challenging, students could use alternative scripts or even write their own.



Activity 6

Exploring settings in non-literary texts—advertisements

This activity shifts the focus to non-literary texts to examine the role setting plays in persuasive texts aimed at a specific target audience. In analysing advertisements, students can explore how the setting reinforces the concept, image and values of the product as well as its associations with the target audience.

A good introduction would be to explore with students a range of advertisements for a single product where there are range of different settings and target audiences. This will highlight the role setting plays in communicating different messages.



WEB LINKS

There are many sites exploring advertising strategies and impacts. This site has a good range of questions to ask when exploring advertisements: www.medialit.org—Enter “How to Analyze an Advertisement” into the search box.

TOPIC 3

The function of setting in creating mood and atmosphere and communicating theme

The role of setting in communicating mood and atmosphere and highlighting or emphasizing key themes or ideas is an important area for students to explore. It offers rich opportunities for analyzing and producing their own creative texts using visual or written texts as a stimulus.

The activities in the student book invite students to step into the shoes of a director or writer in order to give them a clear insight into the creative process, in particular the attention to detail required when constructing creative pieces.



Activity 7

Staging a scene—drama diorama

In this activity, students choose a scene from a play they have studied (teachers may wish to help them make an appropriate selection that will work for this activity). In pairs, they are to plan and construct (time permitting) a diorama of their chosen scene to physically explore elements of setting.

Teachers may wish to further explain the term “diorama” to students and discuss some examples together.



Activity 8

Creative writing based on setting

This activity explores setting in a well-known work of literature, *Lord of the Flies* by William Golding. Students are given an extract from the book and answer questions exploring how Golding uses setting and in particular weather to reflect rising tension in the scene. Once the term “pathetic fallacy” is defined and explored through this activity, ask students to think of other examples in literature and film.



Activity 9

Planning a piece of writing based on setting

Preparation

In preparation for this activity, be sure to spend time exploring poems or prose passages where setting plays a central role in establishing mood and atmosphere, and developing the theme of a text.

To introduce setting you could explore texts that use images to offer new perspective on an event or idea (as with the exercise on *Macbeth* in Chapter 2 or the poems about London in Chapter 7). Other examples that might work include:

- Analysis of a war photograph alongside a war poem, both describing the same event
- Analysis of the text of an advertisement and its accompanying image(s)
- Leaflets or brochures describing places to visit

You may also need to clarify the terms “theme”, “mood” and “atmosphere” with students. A good starting point is to have them brainstorm lists of as many words they can think of to describe different themes, moods and atmospheres.

Planning and writing

In order to help students understand the creative process, work through the planning form with them in class. It is important for them to be aware of the thinking process involved in making choices about writing and considering the impact on those choices on an audience or reader. Creating a drawing or other visual of your plan (the scene) makes the process more visible. Students could draw their own version of your scene based on the plan or create their own plans and drawings.

Finally, share your written piece with them. Before explaining the symbolism of your piece you could ask students to see if they can analyse your choices and their impact. Then share your own thinking. This will spark an interesting discussion about the intentions of a writer and the role of producer and recipient in creating meaning in a text.

The following is an example of a completed planning form from the student book that you could share with students. Otherwise, produce your own plans and written piece.

Settings evoke a range of moods and atmospheres



Theme/emotion/mood/atmosphere: Love and loss—loneliness, sadness and suffering

Possible situations

- Old man at remote home at wife's deathbed. She passes away.
- Girl in phone box—calling home from university a long way away. Boyfriend splits with her.
- Soldier in trenches at night thinking of his loved ones back home.

Lighting to convey atmosphere

- Intensity
- Colours
- Changes in light
- Shadow/sun
- Evening setting—sunset—blood-red colour (previews the suffering she's about to endure)
- By the end it is dark—cloudy so no stars can be seen
- Fading light reflects fading dreams—darkness coming and her increasing sense of isolation
- Phone box is red—foreshadowing symbol of suffering

Setting (time/place) and weather

- Very cold/frosty, reflecting emotional coldness
- Silence, to show she is alone
- Setting outdoors on edge of a moor—small red phone box
- Weather—sunset

Sounds (effects) to create mood <ul style="list-style-type: none"> Alliteration Assonance Onomatopoeia Texture of words 	<ul style="list-style-type: none"> Sniffing as she weeps Lots of /sh/ and /s/ in words—"icy", "frost", "shuffle" Volume will be low—isolated sounds of nature outside—bird as it flies off Squawk of the crow as it flies off from the tree Crunch of snow underfoot as she walks to the phonebook 	
Speech/dialogue <ul style="list-style-type: none"> Tone of voice Vocabulary Punctuation marks Mode of address Volume 	<ul style="list-style-type: none"> "We're through"/"it's over" Move from "we" pronoun to "I", "you" and "she" 	
Movements of people/objects to convey mood and attitude <ul style="list-style-type: none"> Verbs 	<ul style="list-style-type: none"> Standing in phone box—slouched, huddled Describe tears—one, then a trickle, then a steady trickle 	
Images/symbols: <ul style="list-style-type: none"> Similes Metaphors Symbols 	<ul style="list-style-type: none"> Sun setting Stars at first Seeing her breath Lonely crow flies off from tree 	<ul style="list-style-type: none"> Bare trees Tear on cheek Shattered glass in phone box
Point of view —effect on intensity of reader experience <ul style="list-style-type: none"> Close-up Aerial view Movement up/down 	<ul style="list-style-type: none"> Begin with description of scene outside—the stark landscape, frost on fence, lone crow in the tree Close in on the phone box Close-up of shattered glass on the floor, broken window in the phone box Close-up of her dropping the phone/tear on her cheek 	

In this scene, the climax is the news the girl receives when she rings her boyfriend. She drops the phone and slumps in the phone box and we see her begin weeping. Foreshadowing is given by the bird flying away. The setting sun and gradually darkening atmosphere reflect the mood turning dark and melancholy. The isolated sounds at the start as she trudges up the road to the phone box create a lonely scene.

The following is an example of a poem written using this plan. An interesting exercise would be to have students use the same plan to produce their own piece of prose writing.

Before sharing the explanatory notes that follow the poem, ask students to examine the text and write their own explanations. Then share the explanatory notes with them:

Cold Phrases

Under a vast and starry sky,
A hunched figured, wrapped in shawls, moves slowly
Through the empty fields of snow and ice;
The crunch of footsteps on thin ice, shattering the silence
As she struggles uphill through the biting wind
to the forgotten phone booth.
Freezing, huddled against the dirty glass, she lifts the receiver,
Fingers punch the dials, clicking hands craving comfort

5

From a distant voice, long cherished but
separated by study and space. 10

Cold phrases echo down the lines:
Muffled vibrations ruffle the vacuum;
“I’m sorry. It’s over”
The receiver falls and hangs,
Swinging in the darkening chamber. 15

A tear streaks her flushed cheek,
Lipstick hopes smeared by suffering;
Mascara memories staining dark;
Shattered glass fragments lie strewn at her feet,
A life vandalized by pain and longing. 20

The door swings. She steps out.
Out into the darkening silence.

Clouds gather in menacing clusters,
Obscuring the faint moonlight on the frozen fields.
She shuffles off alone, 25

Back down the lonely road,
Cold phrases echoing in the breeze.

Notes for a presentation or rationale on the poem:

Setting/mood and atmosphere

- Cold landscape reflects emotional coldness of the episode
- Sense of isolation of the girl reflected in the surroundings—no one else around
- Darkness grows, reflecting her blackening mood; stars disappear behind clouds, reflecting her loss of hope and how her dreams have been smothered
- The road is described as “lonely” like the girl
- Phone booth is in an isolated location—it is “forgotten”

Diction

- Words relating to loneliness: “lonely”, “forgotten”, “separated by study and space”
- Words relating to coldness: “cold”, “snow and ice”, “thin ice”, “freezing”, “huddled”
- Many sibilants reinforce the sense of silence and isolation: “separated by study and space”, “the crunch of footsteps on thin ice shattering the silence”, “cold phrases echoing in the breeze”
- Word “strewn” suggests the lack of care and thought with which she is treated—breaking up on the phone is a cruel way to end a relationship. Suggests she has been abandoned thoughtlessly
- Diction conveying hardship: “biting wind”, “a life vandalized by pain and longing”, “punch”

Images symbols motifs

- The shattered glass on the floor reflects her shattered dreams and hopes of a relationship and happiness with the boy.
- “Mascara memories”. Her tears cause her memories to blacken and turn sour.
- “Lipstick hopes. She dressed up for him, made an effort, pinned her hopes for happiness on him. Now his rejection causes them to “smear”
- Imagery of the gallows. His phone call is like a death sentence to her. “The receiver ... falls and hangs / Swinging in the darkening chamber”—echoes image of a prisoner being hung. Then as she leaves the door “swings”. Like her, it is left hanging, unsure of the future.
- Image of the shattering ice suggests the fragility of their relationship and foreshadows how it will crumble with the phone call.
- Images of her make-up running suggest a life of beauty being destroyed.
- The idea of the vandalized phone booth relates to the girl’s life because she too has suffered damage and abuse by others.

Sound devices

- Alliteration of “clouds gather in menacing clusters” reinforcing sense of sudden build-up of the clouds. The “faint moonlight on the frozen fields”, “fragments lie strewn at her feet”, “clicking hands craving comfort”
- Onomatopoeia of clicking dials as she punches in the numbers reinforces the silence and creates a sense of suspense, like the sound of a ticking clock

Issues/themes/ideas

- Love and loss. This is about a break-up, and the uncertainty that remains for the girl who is left hanging like the receiver
- Loneliness of a girl living alone in a quiet village
- Sense of the girl's life being abused by others and by failed relationships affecting her permanently

Speaker point of view/tone

- Third person speaker adds to sense of distance and detachment
- Tone is somber, sad and melancholic

Structural features

- Irregular stanzas and line lengths; longer stanzas get shorter, as do the lines reinforcing her sense of loss
- After “It's over” we move to a short two line stanza. The door swinging echoes the image of stanza
- Enjambment and flow of opening stanzas changes to more stilted end-stopped lines, reinforcing how the flow of her own life has been interrupted.
- Separation between them is shown through caesuras.
- Multiple pauses create a slow pace to reinforce the sad mood. Lines become more heavily end-stopped, creating a slower pace to reflect the saddening mood
- Many semi-colons create breaks and long pauses, which reinforce the sense of the split and the distance between them

TEACHING IDEA 4

The following activities are designed to develop students' skills in producing more realistic and effective settings in their writing. A good introduction to this is to use the extracts in Activity 3 as examples of how writers create effective settings. The extracts can be used to introduce devices such as pathetic fallacy and personification, which students can then use in their own planning and writing.

a) Using weather to communicate mood

Encourage students to use pathetic fallacy and personification to transfer emotions to the scene their characters inhabit. You could give students examples to explore and analyse as a way to develop their skills. Below are some examples:

- *His footsteps echoed down the lonely corridors.*
- *The figure stood slouched by the lone lamppost.*
- *A lone goose lifted slowly over the lake, the sound of its flapping wings echoing through the gloomy valley.*
- *The waves kissed the bow, lapping the paintwork in a tender embrace.*
- *The soaring towers of moisture darkened the horizon, smothering the valley in a grey blanket of charged electricity.*
- *A sharp crack split the heavens, sending a blue scar jabbing into the forest's centre, shattering the silence.*

Have students analyse the phrases and explain how emotion, mood and atmosphere are communicated through a range of literary devices: verbs, adverbs, images, concrete nouns, word textures.

b) Using realistic details

Using local details adds a sense of authenticity to a description. Use storytelling to emphasize this idea. Make up a story set in a location you have never been to (for example, a trip to the Egyptian pyramids) and ask students which part(s) of the story you are about to tell is untrue. Include in your story a range of convincing details about the place and the trip (for example, arguing a price with a taxi driver; being spat on by a camel, trying some local food) and finally reveal that the whole story is fabricated.

c) Creating tension

To highlight the way pace and tension varies in a poem or piece of prose, ask students to read text aloud as they walk around the classroom. Tell them to pause and stop every time they come across a piece of punctuation. They should vary the length of the pause as follows:

Comma	Short pause—1 second
Semi-colon or colon	Longer pause—2 seconds
Period	Come to a halt for 3 seconds

d) Communicating mood and emotion using verbs

Again, for this activity ask students to physically act out the language of movement. Have a student or students read text aloud as they walk around the classroom (Owen's "Dulce et decorum est" is ideal here), then move in the way that the verbs describe (trudging, marching). Then ask them to reflect on how the different levels of energy in their physical movement impact on their mental state.



