

GCSE (9–1)
Delivery Guide

ENGLISH LANGUAGE

J351
For first teaching in 2015

**Approaching unseen
20th and 21st century
literary texts**

Version 3



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Introduction

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

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

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

KEY



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Curriculum Content

Students should be able to show their understanding of different writers' ideas and methods by exploring unseen texts or extracts. These are authentic 20th and 21st century texts linked by a theme and drawn from prose or literary non-fiction.

AO1:

- Identify and interpret explicit and implicit information and ideas
- Select and synthesise evidence from different texts.

AO2:

- Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.

AO3:

- Compare writers' ideas and perspectives, as well as how these are conveyed across two or more texts.

AO4:

- Evaluate texts critically and support this with appropriate textual references.



CONSTRUCTING AN ENGLISH LANGUAGE CURRICULUM

As part of the English language curriculum, students need to be prepared to tackle unseen prose and literary non-fiction from the 20th and 21st centuries. This delivery guide focuses on ways to develop the skills needed to engage effectively with unseen literary texts and offers suggestions to ensure that students' practice and preparation encompasses examples from a range of texts from this period.

The activities are structured around three broad sets of skills, each set has a clear progression in the level of difficulty of the skills required. Using the three headings below as the focus for the organisation of classroom activities enables students to move from the simpler, 'basic' skills to the more complex task of making links and comparisons across similar texts and allows you to develop these skills progressively, in relation to the assessment objectives.

- The Basics: an ability to understand the text, including how to decode and understand unfamiliar vocabulary; an ability to select evidence (i.e. quotations) that supports any insights in to the text; understanding ideas that are explicitly explained as well as hidden meanings, morals and attitudes conveyed by the writer.

- Analysis and evaluation skills: the terminology needed to be able to identify literary techniques; an understanding of what it means to analyse texts and how to see the layers of

meaning in a text; a way of structuring analysis to ensure that ideas are explained and developed thoroughly; the ability to analyse the words, literary techniques and structure of an unseen text.

- Comparison skills: an ability to synthesise information from a range of texts; comparing the information and opinions given about an issue or idea in different texts; comparing the features of two texts and why they are used differently; identifying and explaining that two texts can give different viewpoints on one subject.

The main barrier for students when working with unseen texts is a lack of confidence. When faced with a difficult text, perhaps containing some unfamiliar language or dealing with complex ideas, students can easily give up. It is therefore important to choose texts carefully, this could be by starting with some simpler, more familiar texts such as extracts from one of the texts they are familiar with from their literature course, or an extract from a text that many of them would know through the medium of film or TV such as The Hunger Games or an extract from the Harry Potter series.

The skills outlined above, particularly those of analysis, will be very useful for students when analysing texts in any part of their English curriculum and beyond.



Thinking Contextually

ACTIVITIES

The following activities are designed to be flexible. You could choose to develop these skills through one, extended series of lessons on unseen texts, or through a series of shorter units, spaced throughout the course that focus on unseen prose, then on unseen non-fiction etc.

As approaching unseen texts is often difficult for students, it is important to use a range of different teaching styles and approaches, including more active lessons, speaking and listening or drama tasks, to ensure students develop these skills in an engaged and creative way. This guide enables you to choose the activities which best suit the needs of your students. For many of the activities, adaptations are offered along with suggested ways of taking students' learning forward.

Activities	Resources
<p>Approaches to unfamiliar vocabulary in unseen texts:</p> <p>One of the problems students can encounter is being confronted with unfamiliar vocabulary in an unseen passage in the exam. The diverse range of unseen texts students will encounter in GCSE English Language will inevitably present some students with this challenge. In this activity, students develop the ability to use parts of a word which they are familiar with to enable them to decode unfamiliar vocabulary.</p> <ul style="list-style-type: none">• Give students a selection of words that they are not familiar with, but which can be 'guessed' at from part of the word, e.g. antipathy, cursory, grandiloquence. (Learner Resource 1.1)• In teams, students have to use the parts of the words that they recognise to try and come up with a definition of the word. The team with the closest guess wins the point. <p>Development activity:</p> <ul style="list-style-type: none">• Ask students to come up with sentences or a paragraph using as many of the new words as they can. This could also be done as a starter activity, using the words from a text that they will go on to read in the lesson. <p>A list of further complex vocabulary that could be used for this activity can be found here: The Top 250 Most Difficult SAT words, Sparknotes</p> <p>http://www.sparknotes.com/testprep/books/newsat/chapter15section4.rhtml</p>	