Activity 10 Appealing to the senses

The final activity in this chapter asks students to read "Dulce et decorum est" and answer questions. Students then explore the use of verbs and consider the different emotions, moods and motivations that the use of different verbs might suggest. Note that the text is widely available online.

This activity again provides ideas to help with the students' own creative writing.

Summary

Through the activities in this chapter, students have been exposed to a range of aspects and functions of setting in literary and non-literary texts. These include setting's role in communicating aspects of character, context, theme, mood and atmosphere.

The activities aim to relate these aspects to the students' own lives and learning. The summary activities in the student book offer further ways for students to explore setting and its role in their own lives in a real-life context, helping them see its importance in shaping and reflecting the way we all live and interact with others and our surroundings.

As a final exercise, have students collate a series of questions to use when exploring these and other aspects of setting and its function in the texts they study and produce. Below are some examples:

- Does the setting supply atmosphere?
- Does the setting make things happen?
- Does the setting reveal the nature of certain people?
- Does the setting prompt a character to realization?
- When does the story take place? Is the time of year or day of any significance?

- Does the weather play a meaningful role in the story's action?
- Where does the story take place? Does its location suggest anything about the character's lives?
- Do different characters become associated with different locations?
- Do any external elements of time or place suggest something about the protagonists?

Style

	ATL skills	Language and Literature skills
Introducing style		
TOPIC 1 Exploring elements of style		
Activity 1 Exploring elements of style	✓ Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding.	✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationship among texts. ✓ Analyse the effects of the creator's choices on an audience. ✓ Justify opinions and ideas, using examples, explanations and terminology.
Activity 2 Comparing styles	✓ Use critical-literacy skills to analyse and interpret media communications.	✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Evaluate similarities and differences by connecting features across and within genres and texts.
Activity 3 Assess your understanding	✓ Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding.	✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Evaluate similarities and differences by connecting features across and within genres and texts.
TOPIC 2 Writing in the same style		
Activity 4 Using the same stylistic features	✓ Apply existing knowledge to generate new ideas, products or processes.	✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Make stylistic choices in term of linguistic and literary devices, demonstrating awareness of impact on an audience. ✓ Write and speak in a register and style that serve the context and intention.
Activity 5 Creating suspense	✓ Apply existing knowledge to generate new ideas, products or processes.	✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Make stylistic choices in terms of linguistic and literary devices, demonstrating awareness of impact on an audience. ✓ Write and speak in a register and style that serve the context and intention.

Activity 6 Exploring poetry genres	<ul style="list-style-type: none"> ✓ Apply existing knowledge to generate new ideas, products or processes. 	<ul style="list-style-type: none"> ✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Make stylistic choices in term of linguistic and literary devices, demonstrating awareness of impact on an audience. ✓ Write and speak in a register and style that serve the context and intention. ✓ Evaluate similarities and differences by connecting features across and within genres and texts.
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TOPIC 3 Building your own style

Activity 7 Level of formality	<ul style="list-style-type: none"> ✓ Draw reasonable conclusions and generalizations. 	<ul style="list-style-type: none"> ✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Make stylistic choices in term of linguistic and literary devices, demonstrating awareness of impact on an audience. ✓ Write and speak in a register and style that serve the context and intention.
Activity 8 Writing with style	<ul style="list-style-type: none"> ✓ Draw reasonable conclusions and generalizations. 	<ul style="list-style-type: none"> ✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts. ✓ Make stylistic choices in term of linguistic and literary devices, demonstrating awareness of impact on an audience. ✓ Write and speak in a register and style that serve the context and intention.
Activity 9 Assess your understanding: reshaping a piece of work	<ul style="list-style-type: none"> ✓ Apply existing knowledge to generate new ideas, products or processes. 	<ul style="list-style-type: none"> ✓ Analyse the content, context, language, structure, technique and style of text(s) and the relationship among texts. ✓ Make stylistic choices in terms of linguistic and literary devices, demonstrating awareness of impact on an audience. ✓ Select relevant details and examples to develop ideas.

Introducing style

Style is the kind of writing chosen as appropriate for the audience and context. When we say that the writer used a certain style, we mean that consciously or unconsciously he or she selected a certain set of language features that would distinguish him or her from another writer. It includes:

Lexis: Anglo-Saxon or Latinate? Abstract or concrete? Formal or informal? Denotative and factual or connotative and emotive?

Grammar:

- Address to audience: personal, using personal people, third-person pronouns he, she, it, one, or they?
- Short, simple and compound sentence? Lengthy ones with embedded phrases and clauses? Mainly assertions? Questions? Commands, direct and indirect?
- Single verbs? Phrasal verbs? A mixture?
- Heavy use of adjectives and/or adverbs? (jargon: pre- and post-modifiers)
- Disjunctive grammar?

Stylistic devices: hyperbole, imagery, irony.

Phonology: deliberate use of sound patterning, such as alliteration and assonance.

Graphology: presentational devices such as bullet markers, block capitals for headlines, etc.

We learn a good deal about a text and its meaning when we investigate its structure, organization and stylistic features. This investigation can take a “top-down” or a “bottom-up” approach to the linguistic study of the text.

To understand style is to consider lexis, semantics, phonology, morphology, discourse and pragmatics in a way that help us understand how the text came together.

TOPIC 1

Exploring elements of style

For students to explore elements of style, they have to investigate the use of these elements by authors. This section of the student book explores three activities based on text excerpts. Ideas for planning lessons around these activities follow.

To begin this topic in the student book, students are asked to explore specific elements of style in the speech at the beginning of the novel *Animal Farm*.



Activity 1 Exploring elements of style

Procedure:

Stage	time	Procedure	Material
Attention (Engage)	15 min.	<ul style="list-style-type: none"> Take some terminology of style analysis (as in the student book), write or stick the terms on the board or wall. Ask students to look at the terminology and if they know the definition of any terms. Ask students to share the definitions they know. Students then look in their book and see if the definitions shared match those in the book. Debrief that this terminology is used to analyze the style of any text. 	Student book
Attainment	40 min.	<ul style="list-style-type: none"> Divide students into groups and ask them to do the first activity in the student book, using big sheets of paper to record their interpretations. Students hang up their work and do a gallery walk where they write comments on sticky notes for the other groups' work. Groups take back their work and discuss comments given to them. 	Big paper sheets and markers
Activation	20 min.	<ul style="list-style-type: none"> Each group share their ideas in a short presentation highlighting what they have learned. 	



Activity 2 Comparing styles

Procedure:

Stage	time	Procedure	Material
Attention (Engage)	15 min.	<ul style="list-style-type: none"> Use the link described in the web links box below to show students a clip from an episode called "Perilous Journeys: The Roof of Africa." Open a discussion about the feelings shown on screen and how you can show those feelings in a piece of writing. Divide students into groups and ask them to write their ideas on a piece of paper. 	Video clip
Attainment	20 min.	<ul style="list-style-type: none"> Students read the two excerpts in the student book about difficult journeys to see if any of their ideas were used. They then read the excerpts individually and consider the questions in the student book. 	Student book
	15 min.	<ul style="list-style-type: none"> Each student will write a comparison of the two styles (alone). How are they the same? How are they different? 	Student book

Activation

30 min.

- Divide students into groups to share their comparisons of the two styles.
- They choose the student writing they believe best shows the comparison.
- Share the chosen text with all.

WEB LINKS

Go to www.youtube.com and enter "Perilous Journeys The Roof of Africa" into the search box.



Activity 3 Assess your understanding

Students compare two nautical excerpts.



Stage 1 of the unit planner

Key concept	Related concept	Global context
Communication	purpose style theme	Personal and cultural expression
Statement of Inquiry		
Authors use elements of style (stylistic devices) to communicate their purposes.		

Students can use the table in Activity 1 to approach the two Activity 3 texts. This task can assess the following criterion A with all strands:

- analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts
- analyse the effects of the creator's choices on an audience
- justify opinions and ideas, using examples, explanations and terminology
- evaluate similarities and differences by connecting features across and within genres and texts.

TOPIC 2

Writing in the same style

This topic explores writing in a variety of styles. What follows are ideas for planning lessons around the activities in this topic.



Activity 4 Using the same stylistic features

Procedures:

Stage	time	Procedure	Material
Attention (Engage)	15 min.	<ul style="list-style-type: none"> Ask students to close their eyes for a minute and imagine they are walking through a place they like. Ask them to write down the thoughts that come to mind while they are walking exactly as they think of them. 	
Attainment	30 min.	<ul style="list-style-type: none"> Divide students into groups and ask students to read the Joyce excerpt in the student book, consider the different stylistic devices mentioned and then answer the questions. Share ideas with the class. 	Student book
Activation	20 min.	<ul style="list-style-type: none"> Ask students to do the last task in the activity: to write a passage using as many of Joyce's stylistic features as they can, in which they record their thoughts as they walk through their hometown. 	Student book



Activity 5 Creating suspense

Procedure:

Stage	time	Procedure	Material
Attention (Engage)	10 min.	<ul style="list-style-type: none"> Set the scene for an activity called "Ten seconds in 100 words": Give students an opening statement like "I opened the door, she stood there " and ask them to describe the coming 10 seconds in the scene in 100 words. Students then sit in pairs, switching their descriptions. Give them five more minutes to add to their peer's description, another 10 seconds in the scene in 100 further words. Students then sit in groups of four to choose the best-written scene, mentioning what made it the best. Debrief with the whole class clarifying elements of style used. 	
Attainment	20 in.	<ul style="list-style-type: none"> Put the word <i>Suspense</i> on the board. Elicit from students how the pace of the text can create suspense. Ask students to go back to the chosen piece of writing and adapt it to create suspense. Ask students to go to the Finney text in the student book and analyze the style used. 	Student book
Activation	30 min.	<ul style="list-style-type: none"> In their groups, students write the next ten seconds that follow the student book excerpt using the same style as the author. Students present their work to others. 	Student book



Activity 6

Exploring poetry genres

Procedure:

Stage	time	Procedure	Material
Attention (Engage)	15 min.	<ul style="list-style-type: none"> Divide students into groups and ask them to write three things they know about poetry genres. Rotate papers for groups to add two more ideas to those that their peers wrote. Rotate papers again to write one more idea. 	Pieces of paper
Attainment	60 min.	<ul style="list-style-type: none"> Give each group an envelope with instructions to research one poetry genre. Ask them to use different resources available (books in the classroom/library, internet, each other) and ask each of them to take notes of his or her findings. Form new groups with each group having at least one student in each group having researched each poetry genre. Give each of them time to share, using their notes, what he or she found out with the groups. Students, listening to each other will fill in the poetry genres table in the student book. 	Books Library Internet Student book
Activation	30 min.	<ul style="list-style-type: none"> Divide students into pairs. Each pair will choose one genre to analyze and write a poem in the same style. Students present their poems to each other. 	

TOPIC 3

Building your own style

This topic explores the techniques of writing formal and informal texts. What follows are ideas for planning lessons around the activities in this topic.



Activity 7

Level of formality

Procedure:

Stage	time	Procedure	Material
Attention (Engage)	10 min.	<ul style="list-style-type: none"> Come to class with some items belonging to a woman and ask students to examine the items, and elicit ideas about the description of the woman they belong to. Don't forget to include in your description age, facial features, complexion, height, hair, etc. Write adjectives on the board under different categories: eyes, nose, complexion, height, character, style, etc. 	Items belonging to a woman

		<p>Debriefing:</p> <p>Descriptions of people can be in any written genre. Elicit some genres that describe people.</p>	
Attainment	20 min.	<ul style="list-style-type: none"> ■ Divide students into 6 groups; 3 groups complete the first paragraph and 3 groups complete the second paragraph (from the student book). ■ Ask students to do the activity individually first. Then distribute the exercise to the group, photocopied on paper for groups to share ideas and come up with one final agreed version. ■ Exchange the work of opposite groups (groups who took the first paragraph will take the second and vice versa) to study, adapt, add or delete. ■ Ask about any differences in features between group approaches from the whole class. <p>Reaching the conceptual level: (3 dimensional)</p> <p>Ask students to come up with a generalization (e.g.: The communicative context of writing indicates the style authors use to convey their ideas)</p> <p>Debriefing:</p> <p>Put all generalizations (concept statements) up for the class to choose the best one that explains their understanding.</p>	A3 sheet Student book
Activation	20 min.	<ul style="list-style-type: none"> ■ Groups think of a different context and write the description of the woman, using a different level of formality. ■ Share ideas. 	



Activity 8 Writing with style

Procedure:

Stage	time	Procedure	Material
Attention [Engage]	15 min.	<ul style="list-style-type: none"> ■ Play the video clip described in the web links box showing the scene of the recent (Baz Luhrmann) <i>The Great Gatsby</i> film when Daisy first appears. ■ Ask groups to attempt to describe this moment in the film from Nick's point of view. 	Video clip
Attainment	20 min.	<ul style="list-style-type: none"> ■ Ask groups to read the excerpt in the student book describing the same scene, and answer the questions. ■ (Students could also study the second excerpt in the student book.) ■ Share interpretations and ideas with the whole class. 	Student book

30 min.

- Groups prepare a presentation about different aspects of style, answering the last question in this activity:
How did Scott Fitzgerald create his style? Is it effective? How?
- The conceptual level:
Ask students to come up with a statement of understanding starting with "We understand that..."

Student book

 **WEB LINKS**
Go to www.youtube.com and enter "The Great Gatsby daisy first scene"

**Activity 9****Assess your understanding: reshaping a piece of work**

Stage 1 of the unit planner

Key concept	Related concept	Global context
Creativity	purpose style self-expression	Personal and cultural expression
Statement of inquiry		
Authors' creative choices of stylistic features lead to better expression of ideas and intentions.		

This is a culminating task in which students use all the skills they have learned to make a piece of writing more vivid by refining and adapting its style. Students use the instructions in the student book to approach the text supplied.

They then can write a rationale of 100–200 words describing why they made their changes to the piece.

The following criteria can assess the task:

Criterion A:

- analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts
- analyse the effects of the creator's choices on an audience
- justify opinions and ideas, using examples, explanations and terminology.

Criterion C:

- make stylistic choices in terms of linguistic, literary and visual devices, demonstrating awareness of impact on an audience
- select relevant details and examples to support ideas.

Summary

In this chapter the concept of style was tackled from different angles. Firstly students explored what elements of style are and how can they identify them in a text by analyzing one text and comparing two texts. Secondly, by investigating the uniqueness of the style of famous different authors students used their own style elements to imitate their writing. Finally, students studied how to create their own styles through recognizing the level of formality in a text and using figurative descriptive language. The chapter then ended with an attempt to reshape a piece of writing to make it more vivid.

Intertextuality

	ATL skills	Language and Literature skills
TOPIC 1 Using intertextuality to inspire creativity		
Activity 1 Allusions and sampling in music	<ul style="list-style-type: none"> ✓ Make connections between various sources of information. ✓ Access information to be informed and inform others. 	✓ Use sources from recognized conventions.
Activity 2 A quick thought for further definition	✓ Develop contrary or opposing arguments.	✓ Use sources from recognized conventions.
Activity 3 Archetype team brainstorm	✓ Make unexpected or unusual connections between objects and/or ideas.	✓ Utilize and imitate the tools of another creator.
Activity 4 Writing 2 mini-pastiches	<ul style="list-style-type: none"> ✓ Propose and evaluate a variety of solutions. ✓ Use and interpret a range of discipline-specific terms and symbols. ✓ Write for different purposes. 	✓ Utilize and imitate the tools of another creator.
TOPIC 2 Using intertextuality to create humor or a larger message		
Activity 5 Parody in magazines	✓ Demonstrate awareness of media interpretations of events and ideas.	✓ Utilize and imitate the tools of another creator.
Activity 6 Group presentations of intertextuality	✓ Demonstrate awareness of media interpretations of events and ideas.	✓ Persuade an audience through propaganda and advertisements.
TOPIC 3 Creating credibility through literary allusion		
Activity 7 Speech analysis	✓ Read critically and for comprehension.	✓ Utilize and imitate the tools of another creator.

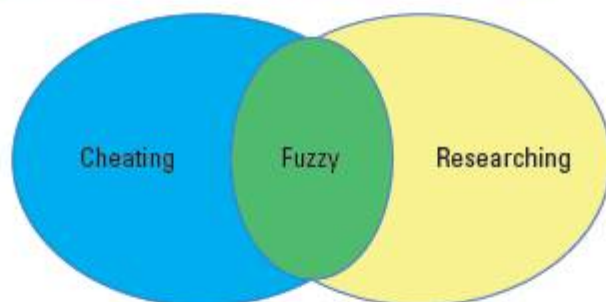
Introducing intertextuality

Intertextuality is

the connections between one text and other texts, the ways in which texts are interrelated, and the meanings that arise out of their interrelationship. An overt reference to another text (as in a direct quote from another text) is also an example of intertextuality.

The point that is made in the student book about plagiarism can open up a larger discussion on academic honesty. Use a graphic organizer like the one that follows (Figure 13.1) to analyze what is principled and what is not, listing examples.

Figure 13.1 What is principled and what is not?



Possible Actions

1. Quoting from an article.
2. Using an argument that you heard in a class discussion.
3. Doing your homework with a friend who is better at the subject than you.
4. Writing a short story using the setting you saw in a painting.
5. Trying the style of your favorite author for an open-ended creative writing task.

TOPIC 1

Using intertextuality to inspire creativity

This topic opens up the concept of intertextuality in various forms, starting with rap music as a means to show how it borrows from other genres of music as well as other art forms in order to create something new. There is accompanying teacher guidance and support provided here for the activities covered in this topic in the student book.



Activity 1 Allusions and sampling in music

In order to create some initial interest in this topic, have all students give small presentations of their chosen intertextual songs to one another, but then choose the best to be presented to the whole class. Combining students who share the same music tastes is likely to get students more interested.

If you wanted to extend the activity, students could also give a full lyrical analysis of their chosen song, using intertextuality as one of the focal areas.

In terms of musical sampling, it is key for students to know that the original artists generally receive compensation for use of their riffs, rhythms, or lyrics and that there have been expensive court cases when samples were used without permission.



Activity 2

A quick thought for further definition

With a partner, students answer the questions based on the student book quote. This could then be opened out into a class discussion about intertextuality.

As a visual of how collaboration and synergy work together so quickly that sometimes it is difficult to determine where an idea originated, have a less vocal student visually track major discussion points within your class using a basic outline or visual schematic using programs such as *Bubbl.us* or *MindMeister* software. Track major conceptual breakthroughs to show who is having the largest influence.



Activity 3

Archetype team brainstorm

Students are asked to split into teams and choose as many examples of two archetypes as they can and list them in tables (examples of which are supplied in the student book).

Looking at archetypes and common themes across cultures and comparing them can provide a terrific window into what different cultures value, fostering international mindedness. As a follow-up activity, organize students into groups of 4–5 and have each group research a different type of character or theme across countries, looking predominantly at mythology or short storytelling. If you have students who are very interested in video games, manga, etc., do not miss this opportunity for an assignment focused on video game or manga archetypes—the patterns emerge quickly.

Further exploration

This section focuses on repeated characters. You could also have the class do a silent brainstorm, writing down all of the types of plot lines, repeated themes, morals, settings that they can think of.



WEB LINKS

www.mythencyclopedia.com This has a great list of heroes, from tragic heroes, to questing, to conquering. Do an online image search for the “12 Common Archetypes”. The visual is very helpful.



Activity 4

Writing 2 mini-pastiches

Many teachers use the pastiche activity to get deeply into one writer's style. The purpose of this activity is to create greater understanding through attempting two contrasting styles, thus showing two creator's stylistic choices side by side. With some quick attempts, the students should then be able to go more deeply into one of the styles or recognize another author's style more easily.

These two writing styles have been chosen for their dissimilarity, with Hemingway defined by keeping his distance from the topic and Kerouac distinguishable because of his emotional involvement. For this reason the pastiche would also be a good exercise for revisiting the concept of point of view (Chapter 8).

Some notes on the style of the two authors:

Major features of Hemingway's Style	Major features of Kerouac's Style
Succinct dialogue	Made-up words
Symbols to represent the underlying conflict.	Run-on sentences
Subtle allusions to the conflict	Predominantly descriptive
Minimal description, focused on the action.	Some mild rhythm, like a modern spoken word or slam poem
3 rd person, objective	Use of metaphorical language
	1 st person

TOPIC 2

Using intertextuality to create humor or a larger message

This topic explores the concept of recontextualisation in order to create parody, humour and satire. Teaching guidance is provided for each of the activities in the student book.

WEB LINKS

For a good example of a satirical political advert direct your students to:
http://blc.berkeley.edu/index.php/blc/post/teaching_intertextuality_and_recontextualization_through_music/



Activity 5 Parody in magazines

The first activity in this topic explores magazine covers that display parodies, such as Mad Magazine, and asks questions. The suggested answers below refer to Mad Magazine issues 436 (Matrix, December 2003), 443 (Harry Potter, July 2004), and 518 (Twilight, December 2012).

1. What are the common elements included in each parody? *Alfred E. Neuman, Mad's most famous face, takes the place of characters in the original. Two of the three advertise other sections in the magazine, with the Harry Potter Issue showing greater intentional focus. The title of the magazine is always in the center with the same font.*
2. What is the goal of each of the magazine covers? *To entertain through humor*
3. Which one of these parodies do you think is most effective? Why? *Subjective student answers*

Students are then asked to either design a Mad magazine cover or to create their own film parody.

TIP

Learning appropriateness at school:

The difference between parody and satire is often the dividing line between good-natured humor and objectionable pertinence when putting on end of the year student dramatic performances, yearbook pages, etc. This might be a good opportunity to visit the types of issues that satire can resolve and which types should be handled with a different tool. The application of the ideas of parody and satire will help the difference become clearer.



Activity 6 Group presentations of intertextuality

Answers to the warm-up activity:

- *The Simpsons*: "Four Regrettings and a Funeral", "The Tell-Tale Head"
— **Original**: *Four Weddings and a Funeral*, *The Tell-Tale Heart*
- *Family Guy*: "Chitty Chitty Death Bang"
— **Original**: *Chitty Chitty Bang Bang*
- *South Park*: "The Hobbit", "World War Zimmerman"
— **Original**: *The Hobbit*, *World War Z*
- *Futurama*: "Stench and Stenchability"
— **Original**: *Sense and Sensibility*
- *Veggie Tales*: "A League of Extraordinary Vegetables"
— **Original**: *The League of Extraordinary Gentlemen*

For this activity, any type of intertextuality could be pursued. The suggestions in the student book are *only* suggestions. Because of the prevalence of intertextuality, this exercise can fit many different interest areas.

TOPIC 3

Creating credibility through literary allusion

This topic shows that another reason that authors and speakers use intertextuality is to create greater credibility for themselves by using direct quotations and subtle allusions to the words, ideas, and structures of other authors or speakers.