ACTIVITIES

Activities	Resources
<p>Approaches to unfamiliar vocabulary (2): Students are given a descriptive extract from a 20th century novel, such as 'The Great Gatsby'. Certain challenging items of vocabulary have been highlighted (Learner Resource 1.2).</p> <ul style="list-style-type: none">• In pairs, students try to work out the meaning of the highlighted words and phrases from the context in which they appear. Discuss with students what they think these highlighted words may mean.• Each pair then selects an alternative word or phrase to replace three of the examples selected from the text.• Students consider why the original words might have been chosen by the writer e.g. when the text was written, who the audience of the text was, the particular attitude that is being expressed etc.• Elicit from the students that they are able to understand the meaning ('gist') of these unfamiliar words, even if they don't specifically know the definition of each and that by exploring language choices in more detail, they are able to have a greater understanding of the text. <p>Learner Resource 1.2 A description of Tom Buchanan, taken from 'The Great Gatsby' by F. Scott Fitzgerald.</p>	
<p>Selecting evidence from texts:</p> <ul style="list-style-type: none">• Give students enlarged copies of short extracts (one or two paragraphs) from a longer piece of text e.g. Learner Resource 1.3 and ask them to "Find the sentence of the text that shows us that....." From Learner Resource 1.3, an extract from 'Mountains of the Mind' by Robert Macfarlane, students could be asked to find a sentence that shows us how Macfarlane feels about taking risks, for example.• Once students have found the sentence, they physically cut it out or cross out everything else except this one sentence of the text.	



ACTIVITIES

Activities	Resources
<ul style="list-style-type: none">Elicit from students that they have literally demonstrated the process of selecting evidence from a text.To encourage students to use quotations even more precisely, ask them to cut away (or cross out) everything apart from the one or two words that most effectively show the writers' feelings or attitudes. Once they have the precise evidence, students can then build analysis of the parts of the text that they have left. <p>Development activity:</p> <ul style="list-style-type: none">Ask students to look more closely at the particular words they have selected to answer the question 'How does Robert Macfarlane use language here to make this a vivid account of his experience?' <p>Learner Resource 1.3 'Mountains of the Mind' by Robert Macfarlane (Guardian extract) http://www.theguardian.com/books/2003/dec/05/sportandleisure.climbingholidays A non-fiction extract, describing his feelings about mountain climbing and risk taking.</p>	
<p>Selecting evidence from texts (2): Students pick out parts of an unseen text that prove their ideas and responses to it.</p> <ul style="list-style-type: none">Give students a true or false statement about a text e.g. 'This text presents somewhere that would be pleasant to live in.'Students have to accumulate as much evidence as they can from the text to prove or disprove the statement. This could work well with an extract from any dystopian fiction. <p>Development activity:</p> <ul style="list-style-type: none">Ask one half of the class to find evidence that supports the statement, and the other half of the class to find evidence that proves the statement is wrong. When one half of the class is feeding back their information, the other half of the class can 'object' and explain why that evidence is not relevant to the argument etc. thus bringing in close analysis of the text and the implicit meanings within it.	



ACTIVITIES

Activities	Resources
<p>Selecting evidence from texts (3): This activity asks students to find evidence for the themes and ideas which are presented in a text. The activity works particularly well with literary non-fiction extracts.</p> <ul style="list-style-type: none">• Give students an unseen extract from a text that they would not be familiar with. After they have read through the text, offer students three possible titles or headlines of the text.• Students have to look through the passage and find evidence that links to each of the given titles or headlines and then make a judgement about which is the 'correct' title, as well as justification for this judgement..• Similarly, for extracts from novels, students could be offered three possible covers of the novel to be judged.• Once they have made their judgement, students design their own title, headline or cover and ask a partner to find evidence from the text that justifies their decisions.	
<p>Understanding the explicit information and meanings within a text: After reading an unseen text, give students basic true/false questions to ensure they have understood the basic information that the text contains.</p> <p>Students could also be asked to write their own true/false quiz based on the text they have read.</p>	



ACTIVITIES

Activities	Resources
<p>Understanding the explicit information and meanings within a text (2): Students read extracts from dystopian literature (for example 'Brave New World', '1984' or 'Fatherland') to identify two very clear layers of meaning: on the surface, the narrator is describing a society and what it is like there. Implicitly, they are conveying their views and attitudes about that society, e.g. that it is wrong, oppressive etc.</p> <ul style="list-style-type: none">• Ask students to make a holiday brochure, write the text of a radio advert or perform a TV advert for a holiday to the location described in the text (e.g. Learner Resource 1.4). Encourage students to focus wholly on the surface meaning and gather all the information they can about the place. Once they have completed this, elicit from them that they have understood the explicit information given in the text.• Students then look carefully for the implied opinions and attitudes about the place, and make a different text (e.g. a trip advisor review or an excerpt from a TV holiday review programme) that conveys the implicit meanings of the text. <p>Learner Resource 1.4 Extract from '1984' by George Orwell http://1984hayesg.blogspot.co.uk/2013/03/analysis-of-extract.html A description of life in Orwell's dystopia is useful for this activity.</p>	