Activity 7

Speech analysis

Deconstructing the *I Have a Dream* speech is a great way of showing just how many allusions a speaker can utilize and for what purpose. True understanding is not really shown though until there is a larger application of the ideas. After students have answered the questions in the student book, have them construct their own political speeches about a cause that they believe in. Or, similar to a pastiche, they can try emulating the style of a public speaker they respect.

Summary

Teachers should emphasize to students that the related concept of intertextuality holds a wealth of opportunity for young writers and readers. Though the interconnected online world is rife with temptations for academic dishonesty, it is also filled with wonderful learning opportunities. The concept of this chapter shows that students do not need to avoid the ideas of others—they should in fact expose themselves to as many great artists and thinkers as they can, utilizing the ATL tools of information literacy, research, media literacy, and critical thinking to ensure that they can utilize this information for empowerment, not shortcuts. Students should enjoy and benefit from studying this topic.

Purpose

	ATL skills	Language and Literature skills
Introducing purpose		
TOPIC 1 Preparing for commentaries/textual analysis		
Activity 1 How to annotate a text	<ul style="list-style-type: none"> ✓ Read critically and for comprehension. ✓ Make effective summary notes for studying. 	✓ Analyse written texts.
Activity 2 Using mnemonics	<ul style="list-style-type: none"> ✓ Make effective summary notes for studying. ✓ Organize and depict information logically. 	✓ Analyse written texts.
TOPIC 2 Doing commentaries/textual analysis successfully		
Activity 3 Writing commentaries	<ul style="list-style-type: none"> ✓ Read critically and for comprehension. ✓ Give and receive meaningful feedback. 	✓ Analyse written texts.
Activity 4 Globalization	<ul style="list-style-type: none"> ✓ Read critically and for comprehension. ✓ Give and receive meaningful feedback. 	✓ Analyse written texts.
Activity 5 Visual texts	✓ Read critically and for comprehension.	✓ Analyse visual texts.
TOPIC 3 Selecting elements to fit your purpose		
Activity 6 Storytelling warm-up	✓ Give and receive meaningful feedback.	✓ Organize and depict information logically.
Activity 7 Your story	✓ Give and receive meaningful feedback.	✓ Organize and depict information logically.

Introducing purpose

The essential skill covered in this chapter goes by many names, including: close reading exercises, textual analysis and commentaries. We will tend to use the latter two fairly interchangeably. Of course, much larger texts, such as whole works of literature also have purposes to them, though we can never get inside a writer's head and discover them. Therefore, the related concept of purpose will be explored by focusing on extracts or smaller works.

DP LINKS

Whether students go on to English A: language and literature, or English A: literature, commentary writing or textual analysis is an essential skill. If it is not taught before the Diploma level, students will be at a disadvantage.

TOPIC 1

Preparing for commentaries/textual analysis

Activities in this topic are centred around learning the main skills of text annotation and using mnemonics as memory aids.



Activity 1 How to annotate a text

Good activities to use as icebreakers for this topic are those that emphasize the value of being observant. For example, ask the class to watch the video in the web link carefully.

The question is: how many times do the players pass the ball?

Follow how the video develops, discuss the points the video is making and how they relate to commentaries or textual analysis. This could be done before students try to undertake Activity 1.

The essential skill is accurate, detailed, patient observation.

In addition, the suggestions on how to annotate text are just that: suggestions. There are many different methods; therefore, you should refine the suggestions in the student book to fit your own context.

WEB LINKS

The video is at
www.smithsonianmag.com

Search for: "how many times do they pass the ball?"

DP LINKS

In the notes on annotation we recommend using a highlighting pen. It is still the case at the time of writing; note, however, that in the Diploma exams no highlighters are allowed.

TEACHING IDEA 1

Have different students research the different suggestions on annotating texts online and then select and justify the one they prefer. They can then compare their ideas with the aim of synthesizing their different preferences.



Activity 2 Using mnemonics

In this topic, mnemonics play a vital part. Mnemonics have been shown to work effectively as memory aids. There are a wide range of different types, including music and diagrams. The mnemonics in this chapter and activity are based on word strings that provoke further recall.

TOPIC 2

Doing commentaries/ textual analysis successfully

This topic asks students to do commentaries of different kinds of texts.



Activity 3 Writing commentaries

Stage 1 of the unit planner

Key concept	Related concepts	Global context
Communication	Purpose, setting, structure, style	Identities and relationships
Statement of Inquiry		
Having a mnemonic of literary and linguistic terms is a useful starting point for unlocking texts; however, this needs to be combined with by a systematic approach and close observation. With practice and careful reflection texts will become more and more accessible.		

Notes on the extract from the novel *Three Men in a Boat* (1889) by Jerome K. Jerome.

A strong answer should include the following points:

- References to the use of humour and irony throughout the passage, with frequent examples of both.
- Point of view: a realization that the narrator is a self-centred fool, though an educated one, as shown by the vocabulary used. All this justified by evidence from the text.
- The assumptions based on social class, particularly an exploration of the narrator's attitudes to "housemaid's knee".
- An exploration of implied comments such as "what I call my waist".



Activity 4 Globalization

This activity requires students to compare an extract on globalization by Thomas Friedman with a song by the hip hop duo dead prez. Permission was refused to print lyrics from their track "Globalization (Scene of the Crime)" so students are asked to look online to find the song and the lyrics.

Notes on the comparative commentary on globalization

A strong answer should include the following points:

- One is strongly in favour and the other strongly against, followed by an exploration of the arguments put forward in both.
- The use of statistics and deceptive or qualified language in the first extract "on balance that can benefit everyone" and "if properly managed" to create a positive tone. Whereas the second extract is strident, aggressive and uses violent imagery juxtaposed with corporation brand names to create a sense of threat.
- The first extract explores change brought about due to changes in technology, while the second takes the point of view of the victims of globalization.

WEB LINKS

If you wish the students to listen to the dead prez song go to www.youtube.com and search for "dead prez globalization official audio".



Activity 5 Visual texts

Notes on the Banksy image

A strong answer should include the following points:

- The ironic contrast of armed soldiers and the universal symbol of peace.
- The furtive nature of the soldiers, as if painting this is something forbidden, while at the same time it is considered to be almost universally desired.
- Exploring contrasting perceptions of peace and war and the extent to which soldiers, trained for war, can bring and desire peace.
- The symbolic qualities associated with the colour red.

Notes on the Photoshop by Adobe video

A strong answer should include the following points:

- The satirical nature of the video, in particular the ridicule of the beauty and fashion industry and the manufacture of beauty.
- The way Adobe is pronounced as if it is a beauty product.
- The emotional impact of the music.
- The fake techno-babble to give the supposed beauty product credibility.
- The increasing use of more obvious comedy as the video continues, alongside the serious message of “a healthy body image” and “self-respect”.

WEB LINKS

To complete this activity, students will need to view an image of *Soldiers Painting Peace* by Banksy, which can be found by searching online or visiting http://img.timeinc.net/time/daily/2007/0710/peace_banksy_1031.jpg

If you would like more information on the Adobe Photoshop video, go to jesserosten.com and look up the link to “Photoshop by Adobe”.

TEACHING IDEA 2

In addition to the extracts in the student book, consider using some of the following extracts for either commentaries or comparative commentaries. Guiding questions are included for use, or not, at the teacher's discretion. You may also wish to supply students with the mnemonic and a dictionary.

The first text is literary. It is an extract from the beginning of a short story, “The Company of Wolves”, by Angela Carter, published in 1979.

One beast and only one howls in the woods by night.

The wolf is carnivore incarnate and he's as cunning as he is ferocious; once he's had a taste of flesh then nothing else will do.

At night, the eyes of wolves shine like candle flames, yellowish,

- 5 *reddish, but that is because the pupils of their eyes fatten on darkness and catch the light from your lantern to flash it back to you – red for danger; if a wolf's eyes reflect only moonlight, then they gleam a cold and unnatural green, a mineral, a piercing colour. If the benighted traveller spies those luminous, terrible sequins stitched suddenly on the black thickets, then he knows he must run, if fear has not struck him stock-still.*

- 10 *But those eyes are all you will be able to glimpse of the forest assassins as they cluster invisibly round your smell of meat as you go through the wood unwisely late. They will be like shadows, they will be like wraiths, grey members of a congregation of nightmare; hark! his long, wavering howl . . . an aria of fear made audible.*

The wolf song is the sound of the rending you will suffer, in itself a murdering.

- 15 *It is winter and cold weather. In this region of mountain and forest, there is now nothing for the wolves to eat. Goats and sheep are locked up in the byre, the deer departed for the remaining pasturage on the southern slopes – wolves grow lean and famished. There is so little flesh on them that you could count the starveling ribs through their pelts, if they gave you time before they pounced. Those slaver jaws;*

One beast and only one howls in the woods by night



the lolling tongue; the rime of saliva on the grizzled chops – of all the teeming perils of the night and the forest, ghosts, hobgoblins, ogres that grill babies upon gridirons, witches that fatten their captives in cages for cannibal tables, the wolf is worst for he cannot listen to reason.

You are always in danger in the forest, where no people are. Step between the portals of the great pines where the shaggy branches tangle about you, trapping the unwary traveller in nets as if the vegetation itself were in a plot with the wolves who live there, as though the wicked trees go fishing on behalf of their friends – step between the gateposts of the forest with the greatest trepidation and infinite precautions, for if you stray from the path for one instant, the wolves will eat you. They are grey as famine, they are as unkind as plague.

The grave-eyed children of the sparse villages always carry knives with them when they go out to tend the little flocks of goats that provide the homesteads with acrid milk and rank, maggoty cheeses. Their knives are half as big as they are, the blades are sharpened daily.

But the wolves have ways of arriving at your own hearthside. We try and try but sometimes we cannot keep them out. There is no winter's night the cottager does not fear to see a lean, grey, famished snout questing under the door, and there was a woman once bitten in her own kitchen as she was straining the macaroni.

Fear and flee the wolf; for, worst of all, the wolf may be more than he seems.

Points to consider:

- How does Angela Carter create the atmosphere in this passage?
- What style of writing do you consider this to be and why?
- Respond to the imagery in detail.
- Why is the title of the short story particularly appropriate to this passage?

Here is another literary extract, with accompanying questions:

Charlotte laughed heartily to think that her husband could not get rid of her; and exultingly said, she did not care how cross he was to her, as they must live together. It was impossible for anyone to be more thoroughly good-natured, or more determined to be happy than Mrs. Palmer. The studied indifference, insolence, and discontent of her husband gave her no pain; and when he scolded or abused her, she was highly diverted.

“Mr. Palmer is so droll!” said she, in a whisper, to Elinor. “He is always out of humour.”

Elinor was not inclined, after a little observation, to give him credit for being so genuinely and unaffectedly ill-natured or ill-bred as he wished to appear. His temper might perhaps be a little soured by finding, like many others of his sex, that through some unaccountable bias in favour of beauty, he was the husband of a very silly woman, – but she knew that this kind of blunder was too common for any sensible man to be lastingly hurt by it. It was rather a wish of distinction, she believed, which produced his contemptuous treatment of everybody, and his general abuse of everything before him. It was the desire of appearing superior to other people. The motive was too common to be wondered at; but the means, however they might succeed by establishing his superiority in ill-breeding, were not likely to attach anyone to him except his wife.

“Oh, my dear Miss Dashwood,” said Mrs. Palmer soon afterwards, “I have got such a favour to ask of you and your sister. Will you come and spend some time at Cleveland this Christmas? Now, pray do, – and come while the Westons are with us. You cannot think how happy I shall be! It will be quite delightful! My love,” applying to her husband, “don’t you long to have the Miss Dashwoods come to Cleveland?”

“Certainly,” he replied, with a sneer – “I came into Devonshire with no other view.”

“There now,” – said his lady, “you see Mr. Palmer expects you; so you cannot refuse to come.”

They both eagerly and resolutely declined her invitation.