ACTIVITIES

Activities	Resources
<p>Understanding the explicit information and meanings within a text (3): Using an extract from an autobiography or piece of non-fiction account writing, such as 'My Life' by Bill Clinton (Learner Resource 1.5), students have to gather as much information as they can about the writer and their experiences, before facing an interview in role.</p> <p>Students will not be asked about their feelings or emotions (until they are directed to look at implicit meanings in texts) but will instead be asked to give a basic profile of themselves as the writer, what they have done and what has happened to them. This activity can then be developed into a more thorough exploration of language and connotations by asking students to look for and respond to questions on implicit meanings.</p> <p>Learner Resource 1.5 Extract from 'My Life' by Bill Clinton http://www.npr.org/templates/story/story.php?storyId=1971820 An example of an extract from an autobiography</p>	
<p>Understanding both explicit and implicit meanings in a text: Using video clips from reality TV shows can be a really good introduction to this activity.</p> <ul style="list-style-type: none">• After watching a clip of the TV show 'Take me out', first ask students to list in speech bubbles the information that they find out about the man who is looking for a date.• Once they have gathered the obvious information about him, they should then re-watch the clip and look for things that he is implying about himself (e.g. if there is a clip of him in the gym, is he trying to imply he is good looking/cares about his appearance?)• Alternatively, students could gather information on the things that the girls are implying in their responses (e.g. if one says she isn't really interested in the same things he is, is she implying that she thinks he is weird?)	



Thinking Contextually

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Activities	Resources
<ul style="list-style-type: none">Students write the implied meanings out in thought bubbles, to convey the difference between what is said and what is being thought. <p>Take Me Out clips, YouTube http://www.youtube.com/watch?v=o6LGCvBt-b8 http://www.youtube.com/watch?v=cbNUumdu11U Some clips that could be used for this activity.</p>	
<p>Understanding implicit meanings, morals and attitudes in a text: Give students a statement, based on issues raised within an unseen text. From Learner Resource 1.6, an extract from an article about someone taking up a job as a Christmas elf, you could display the statement 'He is proud and excited about becoming an elf.'</p> <p>Students need to find evidence that implies whether the writer feels this or not. They create a scale of statement, agree to disagree. For example, from Learner Resource 1.6, the statement, "then I laughed out loud at the thought of it" would be placed firmly towards the disagree side of the scale.</p> <p>Following on from selecting the statements, students analyse and explain why each one has been placed in a certain place on the scale.</p> <p>Learner Resource 1.6 Extract from 'Holidays on Ice' by David Sedaris https://www.nytimes.com/2008/12/07/books/chapter-holidays-on-ice.html?pagewanted=1&_r=2& An article about someone taking up a job as a Christmas elf.</p>	



ACTIVITIES

Activities	Resources
<p>Using terminology when writing about texts: Students often find mastering and remembering terminology difficult and once they have learnt it they then find it difficult to not just 'feature spot' and list everything they can see. Giving students a clear structure for their paragraphs on an unseen text should help this.</p> <p>Introduce students to the PETER model for writing paragraphs (Learner Resource 1.7).</p> <p>Instead of the usual PEE paragraphs, including the T (terminology) and R (relate) encourages students to include these key aspects in their analysis.</p> <p>P= point: introduce an idea about the text, an idea or feeling conveyed</p> <p>E= evidence</p> <p>T= terminology</p> <p>E= explanation of effects which needs to be developed and extended</p> <p>R= relate to the question, the context in which it was written, or the overall argument of the essay</p> <p>Development activity: To revise and recap terminology, present students with a series of images which represent a particular literary technique e.g. the yin yang symbol for juxtaposition; a light bulb for light imagery; Andy Warhol's Marilyn Monroe portrait for repetition.</p> <p>Using these visual representations of the techniques can help students to remember the terms and the features that they relate to.</p>	



ACTIVITIES

Activities	Resources
<p>Analysing the effects and connotations of specific words:</p> <ul style="list-style-type: none">• Give students a scenario e.g. they are the manager of a top football team who are playing in the cup final and they are losing at half time. The manager has 2 minutes to inspire them, so every word counts.• Present students with a basic team talk, with a poor vocabulary (good, bad, go, run etc.) They then have to change the vocabulary to make it as powerful and effective as they can.• Once each student has finalised their own team talk, they need to swap with a partner who highlights the words that they think will be the most effective.• Feedback and discuss as a class, exploring the effects of particularly well-chosen words and what the connotations of these words are.	
<p>Analysing the effects and connotations of specific words (2):</p> <p>This activity encourages students to consider multiple meanings and connotations of the language used by writers.</p> <p>After reading a short text e.g. the opening description from 'Of Mice and Men' (Learner Resource 1.8), ask students produce 'whirlpools' analysing individual words. Each layer of the whirlpool suggests a different connotation of the word and how this creates meaning. For example, "golden" – value – wealth – USA in 1930s – special – rare - unique – indulgent/luxury – human/cold.</p> <p>If students find this task difficult, it could be introduced with an example modelled together as a class, perhaps creating a 'whirlpool' about a particular colour or symbol (red, or a love heart).</p> <p>Learner Resource 1.8</p> <p>Opening extract from 'Of Mice and Men' by John Steinbeck</p> <p>http://www.penguin.co.uk/UKExtract/1,,MTM0MzIxNiUzQTAIM0FPZitNaWNiK2FuZCtNZW4=,00.html.</p>	