“But indeed you must and shall come. I am sure you will like it of all things. The Westons will be with us,

and it will be quite delightful. You cannot think what a sweet place Cleveland is; and we are so gay now, for
25 Mr. Palmer is always going about the country canvassing against the election; and so many people came to dine with us that I never saw before, it is quite charming! But, poor fellow! it is very fatiguing to him! for he is forced to make everybody like him."

Elinor could hardly keep her countenance as she assented to the hardship of such an obligation.

Points to consider:

- How is each character established in this passage?
- Comment on Mrs Palmer's first words in this extract.
- Describe the social class of the characters in the passage and justify your choices with evidence.
- Comment on Austen's use of humour and irony.

This is a comparison of a non-literary source with a literary one.

Extract 1:

Testimony by Rudolf Hoess, commandant of Auschwitz concentration camp

At the Nuremberg war crimes trials at the end of World War Two (1946)

I was ordered to establish extermination facilities at
Auschwitz in June 1941... I visited Treblinka to find out
how they carried out their exterminations. The camp
commandant at Treblinka told me that he had liquidated
5 80,000 in the course of one half-year... He used monoxide
gas and I did not think that his methods were very efficient.
So when I set up the extermination building at Auschwitz,
I used Cyclon B, which was a crystallized prussic acid, that
we dropped into the death chamber from a small opening.
10 It took from 3 to 15 minutes to kill the people in the death
chamber depending upon climatic conditions. We knew
when the people were dead because their screaming
stopped. We usually waited about one half-hour before we
opened the doors and removed the bodies. After the bodies
15 were removed our special commandos took off the rings and
extracted the gold from the teeth of the corpses.

Another improvement we made over Treblinka was that we built our gas chambers to accommodate
2,000 people at one time, whereas at Treblinka their 10 gas chambers only accommodated 200 people each.
The way we selected our victims was as follows: we had two SS doctors on duty at Auschwitz to examine the
20 incoming transports of prisoners. The prisoners would be marched by one of the doctors who would make
spot decisions as they walked by. Those who were fit for work were sent into the camp. Others were sent
immediately to the extermination plants... Still another improvement we made over Treblinka was that
at Treblinka the victims almost always knew that they were to be exterminated and at Auschwitz we
endeavoured to fool the victims...

Extract 2:

This poem was written by Primo Levi in 1984. He was imprisoned in Auschwitz concentration camp.

Dopo di allora, ad ora incerta
Since then, at an uncertain hour,
That agony returns:
And till my ghastly tale is told,
5 This heart within me burns.

TIP

Droll: witty, funny

Unaffectedly: not changed or affected

Canvassing: contacting a group to win them over to your point of view, such as during political campaigning

Countenance: facial expression

Rudolf Hoess at Nuremberg



TIP

Treblinka: a concentration camp

Endeavoured: attempted to

- Once more he sees his companion's faces
 Livid in the first faint light,
 Grey with cement dust,
 Nebulous in the mist,
- 10 Tinged with death in their uneasy sleep.
 At night, under the heavy burden
 Of their dreams, their jaws move,
 Chewing a nonexistent turnip.
 "Stand back, leave me alone, submerged people,
- 15 Go away. I haven't dispossessed anyone,
 Haven't usurped anyone's bread.
 No one died in my place. No one.
 Go back into your mist.
 It's not my fault if I live and breathe
- 20 Eat, drink, sleep and put on clothes."

Points to consider:

- Compare and contrast the tone of both extracts.
- Why do you think the poem moves between first and third person?
- Contrast the two perceptions of the same place.
- Comment on the imagery in the poem and the language in the testimony, and the effect of both on the reader.

The next pair of extracts are non-literary.

Extract 1:

Sep 7th 2007, 18:15 | By handbag.com

Behind the gloss and glamour of the celebrity lifestyle is an army of style advisors grooming their clients for that paparazzi close-up.

By Navaz Batliwalla

Money may be no object, but it takes a certain knack and know-how to throw those A-list looks together. Stick to these golden rules of style and you can beat Kate, Sienna and Nicole at their own game.

Try the lived-in look

- Are you an artful scruff like Sienna Miller? Well-worn clothes are perfect for carefree spirits, so ignore
- 5 designer boutiques and scour local charity shops and vintage markets for worn-in buys. Even if you're not a head-to-toe hippie, you can still learn a lesson from Sienna. The reason too-groomed girls like Victoria Beckham and Liz Hurley look fake is because everything is brand, spanking new. If the flea-market look isn't your thing, just choose one or two careworn pieces, such as a pair of beat-up boots or faded jeans to help give you that effortless air. **Wear something 'off'**
- 10 Take a tip from Kate Moss and Chloë Sevigny and wear something not quite right. Whether it's Kate's bed-head hair, pirate boots or bought-in-Ibiza kaftans, it's the unexpected surprises that catch the eye. The best bit is this can all be done on the cheap. Stylists' favourites include army surplus shops for regulation plimsolls and beaten-up parkas, vintage shops for shrunken tees and cowboy boots and your dad's wardrobe for hand-me-down V-neck cardis (baggy cardis are so Prada) and
- 15 shirts. Finish your ensemble with something totally 'you', like an heirloom pendant or signature scarf. **Mix high- and low-end buys**
- Honey, no one wears designer head to toe anymore. Thanks to SJP it's naff, naff, naff! Nowadays it's all about mixing your Manolos with your Gap, your Armani with army issue. The French are brilliant at this. Jane Birkin's daughter, Lou Doillon, is a pro at teaming delicate chiffon couture with bashed-up biker
- 20 boots or grungy denim. If there's one tip, it's choose good shoes and bags. Sport a pair of sexy Louboutin heels or a Chanel bag and people will automatically assume your jeans are Marc Jacobs, not MK One.

TIP

Dopo di allora, ad ora

incerta: the first line in Italian is repeated in English in the second line

Livid: discoloured

Nebulous: indistinct, unclear

Tinged: having a trace of

To usurp: to take something that you have no right to

Don't follow trends wholesale

The knack to this is knowing your look. This doesn't mean being stuck in a rut. Your style should be definable, so identify your look and update it in your own way using labels that suit you. Chrissie Hynde
25 practically invented the androgynous look and she would look wrong in Dior's brash logo T-shirts and butt-flashing minis, but Dior for Men, with its skinny trousers and tuxedo jackets, would be right up her street. **Dress for your shape**

She may be only 20, but Scarlett Johansson is pretty sussed when it comes to her style. Not for her the never-quite-thin-enough diets and fitness programmes of other haunted Hollywood starlets. She
30 knows her shape is curvaceous, and dresses to flatter. If you have an hourglass figure, show it off in sexy evening gowns and cocktail dresses. If you're on the waifish side, make the most of ethereal chiffon frocks like Vanessa Paradis. Straight up and down? Do a Nicole Kidman in boyish tailoring from Helmut Lang, Gucci or YSL. The art is in knowing your shape and working with it. And if your shape changes, your look should change too.

Extract 2:

Hollywood, land of mean girls, sets standard for "frenemies"

Keep your friends close—and your frenemies even closer. What's that? You've never heard of frenemies? It's really quite simple: Friend + enemy.

By Rachel Leibrock, *The Sacramento Bee*

Keep your friends close—and your frenemies even closer.

What's that? You've never heard of frenemies? It's really quite simple: Friend + enemy.

Frenemy.

5 It's not necessarily a new concept—businesses have long used the term to describe friendly competitors.

But lately, in the cat-eat-cat world of actresses, pop divas and celebutants, the term's taken on a decidedly darker meaning.

If you keep up with the tabloids, you already know it's starting to feel a lot like junior high around
10 here as young celebs use the mag/rags as an updated variation of the slambook:

Buddy up, break up, then make up—maybe even get a leg up.

And, experts say, it's not just some superficial Tinseltown phenomenon—it's become a popular spectator sport. And a practice that many noncelebrity women are imitating.

Look up "frenemy" in a pop-culture reference book, and you'd most likely find Paris Hilton's
15 picture—she's practically made a career out of using the media to manipulate her camera-ready "friendships."

Here's a quick primer, just in case you haven't been following along: Paris Hilton and Nicole Richie were best friends, but then they weren't because, as Hilton told the tabs, Nicole knows what she did.

20 Carousel of putdowns

So then, Richie's hanging with Lindsay Lohan. But wait, The Lohan is BFF with Hilton—except for the part where Hilton is caught, on camera, laughing as C-list pal Brandon Davis makes an, um, unflattering reference to Lohan's hair color. Then, Lohan, in a fit of payback, returns the favor by dissing Hilton to the paparazzi—an incident conveniently caught on video, of course.

TIP

Kate, Sienna and Nicole: Kate Moss, fashion model; Sienna Miller, actress; Nicole Kidman, actress

Parka: a type of coat

Shrunkened tees: shrunkened T-shirts

Cardis: cardigans, sweaters

25 But who cares, 'cause Hilton is hitting the town with Britney Spears. Oops, we did it again—make that was, because, the last we checked, they both, like, totally hated each other. Oh yeah, and Hilton and Richie? Friends. Again. Or, so they say.

Immature? Yes, but even so—we like to watch.

Points to consider:

- Compare and contrast the purpose of both extracts.
- Comment on the type of language used.
- Comment on the use of names in the articles.
- Contrast the standpoint of the writers of these articles.

It is important that students are exposed to a variety of commentary or textual analysis text types.

TIP

Tabloid: a newspaper specializing in gossip and light news

A slambook: a notebook full of negative criticism of someone

A leg up: (an idiom) move up the career ladder

BFF: best friends forever

TOPIC 3

Selecting elements to fit your purpose



Activity 6 Storytelling warm-up

Stage 1 of the unit planner

Key concept	Related concept(s)	Global context
Communication	Purpose, setting, structure, style	Personal and cultural expression
Statement of inquiry		
A successful story, where the purpose is clear, depends on successfully combining a variety of other elements.		

If your school has a drama department, it would be well worth looking through the resources there to see if they could help enrich this activity.

There are also a wide range of links about storytelling, including tales, organizations and even workshops. See the web links box for more.

WEB LINKS

To find out more about storytelling and links to stories, explore the following:

Go to www.timsheppard.co.uk, click on "Enter site", find the link "Tim Sheppard's Storytelling Resources" and then click on "Story Links".

Go to www.storynet.org, click on "Links to Resources" and then "Collections of Stories and Tales".



Activity 7 Your story

The following thoughts will help with the exploration of story ideas for this activity.

Scheherazade and *One Thousand and One Nights*

This is, of course, one of the most famous stories about storytelling and could be another way into this activity. It originated in Persia (the state of Iran today), and describes how the clever Scheherazade escapes the fate of a thousand wives before her by telling tales that captivate the ruler, Shahryar, so that he would keep her alive just one more night to hear the next story.

By giving an old tale a new spin, storytelling can be rejuvenated. Here is one example that can be shared with the class:

In *Misery*, Stephen King reworks Scheherazade's situation. A deranged fan kidnaps a writer, Paul Sheldon, and forces him to re-write his last novel in order to resurrect the heroine, Misery, who the fan is obsessed with. The novel follows Sheldon's attempts to escape.

TAKE ACTION

Storytelling can also provide interesting links to fairness and development, as many activists use stories to highlight the injustice they are facing. Below is the story of one woman who used the accounts of the suffering around her to promote change.

Leymah Gbowee (born in 1972)

Leymah was a teenager when the civil war broke out in Liberia, West Africa, in 1997. It was a horrific conflict involving the widespread use of child soldiers and deliberate attacks to kill, rape, maim and terrorize civilians. Leymah Gbowee spent time as a refugee, but later trained in social work and trauma healing. With increasing frequency, and at considerable risk, she spoke out against the warlords and the violence. Her movement played an important part in putting pressure on the warring groups to sign a peace agreement in 2003.

Gbowee's storytelling became part of a successful peace movement. She won the Nobel Peace Prize in 2011.