ACTIVITIES

Activities	Resources
<p>Analysing the effects and connotations of specific words (3):</p> <ul style="list-style-type: none">• Give students a series of specific words from a short extract of a text such as an extract from the opening chapter of 'The Hunger Games' (Learner Resource 1.9).• Students have 5 minutes to write a description or story using as many of the words as they can. Once they have finished, they compare their piece of writing to that of a partner and identify any similarities.• As a class, feedback the similarities that have been found and discuss what this might imply about the text. Make a list of all the similarities and then return to the original list of words and identify which words in particular have led to these aspects in the pieces of writing. This will create a dialogue about individual words and what they can imply/create in a text. <p>Learner Resource 1.9 Extract from 'The Hunger Games' by Suzanne Collins http://www.thehungergames.co.uk/download/hunger_games_sample_chapter.pdf</p>	
<p>Analysing the effects and connotations of specific words (4):</p> <ul style="list-style-type: none">• Display one word which has many different meanings and suggestions, which links in to a text that you are about to study.• Students draw a circle, with the word written clearly in the middle. They then draw circles within the larger circle, each containing a different connotation or meaning of the original word. The circles can vary in size – students draw larger circles for the meanings that they think are more relevant and important, and smaller circles for the meanings that are a bit more tenuous. The position of the smaller circles within the larger one also depends on how clear and obvious that meaning is – the surface, obvious meanings are towards the outer edge of the circle, whereas the hidden or less obvious meanings are 'hidden' in the middle of the circle. This will encourage students to consider the layers of meaning of one word.	



ACTIVITIES

Activities	Resources
<p>Adaptation: The class is split into groups, with each group considering different words from a text that you then go on to analyse.</p>	
<p>Analysing the effects and connotations of structure in texts: To encourage students to focus on just the structural elements of a text, present them with a copy of a short piece of prose with all the words of the text crossed out with a thick black pen. First, ask students to identify structural features (e.g. sentence length, punctuation, length of paragraphs). Once they have done this, students can try and predict what is happening/being conveyed in that part of the text (e.g. if there is an area with a number of very short, simple sentences they might suggest that this will be a particularly tense or exciting part of the text). Feedback as a class, then reveal the real text and see whether the predictions were correct or not and what this implies about the structure of the text.</p>	
<p>Analysing the effects and connotations of structure in texts (2):</p> <ul style="list-style-type: none">• Ask students to list all the structural features available for a writer (e.g. punctuation, sentences, paragraphs, repetition).• Give students three pictures of three 'characters', for example a baby, a moody teenager and a businessman. Ask them to decide how they would use structure, as a writer, to convey this type of character to the reader.• Focus on the moody teenager character, and reading an extract from 'The Catcher in the Rye' (Learner Resource 1.10), identify how these features have been used to show aspects of Holden's character. Allocate a feature to a small group and ask them to feedback an analysis of how Salinger uses this feature, and/or ask the class to write a short essay answering the question: 'How does the writer use structure to create meaning in this text?' <p>Learner Resource 1.10 Extract from 'The Catcher in the Rye' by J. D. Salinger http://www.penguin.co.uk/UKExtract/0,,MTEyODY3OjA6VGhllENhdGN0ZXlgaW4gdGhlIFJ5ZQ==,00.html</p>	



ACTIVITIES

Activities	Resources
<p>Understanding the layers of meaning in a text:</p> <ul style="list-style-type: none">• To encourage students to think beyond the obvious meaning in a text, show them a picture of the layers of soil to use as an analogy for the layers of meaning within a text (Learner Resource 1.11).• Give students the obvious, surface meaning of a text or a quotation, for example, from an extract from 'The Remains of the Day' by Kazuo Ishiguro, you could display the quotation "though I must confess, I remain rather unsure as to how I should respond", with the obvious, surface meaning 'the man finds it hard to communicate with other people'.• From here, students 'dig' deeper in to the quotation, exploring the different elements of it and analysing more thoroughly. It is then quite simple to demonstrate to students how analysing more deeply equates to a higher grade. <p>As an alternative way of approaching this task, the teacher could write a series of explanations about a text or quotation and hand them around the class. Students are asked to read through the explanation that they have been allocated in a small group, and decide how 'deep' beneath the surface this explanation has gone. As a class, discuss the explanations and ask each group to place theirs on the image of the soil to show the depth of analysis in it. As a class, look closely at the most successful ones and then replicate them with a different quotation.</p> <p>Learner Resource 1.11 Image of layers of soil</p>	



ACTIVITIES

Activities	Resources
<p>Using connectives to make comparisons:</p> <ul style="list-style-type: none">• Introduce the idea of comparing texts by giving students a series of images which show a particular concept or theme, such as war, in different ways.• Ask students to group the images together, and to find ones which are similar or different. Using the list of connectives (Learner Resource 1.12), ask students to explain the links that they have found between the images, e.g. 'In this picture, war is shown as glorious, however in this picture it is more horrific.' (This is a good opportunity to revise the use of connectives, commas, sentence structures etc.)• Once they have practised with the images, give students two texts which present the same theme but in different ways (e.g. two comparable extracts from literature about war, contemporary newspaper articles or non-fiction texts from the First World War) and ask students to use the same sentence structures as previously to explain links they see. <p>Learner Resource 1.12 List of connectives</p> <p>Examples of novels that could be used for this activity: 'Birdsong', Sebastian Faulks 'Regeneration', Pat Barker 'Strange Meeting', Susan Hill 'Private Peaceful', Michael Morpurgo 'War Horse', Michael Morpurgo</p> <p>King George V's Message to Troops on the outbreak of war, FirstWorldWar.com: http://www.firstworldwar.com/source/georgev_aug1914.htm</p> <p>An example of a text that presents war positively, to contrast with the other examples above.</p>	



ACTIVITIES

Activities	Resources
<p>Understanding how to structure a comparison of two texts: It is important that students understand how to make comparisons, particularly the importance of comparing things that are similar or linked in some way.</p> <p>In order to develop these skills, give students two texts about a similar idea or subject (e.g. two texts about New York). Students cut out the key facts or information from both texts, and then organise them into groups which could be compared/linked (e.g. they could cut out information about the Empire State Building from both texts or they could cut out positives from both texts).</p> <p>Students then stick down their groups of evidence from both texts and build an explanation of how the texts show the subject in the same or different ways through these reorganised examples.</p>	
<p>Comparing the ideas or attitudes in texts: Using two texts on a similar issue, such as an extract from 'A Cream Cracker Under The Settee' by Alan Bennett and the text of a brochure for Saga. Students read one text and find as many ideas as they can about the particular issue in that text. For example, students note down as many different ideas or impressions of the elderly that they can find in Bennett's monologue (Learner Resource 1.13). The class then feedback and share their ideas.</p> <p>Students then read the second text (Learner Resource 1.14) or watch a Saga TV advert, and create a Venn diagram that shows the attitudes to the elderly as presented in both texts and any similarities between them. Once the diagram is complete, students can recap their understanding of using connectives to explain the way that this issue is represented in the two texts.</p> <p>Learner Resource 1.13 'A Cream Cracker Under The Settee' by Alan Bennett http://www.stpetershigh.org.uk/DEPARTMENTS/ENGLISH_DEPT/EWILKINS/KS5_Resources/Monologues.html</p>	



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Activities	Resources
<p>Learner Resource 1.14 Extract from 'Travellers World' brochure, Saga holidays</p> <p>An example of a brochure that could be used for this task.</p>	
<p>Understanding how to synthesise information from different texts: Set students a research project, where they need to find three or four texts about an issue, concept, person, place etc. of their choice. Students then swap with another member of the class, who uses the texts provided by their classmate to make a brief presentation about the topic. Tell students that they need to include information from all of the texts provided by the original owner of the texts, and that they need to structure their presentation in a way that makes sense and is coherent. The students then watch each other's presentations and discuss how/whether information has been synthesised effectively and offer ways of improvement. This could be done as whole class feedback.</p>	
<p>Understanding how to compare the methods used by writers (1): Creating a narrative voice. Give students two texts with distinctive, first person narrators (for example an extract from 'The Catcher in the Rye' and 'One Flew Over the Cuckoo's Nest').</p> <p>Ask students to decide which narrator they would most like to spend a day with. Students then have five minutes to make a decision. Feedback and discuss as a class.</p> <p>Once the class have made a decision, ask them to find five techniques used by the writer of the text they have selected that helped them to decide, and why.</p> <p>As an extension to this activity, students select three techniques that the other writer used which led to them not selecting that character.</p>	



ACTIVITIES

Activities	Resources
<p>Understanding how to compare the methods used by writers (2): Description</p> <ul style="list-style-type: none">• Give students the opening two paragraphs of '1984' by George Orwell (Learner Resource 1.15). Ask them to identify five words or phrases in the text that conveys an uneasy or uncomfortable tone. Feedback and share ideas, noting the techniques used by Orwell on the board.• Explain to students that they are now going to look at an extract that presents a similar society in a similar way. Give them the opening paragraph(s) of 'Brave New World' (Learner Resource 1.16), but with a number of sentences, words or phrases removed. Students need to complete the description using the same techniques used by Orwell to create a similar mood.• Once they have completed this, read the real extract and compare.• Students could then go on to analyse both extracts in detail and write developed PETER paragraphs comparing the use of language in both texts. <p>Learner Resource 1.15 '1984' George Orwell http://www.george-orwell.org/1984/0.html</p> <p>Learner Resource 1.16 'Brave New World' by Aldous Huxley http://www.huxley.net/bnw/one.html</p>	
<p>Understanding how to compare the methods used by writers (3):</p> <ul style="list-style-type: none">• Show students a text which presents an idea or place from one distinctive perspective e.g. the description of Atticus from Scout's perspective in 'To Kill A Mockingbird' (Learner Resource 1.17).• Give students a cloze passage where they complete information about the ideas, perspective and language in the text (e.g. This man is described as The text is from the perspective of..... and this voice is created through the use of.....)	