TEACHING IDEA 3

This idea takes *One Thousand and One Nights* and gives it a modern twist. The original work seems unconcerned that Shahryar is a misogynistic serial killer who escapes his crimes and prospers. Ask the class to re-work the story in a way that reconsiders Shahryar's crimes and Scheherazade's intentions.

Summary

The extracts chosen in this chapter cover a wide range of literary and non-literary sources. Students often feel much more comfortable with videos and modern art. If this is your starting point, the analytical skills employed in such non-literary texts should then be employed on more wordy literary and non-literary extracts in order to create increasing sensitivity to language. Ultimately, students should be able to analyze anything placed in front of them.

Context

	ATL skills	Language and Literature skills
Introducing context		
TOPIC 1 Context and its effect on style		
Activity 1 Exploring editorials	✓ Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding.	✓ Analyse the effects of the creator's choices on an audience.
Activity 2 Exploring formal essays	✓ Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding.	✓ Analyse the effects of the creator's choices on an audience. ✓ Evaluate similarities and differences by connecting features across and within genres and texts.
Activity 3 Assess your understanding	✓ Use appropriate strategies for organizing complex information.	✓ Analyse the effects of the creator's choices on an audience. ✓ Organize opinions and ideas in a sustained, coherent and logical manner. ✓ Make stylistic choices in terms of linguistic, literary and visual devices, demonstrating awareness of impact on an audience.
TOPIC 2 Context and literature		
Activity 4 Exploring the "American Dream"	✓ Demonstrate awareness of media interpretations of events and ideas.	✓ Evaluate similarities and differences by connecting features across and within genres and texts.
Activity 5 The setting of <i>The Great Gatsby</i>	✓ Make connections between various sources of information.	✓ Evaluate similarities and differences by connecting features across and within genres and texts.
Activity 6 Assess your understanding	✓ Gather and organize relevant information to formulate an argument.	✓ Analyse the effects of the creator's choices on an audience ✓ Organize opinions and ideas in a sustained, coherent and logical manner. ✓ Make stylistic choices in terms of linguistic, literary and visual devices, demonstrating awareness of impact on an audience.

TOPIC 3 Context clues

Activity 7 Using context clues to read between the lines	<ul style="list-style-type: none">✓ Make inferences and draw conclusions.✓ Read critically and for comprehension.	<ul style="list-style-type: none">✓ Evaluate similarities and differences by connecting features across and within genres and texts.
Activity 8 Using context to clarify meaning	<ul style="list-style-type: none">✓ Make inferences and draw conclusions.✓ Read critically and for comprehension.	<ul style="list-style-type: none">✓ Organize opinions and ideas in a sustained, coherent and logical manner.

Introducing context

Context is a concept that frames ideas, clarifying and deepening meaning. It affects both language and literary studies.

Exploring the concept of context in language

Language cannot be seen in isolation from the context it is used in. Halliday differentiates between two types of context: context of situation and context of culture. The structure, grammar, and vocabulary of written texts vary depending on why we are writing, who we are writing for and what we are writing about. We refer to these predictable patterns in written language as *genres*. As Halliday puts it, this means that the system of lexical items and grammatical categories in language is directed by the context it is used in.

Texts vary in a number of ways according to their social purpose (genre) and their situation (style). The genre determines the structure of the text, whereas register determines the style, language patterns and vocabulary used within the text.

Exploring the concept of context in literature

Context affects literary analysis. It gives meaning to ideas and actions. It is the circumstances in which the event occurs: a setting. Knowing more about the context helps the audience understand how a text came about and what it is referring to. Nothing has meaning unless it is put in a context.

Context frames or focuses ideas, clarifying and deepening their meaning. Through analysing language interactions, we can find a lot of indicators that can help us detect the context in which something happened. Setting is a context that can be used to create humour. For example, many cartoons are based on a clash between the expectations from the image, which is the context, and the captions.



CHAPTER LINKS

For more details on genre and conventions see Chapter 6.



LITERARY LINKS

See *Context in Language 1* Susan M. Ervin-Tripp, University of California, Berkeley, for more on context in literature.

TOPIC 1

Context and its effect on style

The following topic studies editorials and formal essays with some detailed analysis into the different text components to clarify the difference between them. What follows are ideas for planning lessons around these activities.



Activity 1

Exploring editorials

Procedure:

Stage	Time	Procedure	Material
Attention [Engage]	5 min.	<ul style="list-style-type: none"> Put the title of the article and the first sentence on the board. Elicit from students their predictions of what the article is about. 	Student book
Attainment	15 min.	<ul style="list-style-type: none"> Ask students to individually read the student book article and answer questions from 1–4. Check answers collectively. 	Student book
	25 min.	Divide students into three groups. The first group answers question 5, the second question 6 and the third question 7 on a copied worksheet. <ul style="list-style-type: none"> Students rotate their sheets once for other groups to add ideas and correct. Sheets rotate a second time for further input from the groups. Whole-class feedback is given to discuss the answers. 	A3 sheet Student book
Activation	15 min.	<ul style="list-style-type: none"> On a newspaper sheet, groups add a paragraph, trying to use the same editorial style. Newspaper sheets are posted in the class for students to do a gallery walk writing comments on sticky notes in response to the work of the other groups. 	Student book Big newspaper sheets sticky notes
Reflection	10 min.	<ul style="list-style-type: none"> Groups check the description of editorials in the student book and compare it to their paragraph to see if they used the same style. Groups report their thoughts and reflections to other groups. 	Student book



Activity 2

Exploring formal essays

Procedure:

Stage	Time	Procedure	Material
Attention [Engage]	5 min.	<ul style="list-style-type: none"> Use “before and after” photos of people who have had cosmetic surgery for students to check the difference and to start a discussion exploring to what extent is it worth the danger? Does it make all that difference in someone’s life? Does it have any psychological impact on people? Etc. 	Pictures

Attainment	40 min.	<ul style="list-style-type: none"> ■ Jigsaw reading: Divide students into groups. Give each group the extract cut into parts (around 8 parts) for them to put it together. ■ Check collectively with the whole class, asking each group the logic behind organising the text in a certain way. ■ Clarify the way the final text is organized. ■ Ask groups to fill in the essay interpretation table in the student book. ■ Check collectively, clarifying the text features of the essay. 	Sheets of paper Student book
Activation		<ul style="list-style-type: none"> ■ On a newspaper sheet, groups add a paragraph trying to use the same essay style. ■ Newspaper sheets are posted in the class for students to do a gallery walk writing comments on sticky notes in response to the work of other groups. 	Student book Big newspaper sheets sticky notes
Reflection		<ul style="list-style-type: none"> ■ Groups check the description of formal essays in the student book and compare it to their paragraph to see if they have used the same style. ■ Groups report their thoughts and reflections to other groups. 	



Activity 3 Assess your understanding

Stage 1 of the unit planner

Key concept	Related concept	Global context
Communication	Purpose Style Context	Personal and cultural expression
Statement of inquiry		
Persuasive texts differ in use of language to influence our point of view according to context and intentions.		

This activity is for students to practice the skills they have developed in this topic. It can be used as an assessment task to assess the following criteria:

Criterion B:

- employ organizational structures that serve the context and intention
- organize opinions and ideas in a sustained, coherent and logical manner.

Criterion C:

- produce texts that demonstrate insight, imagination and sensitivity while exploring and reflecting critically on new perspectives and ideas arising from personal engagement with the creative process
- make stylistic choices in terms of linguistic, literary and visual devices, demonstrating awareness of impact on an audience
- select relevant details and examples to develop ideas.

Criterion D:

- use appropriate and varied vocabulary, sentence structures and forms of expression
- write and speak in a register and style that serve the context and intention
- use correct grammar, syntax and punctuation
- spell (alphabetic languages), write (character languages) and pronounce with accuracy
- use appropriate non-verbal communication techniques.

The table with reflective questions in the student book is to be used for students to reflect on their own work.

TOPIC 2 Context and literature

This topic explores the concept of context in literature by studying the United States at the beginning of the 20th century. In the activities for this topic, students:

- Read a Robert Frost poem related to greed and the materialism in this era.
- Study *The Great Gatsby* and focus on the 1920s and all the lifestyle that went along with that era.
- View images from this era.

What follows are ideas for planning lessons around these activities.



Activity 4 Exploring the “American Dream”

Procedure:

Stage	Time	Procedure	Material
Attention [Engage]	5 min.	<ul style="list-style-type: none">■ Begin the class by listening to the song “America” by Neil Diamond. [See the web links box]. Distribute copies of the lyrics. Discuss the song “America” focusing upon the stereotypical “American Dream”. What is it? What did the first immigrants want? What does the American Dream promise?■ Guide students to see the references to the American Dream within this song. Point out the lines. Review with students some of the historical reasons for immigrants to go to America.	Video or song
	5 min.	<ul style="list-style-type: none">■ You can divide them into groups and ask each group to design a poster/blog/film of their own American Dream. Ask them to describe what they believe the American Dream is and their thoughts on it.	Material for designing a poster
Attainment	40 min.	<ul style="list-style-type: none">■ Set the scene for the student book article by mentioning when it was written and what it is about. Give students time to read section 1 then section 2 of the article individually. Then discuss the questions in their groups after each section.■ Take feedback from groups, concluding that there is a certain context that helps ideas like these to rise or revive. Focus on the elements or aspects of this context.	Article and questions in the student book

Activation	20 min.	<ul style="list-style-type: none"> Ask each group to write a quote like the ones in the article to be added to one of the parts of the museum. Display to the rest of the class. 	Student book
Reflect	5 min.	<ul style="list-style-type: none"> Each group comes up with one statement that was mentioned in this lesson that is the most memorable and explains why. 	

WEB LINKS

Go to www.youtube.com and enter "Neil Diamond America" into the search box. To find the song's lyrics, go to www.lyrics.com and enter the same into the search box.



Activity 5 The setting of *The Great Gatsby*

Procedure:

Stage	Time	Procedure	Material
Attention [Engage]	5 min.	<ul style="list-style-type: none"> Show the trailer for the film <i>Mean Girls</i> described in the web links box. <p>Ask students to answer the following questions while watching: How was Katy perceived by her peers? Why? What did it take to be a member of the group: handshakes, styles of dress, places to hang-out, music, etc? What would create this type of relationship? What would reinforce it?</p> <p>Start a discussion after they view the clip to let them get into the correct mindset of Nick in <i>The Great Gatsby</i> and how the setting created this character.</p>	Video clip
Attainment	40 min.	<ul style="list-style-type: none"> In groups ask students to examine the images/adverts from summer 1922 and read the following quotes from the novel written in 1922, considering the questions that follow. Take feedback on interpretations, with the whole class focusing on the last question: To what extent does the surrounding culture and environment drive people's actions and behaviors? 	Pictures and quotes from the student book
Activation		<p>Further exploration:</p> <ul style="list-style-type: none"> The poem "The Road Not Taken" by Robert Frost was written around the same time. First give it to the students to read and interpret its meaning. Then tell them that it was written at the same time and let them read it again in groups to see how this piece of information will change their understanding of the poem. 	The poem "The Road Not Taken"

WEB LINKS

Go to www.youtube.com and enter "Mean Girls trailer" into the search box.



Activity 6

Assess your understanding

Stage 1 of the unit planner

Key concept	Related concept	Global context
Connections	Context Theme Setting	Personal and cultural expression
Statement of Inquiry		
Setting as literary contexts shape literary themes.		

Students will write a literary analysis essay to support the statement:

“Literary works can see what people cannot see. They are a magnified reflection of life.”

They will concentrate on the main features of literary works in US between the year 1920 and 1922, supporting their ideas with reasons and examples.

This task can be used as an assessment task assessing the following criteria:

Criterion A:

- analyse the content, context, language, structure, technique and style of text(s) and the relationships among texts
- analyse the effects of the creator's choices on an audience
- justify opinions and ideas, using examples, explanations and terminology.

Criterion B:

- employ organizational structures that serve the context and intention
- organize opinions and ideas in a sustained, coherent and logical manner.

Criterion D:

- use appropriate and varied vocabulary, sentence structures and forms of expression
- write and speak in a register and style that serve the context and intention
- use correct grammar, syntax and punctuation
- spell (alphabetic languages), write (character languages) and pronounce with accuracy.

TEACHING IDEA 1

An alternative summative assessment

Students can write newspaper articles summarizing the 1920s or complete a research assignment on the American way of life during the 1920s, comparing it with the life of characters from *The Great Gatsby*, in order develop their own ideas of what it means to live the American dream.

TOPIC 3

Context clues

In his book *When Kids Can't Read*, Kylene Beers says:

... discerning the meaning of unknown words using context clues requires a sophisticated interaction with the text that dependent readers have not yet achieved.

He argues that most students do not really know what to do when we ask them to use context clues. Interpreting meaning through context clues is a skill that requires explicit instruction over time. This can be achieved through think - aloud modelling using context clues, and then giving students chances for independent practice to see those connections and make them.

What follows are ideas for planning lessons around the activities in Topic 3.



Activity 7

Using context clues to read between the lines

Procedure:

Stage	Time	Procedure	Material
Attention [Engage]	5 min.	<ul style="list-style-type: none"> Start the lesson with a "nonsense word" game. Copy a paragraph from any novel and swap out some words with other nonsense ones. Give the paragraphs to groups to figure out the paragraph's meaning and the context clues they used to help them figure out the meaning. Debrief this activity by mentioning the types of context clues. 	Nonsense paragraph sheets
Attainment	30 min.	<ul style="list-style-type: none"> Ask students to read the student book excerpt and answer the questions individually. Check answers in pairs, then check as a whole class. 	Student book
Activation	30 min.	<ul style="list-style-type: none"> In groups on big newspaper sheets, students come up with a short paragraph asking five questions that require words from the context in order to figure out the answer. Students then rotate their work for others to answer. Newspaper sheets are hung up for a gallery walk. Students use sticky notes to comment on their peers' work and answers. 	Newspaper sheets and sticky notes



Activity 8

Using context to clarify meaning

Procedure:

Stage	Time	Procedure	Material
Attention [Engage]	5 min.	<ul style="list-style-type: none">■ Show students a clip from the play <i>Macbeth</i> (video websites such as YouTube are a good source to find appropriate clips). For your clip, choose three words that are ambiguous to students and ask them to try to figure out the meaning of these words while they are watching the clip.■ Elicit from students the interpreted meaning and what clues helped them guess the meaning.	Video
Attainment		<ul style="list-style-type: none">■ Ask students to go to the definitions of context clues in the student book to work out which context clues they used.■ Share answers with the class.	Student book
Activation		<ul style="list-style-type: none">■ Use the <i>Macbeth</i> Soliloquy activity in the student book to help students use the context clues idea. Instruct them to do it in pairs.■ Take feedback from the class providing answers where needed. Students can use sticky notes to comment on their peers' work and answers.	Student book sticky notes

Summary

In this chapter the concept of context was tackled from two angles: the concept of context in language and the concept of context in literature. With language we explored the context effect on style and how it affects editorials and formal essays. With literature we explored the historical setting as a context and investigated the effect of the American dream on novels and poems. The chapter then ended by exploring how context clues are used to interpret meaning and authors' ideas and intentions.

Audience imperatives

	ATL skills	Language and Literature skills
Introducing audience imperatives		
Activity 1 Spontaneous conversations	<ul style="list-style-type: none"> ✓ Use intercultural understanding to interpret communication. ✓ Use a variety of speaking techniques to communicate with a variety of audiences. 	✓ Analyse the effects of the creator's choices on an audience.
TOPIC 1 How audience members respond		
Activity 2 What do you believe?	✓ Use critical-literacy skills to analyse and interpret media communications.	✓ Analyse the effects of the creator's choices on an audience.
TOPIC 2 How creators reach different audiences		
Activity 3 Identifying the goals for 5 writers and 10 personal projects	✓ Use critical-literacy skills to analyse and interpret media communications.	✓ Analyse the effects of the creator's choices on an audience.
Activity 4 Pantomania	✓ Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding.	✓ Analyse the effects of the creator's choices on an audience.
TOPIC 3 Reaching the intended audience		
Activity 5 Propaganda quiz	✓ Use critical-literacy skills to analyse and interpret media communications.	✓ Analyse the effects of the creator's choices on an audience.

Activity 6 Looking at audiences from a non-literary point of view	<ul style="list-style-type: none"> ✓ Identify trends and forecast possibilities. 	<ul style="list-style-type: none"> ✓ Make stylistic choices in terms of linguistic, literary and visual devices, demonstrating awareness of impact on an audience.
Activity 7 Final summative application of the concept of audience	<ul style="list-style-type: none"> ✓ Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding. ✓ Use a variety of media to communicate with a range of audiences. ✓ Compare, contrast and draw connections among (multi)media resources. 	<ul style="list-style-type: none"> ✓ Criterion A, B and D

Introducing audience imperatives

Audience imperatives are defined as.

An umbrella concept to refer to whomever (the reader, the listener, the viewer) a text or performance is aimed at, and the characteristics, impact or desired responses created.

The concept of audience imperatives is further explored via an opening activity in the student book.



Activity 1 Spontaneous conversations

This opening activity is devised to make awareness of audience visually evident, demonstrating that we are or should be aware of our audience when speaking. It is also devised so that key literary terms like *register*, *vocabulary*, *colloquial language*, and *non-verbal communication* can be defined.

TEACHING IDEA 1

To make sure that the class understands before doing Activity 1, have two courageous students try out this example:

You are being interviewed on a school radio station and are asked,
“What is your current favorite band, singer or group and why?”

As the class listens, have them create a table similar to the one that follows to analyse the speaker’s responses.

Audience	Register	Colloquial language	Non-verbal communication

Speaker response analysis table

TOPIC 1

How audience members respond

This topic explores the ways in which audience members, including ourselves, respond to the information that we are exposed to in this multimedia age. Not all of the information is true; the activity in this topic explores the blurred lines between scams, reality and fiction.



Activity 2 What do you believe?

STEP 1

The advertisement is a reproduction of one of the biggest scam ads that was used following the tsunami.

The scam: On the first page, users selected the “See it all here” hyperlink, which took them to a false YouTube page which then prompted them to click “like”, which spread the scam across social networks and gave the scammers followers.

STEP 2

The Blair Witch Project was the world’s first “found footage” film, originally released as the only evidence remaining from a group of college videographers looking into a local ghost story in Maryland in the U.S. It was one of the first movies advertised through social media on the internet, helping to create mystique and blur the line between reality and fiction. There are plenty of articles to read to students following their discussion, with the urban-legend focused Snopes site doing a very thorough job.

TOPIC 2

How creators reach different audiences

This topic explores how presently there are many ways in which creators can reach their audiences, compared to the past.

With so much opportunity, it is important to teach students to develop the mindset and the skills necessary to reach their goals as well as help them to recognise some of the tools that are being used to influence them as audience members.



Activity 3

Identifying the goals for 5 writers and 10 personal projects

This activity asks what the goal is of various quotes and personal projects. The answers are as follows:

5 Quotes from writers—Answers

- | | |
|---|-----------------|
| 1. To persuade. "The Jungle" was originally published by Sinclair to create a strong social message. The result was better working conditions for immigrant families as well as more sanitary food practices in the meatpacking industry. | 2. To persuade. |
| | 3. To persuade |
| | 4. To inform |
| | 5. To persuade |

10 Personal Project products—Answers

- | | |
|--|---|
| 1. To inform | 7. To persuade |
| 2. To inform | 8. To inform. Documentaries generally try to present information factually and to allow an audience to make up their own mind. Still, the choice of subject matter probably leans towards persuasive. |
| 3. To persuade | 9. To inform or entertain |
| 4. To entertain | 10. To persuade |
| 5. To entertain (though there is probably a persuasive element in the advertising) | |
| 6. To persuade | |



Activity 4

Pantomania

Suggested answers to questions

What are some of the tools the playwright utilizes to get the audience more involved? What are some of the tools used for creating humor?

Examples:

The dame (a funny character) speaking directly to the audience. Would be called an aside if it were brief, but pantos usually have longer periods of audience interaction. The audience is also given a role—to yell "thief", which is a common inclusion.

Repeated lines such as "Behind you!" are also a part of the panto audience experience and children learn what to do very quickly.

Referencing Instagram and Facebook is use of an anachronism, a historically inaccurate inclusion that contrasts with this age-old traditional story.

Mockery of theatrical magic causes humor.

Making fun of an aspect of the original fairy tale causes humor. E.g. reference to a "high-class limo" as transport and the change of return times to 11:00 p.m.

What is the effect of having the audience involved in this manner?

When the characters speak directly to the children in the audience, it involves them and makes the show more interactive. That way they do not have to sit there quietly—they become intimately involved.

Why do you think children enjoy this type of performance? How are traditional plays different?

Children are seeing things that the main character does not. This creates dramatic irony and empowers them to help the character. Children love it! And since small children do not always understand the full plot, it brings the action down to their level. There is not the same interaction in traditional plays.

What do you think Tracie's Personal Project goal was?

The goal was to entertain an audience while informing them about the traditions of the English pantomime.

TOPIC 3

Reaching the intended audience

This topic explores the methods that speakers or advertisers use to convince or persuade audiences. The subject of propaganda is explored as well as other non-literary approaches to audience engagement.



Activity 5 Propaganda quiz

Answers:

1. A teenager wants to spend the night at a friend's house. He tells his parents that his friend's parents will be home, forgetting to mention that there is a party across the street with no parents. **card stacking**
2. "Yes we can!" **glittering generality**
3. "The best children's film since *Toy Story*." **transfer**
4. A truck advertisement shows an unknown man in blue jeans and a white t-shirt leaning on their product in front of his farm. **plain folks**
5. Michael Jordan is shown in a trainer/sneaker advert. **testimonial**
6. "Heart disease went down significantly during ____'s (insert name of health official) term in office." (This information is used in the election without mentioning the new heart medication that came on the market during this time.) **faulty cause-effect**
7. A specific car is on sale for a greatly reduced rate. When you go to the car dealership they tell you that the vehicle advertised has already been sold, but that there are other cars you should look at (which do not have the same sale offer). **bait and switch**
8. A politician refers to an opposing candidate as "a waffler"—someone who cannot make up her mind or stick to her convictions. **name calling**
9. An advertisement shows a large group of people marching down the street toward a banner showing the name of an insurance company. **bandwagon**
10. A car advertisement shows a bad automobile (car) accident about to happen, complete with screeching tires. Their car's new safety features help to avoid the accident. **emotional appeal**



Activity 6 Looking at audiences from a non-literary point of view

STEP 1

Answers to questions:

1. What do you think Malcolm Gladwell means when he talks about *stickiness*? *Stickiness is how well something catches on with its intended audience.*
2. In your own words, what research did the makers of *Sesame Street* do to better understand its audience? *They showed it to pilot audiences of children in Philadelphia and measured their attention during the show.*
3. What major change did the producers make prior to the release of the show? *At first, Sesame Street made sure that all fantasy elements of the show were separate from the real elements, based upon the recommendation of psychologists. They switched before releasing the show, adding walking, talking fictional characters like Big Bird, who could speak to the adult characters.*
4. What did they learn about their audience that caused them to make that change? *The kids "lost all interest" as soon as they switched to the street scenes, leaving the fantasy parts of the show.*

STEP 2–6 Creating a sticky business plan

For this step of the activity, have students work collaboratively to put together the stickiest business plan. They should then present this business plan before as authentic an audience as you can generate, possibly including business people from the community to give feedback. Students should also make sure they identify their intended audience and make adjustments based upon that awareness.

TIP

The overall message of this part of the activity is that *Sesame Street* would never have become successful if the producers did not test it on their intended audience.



Activity 7

Final summative application of the concept of audience

Assessment

In this final summative activity in the topic, students can choose from a number of options on the related concept of audience. All of the choices culminate in a 5-minute oral presentation.