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Activities	Resources
<ul style="list-style-type: none">• Feedback and discuss as a class, then give students the exact same cloze passage to fill out about a different text, e.g. the poem 'Praise of a man' by Norma MacCaig.• Discuss the methods the two writers use to show the men in very different ways, and how the reader might react differently to the two presentations. <p>Learner Resource 1.17 'To Kill A Mockingbird' by Harper Lee Extract from chapter 10</p>	
<p>Understanding how to compare the methods used by writers (3) contd:</p> <p>As an extension of the above activity, ask students to read Scout's description of Atticus and analyse the techniques used and the ideas conveyed. Students are then given the task of creating their own text for comparison, where they use language and structure in a way that conveys a man in a more positive way, and from an adult perspective. Once they have done this, students could compare their use of language to both Scout's description and the poem by MacCaig.</p>	
<p>Understanding how to compare the methods used by writers (4):</p> <p>Once students have a good understanding of the various techniques available to a writer, ask them to predict the techniques that they would find in a series of texts. For example, you could ask them to predict which techniques would be used by two writers, one who is showing a positive memory of childhood and one who is portraying a memory negatively. Once they have made their predictions, give them examples in which they can look for, annotate and analyse these techniques. By making the predictions beforehand, students will have a good understanding of the thinking behind the decisions made by the two writers and therefore be able to write an effective comparison.</p>	



Thinking Contextually

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Activities	Resources
<p>Approaching unseen texts – exam skills: When bringing all of the skills together, it is important to scaffold the different skills for the students and give them confidence in approaching the exam.</p> <ul style="list-style-type: none">• Give students a blank clock face, on which they then mark how they will spend the time they have to answer a question on unseen texts. They should have a clear set of steps/processes in their mind to go through when responding to unseen texts in the exam (e.g. read the question, read the texts, underline useful quotations, plan answer etc. ...) and know how long to spend on each of the steps.	
<p>Approaching unseen texts – exam skills (2): Throughout the work on unseen texts, get students to keep a page of notes in their exercise book where they note anything they learn about ways of approaching unseen texts that need to be analysed and compared. Once students are reaching the end of the unit, this list can then be used for a variety of purposes:</p> <ul style="list-style-type: none">- producing their own revision materials, such as podcasts, web pages, posters- producing an 'Unseen texts for dummies' guide- creating a list of success criteria for peer or self-assessment	
<p>Approaching unseen texts – exam skills (3): Once students have a good understanding of how to approach unseen texts and the skills needed to do well in it, ask them to create their own exam questions. When they have completed the task, they can set these questions for other students in the class and mark their answers. They could even work together in groups to try and make the hardest exam paper they can, write a mark scheme and then set it as a challenge for either the rest of the class or the teacher.</p>	



Learner Resource 1.1 Unfamiliar vocabulary

Cacophony

Wizened

Discursive

Florid

Primeval

Grandiloquence

Punctilious

Sagacity

Winsome

Vilify

Stupefy

Servile

Multifarious

Vacuous

Antipathy



Learner Resource 1.2 A description of Tom Buchanan

Extract from *The Great Gatsby* by F. Scott Fitzgerald (1925)

He had changed since his New Haven years. Now he was a sturdy, straw haired man of thirty with a rather hard mouth and a supercilious manner. Two shining, arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward. Not even the effeminate swank of his riding clothes could hide the enormous power of that body - he seemed to fill those glistening boots until he strained the top lacing and you could see a great pack of muscle shifting when his shoulder moved under his thin coat. It was a body capable of enormous leverage- a cruel body.

His speaking voice, a gruff, husky tenor added to the impression of fractiousness he conveyed. There was a touch of paternal contempt in it, even toward people he liked - and there were men in New Haven who hated his guts.



Learner Resource 1.3 Mountains of the Mind

Extract from Robert Macfarlane's 'Mountains of the Mind' (2003)

I looked upwards. A tall, steep face of rock, striped vertically with snow gullies, angled up into the lightening sky. That was our route. My eye followed the face down. Without relenting in angle, it dropped some 600 feet to a small glacier which arced off the bottom of the face. The convex surface of the glacier looked hard, silvered and pitted like old metal, and it was pocked with stones which had fallen from the cliffs above. Further down, the glacier tumbled over a 100 foot drop. There, its surface turned a curdled grey, and the smoothness of the upper ice became ruptured into crevasses and blocks. I could see glimmers of blue ice far down inside the body of the glacier. That was where we would end up if we fell.

We had left the hut too late that morning. When we stepped outside, the sky beyond the mountains to our east was already livid with colour. It meant the day would be a hot one; another good reason to have avoided a late start, for the warmth would loosen rocks that were gripped by ice, and cause crevasses to yawn in the glaciers. Pushing for time and unroped, we half-jogged up over two steepening miles of glacier, trusting the lingering cold to keep the snow-bridges rigid. A final toil up a long snow ramp - tacking back and forth to make the slope less severe - brought us to the shoulder of our mountain, and the beginning of the route.