For this activity, students will be assessed using criterion A, B, and D:

- **Criterion A:** Ensure you have at least 3 techniques/terminology used to reach the intended audience with several examples of each so that you can show “a range of examples and explanations.” This is a good opportunity to be “perceptive” in your identification because you should choose an area of personal strength.
- **Criterion B:** Make sure that you visually and purposefully organize your arguments and examples so that “ideas can build on another in a sophisticated way.”
- **Criterion D:** Make sure that your language and non-verbal communication fit the classroom audience and a formal situation.

Summary

In this chapter, teachers can investigate with students the ways that people seek out and have an impact on audiences. This study of audience has two sides to it. First, studying audience will enable students to better control how the world perceives the information that they share in the modern, multimedia world, and even to take an interest in creating for an audience themselves. Second, regardless of whether students decide to seek out and have an impact on audiences, it is important to learn the tools that creators use to try to have an effect on students as members of an audience themselves, which will help them to make more informed choices in life.

Self-expression

	ATL skills	Language and Literature skills
Introducing self-expression		
TOPIC 1 The graphic novel		
Activity 1 Exploring the novel	✓ Evaluate evidence and arguments.	✓ Understanding and appreciating graphic novels.
Activity 2 Literary techniques	✓ Use critical-literacy skills.	✓ Understanding and appreciating graphic novels.
Activity 3 Analysing graphics programs	✓ Communicate information and ideas effectively to multiple audiences using a variety of media and formats.	✓ Creating original works and ideas.
TOPIC 2 Creative writing		
Activity 4 The short story	✓ Read critically and for comprehension.	✓ Using and interpreting a range of discipline-specific terms and symbols.
Activity 5 When you can show it, don't tell it	✓ Write for different purposes.	✓ Creating original works and ideas.
Activity 6 Creative writing: oral task	✓ Give and receive meaningful feedback.	✓ Creating original works and ideas.
TOPIC 3 Creative writing: poetry		
Activity 7 Analysing sonnets	✓ Read critically and for comprehension.	✓ Using and interpreting a range of discipline-specific terms and symbols.
Activity 8 Writing your own sonnet	✓ Write for different purposes.	✓ Creating original works and ideas.

Introducing self-expression

Though this chapter is about developing student creativity and self-expression, the starting point for each activity is the work of others. First, the students analyse writers from quite distinct genres in order to appreciate how the works are constructed, after which they seek to make their own meaning.

TOPIC 1

The graphic novel

Deogratias: A Tale of Rwanda

Much of this topic is based around *Deogratias: A Tale of Rwanda* (First Second Books, 2006). It is a graphic novel written and drawn by Jean-Philippe Stassen and tells the story of the Rwandan Genocide through the eyes of an adolescent boy, Deogratias, and those who live around him. It was originally written in French, so in the English classroom it would be classified as a work in translation.

Warning: this graphic novel has some strong content, though much is suggested rather than graphically portrayed. It should therefore be read first by the teacher to check that the content is appropriate for the school's context.



INTERDISCIPLINARY LINKS

This unit lends itself to links with any humanities unit that explores the topic of genocide.



Activity 1 Exploring the novel

What follows is guidance on the type of responses you are looking for to Activity 1 in the student book.

During reading:

- How do we know when Deogratias is in the present or the past?

In the past his clothes have holes in them and his general appearance is dishevelled.

- How do the cartoon borders change depending on the time the image is set in?

Note the use of a black border for events in “the present”.

- How much actual violence do we see and how much is suggested through facial expressions?

Overwhelmingly, the violence is suggested and the images of violence are left out.

After reading:

- Hero, villain, victim—to what extent do each of these words fit Deogratias?

To some extent Deogratias is a mix of both victim and villain. He certainly lacks the ability to prevent what is going on around him. After the genocide, he shows signs of guilt too.

- Research the name Deogratias. In what ways do you consider this name well chosen? Could you consider the name ironic? Justifying any comments you make with evidence.

The name means “Thanks to God”, which is heavily ironic given the actions of this character and his involvement in the murder of his friends.

- How sympathetically are the missionaries presented?

Brother Philip is portrayed sympathetically as having good intentions, Father Stanislas less so, as he seems distant from the Rwandans who he claims to help.



Activity 2 Literary techniques

What follows is guidance on the type of responses you are looking for to Activity 2 in the student book.

At one point in the story the graphics suggest that Deogratias turns into a dog. Do you believe he actually turns into a dog? Is it all in his head? Is it symbolic in some way? If so how?

It is almost certainly symbolic, representing the guilt and regret of Deogratias and a general symbol of the savagery of the genocide. Deogratias is mentally unbalanced and traumatised in “the present” and it is also an indication of this.

- Consider the motif of poison. In which different ways is this present in the graphic novel and to what effect?

Poison echoes the violence in the graphic novel. It is also used by Deogratias to try to expunge his guilt.

- Consider the portrayal of animals and animal-like behaviour. What is the work trying to say through this?

As noted above, Deogratias is compared to a dog. The image then resonates with the murdering mob and the negative portrayal of the French soldier.

If students have read the entire novel, have them answer the follow questions about theme. Students should justify their comments with evidence. Some guidance on the type of responses you should expect follows below.

- To what extent is justice served at the end of the graphic novel?

The ending is left quite open. The French soldier is poisoned, yet Deogratias is left to live on with the weight of his crimes. This ending is much more realistic as real life does not end “neatly” as they do in much literature.

- What is suggested about the role of Western countries in the Rwandan Genocide?

There is a clear link between Western guilt and the crimes of the French soldier.

- Consider the way the word “cockroach” is used by certain characters. What does this work say about racism?

The term “cockroach” is used as a racist slur to dehumanize the victims and make them easier to kill.

- What is being said about madness?

The madness is caused by guilt, shame and regret.

- What is being said about the survival instinct?

The victims lack the resources to survive. Deogratias puts survival above doing the right thing, as do others, suggesting that the instinct to survive is more important than principles.



Activity 3 Analysing graphics programmes

Stage 1 of the unit planner

Key concept	Related concept(s)	Global context
Creativity	Self-expression (theme and style are also part of the focus)	An inquiry into personal and cultural expression
Statement of inquiry		
Creating graphic stories requires an effective combination of images and text. Students will create their own graphic strips through inquiry into an existing graphic novel and then they will apply what they have learnt.		

In this activity, students are asked to use *Deogratias: A Tale of Rwanda* as a platform for writing a story of their own with its own compelling message. Students need to research the open-source software that is available online and assess the best programme to use for this activity. Web links are provided in the student book. They then need to select from a choice of idioms and present the one they choose as the basis for a compelling story.

Teachers will need to approve the choice that the student makes and offer as much student feedback as time allows.

TEACHING IDEA 1

The extract that follows may also be useful if the students go on to explore why the genocide was allowed to continue unchecked for so long. It could also prove useful for group reading and discussion.

This Convention had been accepted by all Western nations and an overwhelming number of nation states across the world, prior to the massacres, including Rwanda.

Convention on the Prevention and Punishment of the Crime of Genocide (abridged)

Adopted by Resolution 260 (III) A of the United Nations General Assembly on 9 December 1948.

Article 1

The Contracting Parties confirm that genocide, whether committed in times of peace or in times of war, is a crime under international law which they undertake to prevent and to punish.

Article 2

In the present Convention, genocide means any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such:

- a) Killing members of the group;
- b) Causing serious bodily or mental harm to members of the group;
- c) Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part;
- d) Imposing measures intended to prevent births within the group;
- e) Forcibly transferring children of the group to another group.

Article 3

The following acts shall be punishable:

- a) Genocide;
- b) Conspiracy to commit genocide;
- c) Direct and public incitement to commit genocide;
- d) Attempt to commit genocide;
- e) Complicity in genocide.

Article 4

Persons committing genocide or any of the other acts enumerated in Article 3 shall be punished, whether they are constitutionally responsible rulers, public officials or private individuals.

Article 5

The Contracting Parties undertake to enact, in accordance with their respective Constitutions, the necessary legislation to give effect to the provisions of the present Convention and, in particular, to provide effective penalties for persons guilty of genocide or any of the other acts enumerated in Article 3.

Article 6

Persons charged with genocide or any of the other acts enumerated in Article 3 shall be tried by a competent tribunal of the State in the territory of which the act was committed, or by such international penal tribunal as may have jurisdiction with respect to those Contracting Parties which shall have accepted its jurisdiction.

Article 7

... The Contracting Parties pledge themselves in such cases to grant extradition in accordance with their laws and treaties in force.

Article 8

Any Contracting Party may call upon the competent organs of the United Nations to take such action under the Charter of the United Nations as they consider appropriate for the prevention and suppression of acts of genocide or any of the other acts enumerated in Article 3.

TOPIC 2

Creative writing

This topic explores creative writing of a different kind, that of the famous short story *The Secret Life of Walter Mitty* by James Thurber. Later activities in this topic focus on preparing students for their own creative writing.



Activity 4 The short story

Stage 1 of the unit planner

Key concept	Related concept(s)	Global context
Creativity	Self-expression, style, character	Personal and cultural expression
Statement of inquiry		
Creating your own stories involves careful consideration of a number of key areas that must be combined effectively. You will create your own writing after inquiry into the techniques used by recognized authors. You will then apply what you have learned.		

The word “Mittyesque”, or the phrase “leading a Walter Mitty-like existence” suggest someone who chooses to lead their life more vividly in their daydreams rather than in the real world. When students complete the grid on the short story their comments should reflect this, also noting that Mrs Mitty creates a contrast with her husband. The setting is a calm suburban USA that contrasts with the action settings in Mitty’s imagination. In terms of the themes, Mitty seems to find a happiness in his fantasies that may not be there in his actual mundane life.



Activity 5 When you can show it, don’t tell it

This is a simple activity that asks students to rework simple sentences in an imaginative way. Immediately prior to this activity there is a table of creative writing tips that should assist them with their work.



Activity 6 Creative writing: oral task

After the previous two individual activities in this topic, this activity explores creative thinking and ideas as a group. One student presents or sells a story idea to the “editorial board” made up of the rest of the class and the teacher, who provide constructive feedback about their ideas.

Peers are then given an opportunity to comment on and review each other’s work.

A note on assessment

This task is a mixture of the formative and summative. It is summative because the students’ presentations will be graded on their use of language; however, at the same time students will be receiving lots of formative advice on developing their story.

TOPIC 3

Creative writing: poetry

The focus of this topic is on the sonnet, and the precise rules of construction that have to be followed to create them. Students analyse a couple of sonnets and then attempt to create their own.



Activity 7 Analysing sonnets

Notes on the poems:

“Death, be not proud”

Throughout the poem, death is personified. Each time this happens it is diminished and its power is stripped away.

There is irony (and a paradox) in the idea that death can die.

We can see euphemism in words such as “rest” and “sleep”.

“When, in disgrace with fortune and men’s eyes”

“Deaf heaven” is personification.

There is a possible allusion in “outcast state” due to the uncertainties of life as an actor and the feuds between different groups of players.



Activity 8 Writing your own sonnet

Stage 1 of the unit planner

Key concept	Related concept(s)	Global context
Creativity	Self-expression, style	Personal and cultural expression
Statement of inquiry		
Creating poetry involves careful consideration of a number of key skills that must be combined effectively.		

After studying the two sonnets in Activity 7, students are asked in Activity 8 to create sonnets of their own. Guidance is given as to the approach that students might take to this task, and again peers are given an opportunity to comment on and review each other’s work.

Summary

This chapter has looked at self-expression in three quite distinct genres, each with their own set of audience imperatives. Another genre that has great potential for further self-expression is, of course, the play script. There are other examples of creativity and self expression elsewhere in this book, such as in the gamebook in Chapter 4, video making in Chapter 10 and storytelling in Chapter 14. The key element in self-expression is the move from analysing the work of others (criterion A) to producing our own texts (criterion C).