As soon as we stepped out on to the face, it became obvious this was going to be an awkward route. Not technically hard, but dangerous and pleasureless. The main problem was talus, the scree-like debris that collects on mountainsides. Talus is despised by mountaineers for two reasons. First, because it can easily be pushed off on to you by people climbing above. And second,

because it makes every step you take insecure. Put a foot down on a shoal of talus, and it will skid off as the talus scrapes over the rock beneath.

For about 30 minutes we moved steadily up the face. The rock was in poor condition, shattered horizontally and mazed with cracks. When I tried to haul myself up on a block of it, it would pull out towards me, like a drawer opening. Some of the rock ledges were covered with a moist sill of snow. My hands became progressively wetter and colder. The climbing hardware we had festooned about us clanked and tinkled on the rock. This, our breathing and the rasp of rock on rock were the only noises.

Then came a shout. "Cailloux! Cailloux!" I heard yelled from above, in a female voice. The words echoed down towards us. I looked up to see where they had come from.

Time does not stop or slow down when you are in danger. Everything happens as fast. It is just that - providing we survive them - we subject these periods of time to such intense retrospective scrutiny that we come to know them more fully, more exactly. We see them in freeze-frame. From this moment I remember a rivulet of water running darkly down the rock-rib in front of my eyes, the minute cross-hatchings on the fabric of my waterproof jacket and a little yellow Alpine flower tucked into a pocket of rock. And a sound - the crunching of the talus beneath my feet as I braced myself for impact.

There were just two rocks at first, leaping and bounding down the face towards us, once cannoning off each other in mid-air. And then the air above suddenly seemed alive with falling rocks,

continued over



Learner Resource 1.3 Mountains of the Mind

humming through the air and filling it with noise. Crack, went each one as it leapt off the rock face, then hum-hum-hum as it moved through the air, then crack again. The pause between the cracks lengthened each time, as the rocks gained momentum and jumped further and further.

Up above us, two French climbers glanced beneath their legs. They watched as the single rock which they had nudged off a ledge dislodged several other rocks, and those some others, and suddenly a gang of rocks of different sizes was leaping noisily off down the face. They could not see properly whether there was anyone below them: a protruding hood of rock prevented them getting a full view of the face. But it seemed unlikely that anyone would be coming up beneath them. They were the first down the mountain, having been turned back by a difficult pitch at the top. There had been no one coming across the glacier from where they had reached their high point. And no one would have been stupid enough to come any later than that. But they shouted anyway, out of decorum; like calling "fore" on an empty golf course.

I continued to gaze up at the rocks as they fell and skipped towards me. A boy who had been a few years above me at school had taught me never to look up during a rockfall. "Why? Because a rock in your face is far less pleasant than a rock on your helmet," he told us. "Face in, always face in." He had led us all day on a horseshoe walk in Wales, and then when we returned, exhausted, to the car park and the minibus, he had marched back off into the hills in the sludgy dusk light with a rope over his shoulder, to climb until he could no longer see. A year later he and a friend were killed by rockfall in the Alps.

I heard Toby, my partner on the mountain that day, shouting at me. I looked across. He was safe beneath an overhanging

canopy of rock. I could not understand what he was saying. Then I felt a thump, and was tugged backwards and round, as though somebody had clamped a heavy hand on my shoulder and turned me to face them. No pain, but the blow had almost jerked me off my stance. The rock, which had hit the lid of my rucksack, bounced off towards the blue crevasses far below.

Rocks were spinning past now, maybe a dozen of them. I looked up again. A rock was heading down straight towards me. Instinctively, I leant backwards and arched my back out from the rock to try to protect my chest. What about my fingers, though, I thought: they'll be crushed flat if it hits them, and I'll never get down. Then I heard a crack directly in front of me, and a tug at my trousers, and a yell from Toby.

"Are you all right? That went straight through you."

The rock had pitched in front of me, and passed through the hoop of my body, between my legs, missing me but snatching at my clothing as it went.

I looked up again, and watched as the last, and biggest, of the boulders fell towards me. I was directly in its line again. About 40 feet above me, it took a big hop off a rock, and spun out into the air. As I watched it come it grew larger, and darker, until it was the size of my head. With a sharp report it struck the rock face once more, then took a lateral leap to my left, and whirred away past me.

I realised I was gripping the rock in front of me so hard that my fingers were white at their tips. My limbs were shivering and seemed barely able to support my weight. My heart pistoned. But it was over. I promised myself yet again that I would never come back to the high mountains. "Let's get off this hill," I shouted across to Toby.



Learner Resource 1.4 1984

Extract from George Orwell's 1984 (1949)

... a trumpet call floated from the telescreen just above our heads. However, it was not the proclamation of a military victory this time, but merely an announcement from the Ministry of Plenty. 'Comrades!' cried an eager youthful voice. 'Attention, comrades! We have glorious news for you. We have won the battle for production! Returns now completed of the output of all classes of consumption goods show that the standard of living has risen by no less than twenty per cent over the past year. All over Oceania this morning there were irrepressible spontaneous demonstrations when workers marched out of factories and offices and paraded through the streets with banners voicing their gratitude to Big Brother for the new, happy life which his wise leadership has bestowed upon us. Here are some of the completed figures. Foodstuffs—'The phrase 'our new, happy life' recurred several times. It had been a favorite of late of the Ministry of Plenty. [...]The fabulous statistics continued to pour out of the telescreen. As compared with last year there was more food, more clothes, more houses, more furniture, more cooking-pots, more fuel, more ships, more helicopters, more books, more babies -- more of everything except disease, crime, and insanity. Year by year and minute by minute, everybody and everything was whizzing rapidly upwards.



Learner Resource 1.5 My Life

Extract from 'My Life' by Bill Clinton (2004)

Early on the morning of August 19, 1946, I was born under a clear sky after a violent summer storm to a widowed mother in the Julia Chester Hospital in Hope, thirty-three miles east of the Texas border. My mother named me William Jefferson Blythe III after my father, William Jefferson Blythe Jr., one of nine children of a poor farmer in Texas, who died when my father was seventeen. According to his sisters, my father always tried to take care of them, and he grew up to be a handsome, hardworking, fun-loving man. He met my mother at Tri-State Hospital in Louisiana, in 1943, when she was training to be a nurse. Many times when I was growing up, I asked Mother to tell me the story of their meeting, courting, and marriage. He brought a date with some kind of medical emergency into the ward where she was working, and they talked and flirted while the other woman was being treated. On his way out of the hospital, he touched the finger on which she was wearing her boyfriend's ring and asked her if she was married. She stammered "no" — she was single. The next day he sent the other woman flowers and her heart sank. Then he called Mother for a date, explaining that he always sent flowers when he ended a relationship.

Two months later, they were married and he was off to war. He served in a motor pool in the invasion of Italy, repairing jeeps and tanks. After the war, he returned to

Hope for Mother and they moved to Chicago, where he got back his old job as a salesman. They bought a little house in the suburb of Forest Park but couldn't move in for a couple of months, and since Mother was pregnant with me, they decided she should go home to Hope until they could get into the new house. On May 17, 1946, after moving their furniture into their new home, my father was driving from Chicago to Hope to fetch his wife. Late at night, he lost control of his car. He was thrown clear of the car but landed in, or crawled into, a drainage ditch. The ditch held three feet of water. When he was found, after a two-hour search, his hand was grasping a branch above the waterline. He had tried but failed to pull himself out. He drowned, only twenty-eight years old, married two years and eight months, only seven months of which he had spent with Mother.

That brief sketch is about all I ever really knew about my father. All my life I have been hungry to fill in the blanks, clinging eagerly to every photo or story or scrap of paper that would tell me more of the man who gave me life.

When I was about twelve, sitting on my uncle Buddy's porch, a man walked up the steps, looked at me, and said, "You're Bill Blythe's son. You look just like him." I beamed for days.



Learner Resource 1.6 Holidays on Ice

Extract from 'Holidays on Ice', David Sedaris (2008)

I was in a coffee shop looking through the want ads when I read, "Macy's Herald Square, the largest store in the world, has big opportunities for outgoing, fun-loving people of all shapes and sizes who want more than just a holiday job! Working as an elf in Macy's SantaLand means being at the center of the excitement...."

I circled the ad and then I laughed out loud at the thought of it. The man seated next to me turned on his stool, checking to see if I was a lunatic. I continued to laugh, quietly.

The woman at Macy's asked, "Would you be interested in full-time elf or evening and weekend elf?"

I said, "Full-time elf."

I have an appointment next Wednesday at noon.

I am a thirty-three-year-old man applying for a job as an elf.

I figure that at least as an elf I will have a place; I'll be in Santa's Village with all the other elves. We will reside in a fluffy wonderland surrounded by candy canes and gingerbread shacks. It won't be quite as sad as standing on some street corner dressed as a french fry.

I am trying to look on the bright side. Even worse than applying is the very real possibility that I will not be hired,

that I couldn't even find work as an elf. That's when you know you're a failure.

This afternoon I sat in the eighth-floor SantaLand office and was told, "Congratulations, Mr. Sedaris. You are an elf."

In order to become an elf I filled out ten pages' worth of forms, took a multiple choice personality test, underwent two interviews, and submitted urine for a drug test. The first interview was general, designed to eliminate the obvious sociopaths. During the second interview we were asked when we wanted to be elves. This is always a problem question. I listened as the woman ahead of me, a former waitress, answered the question, saying, "I really want to be an elf? Because I think it's about acting? And before this I worked in a restaurant? Which was run by this rally wonderful woman who had a dream to open a restaurant? And it made me realize that it's really really ... important to have a ... dream?"

Everything this woman said, every phrase and sentence, was punctuated with a question mark and the interviewer never raised an eyebrow.

When it was my turn I explained that I wanted to be an elf because it was one of the most frightening career opportunities I had ever come across. The interviewer raised her face from my application and said, "And ...?"



Learner Resource 1.7 Peter cards – Fiction

<p>P</p>	<p>The character is presented as Another aspect of this is.... The structure of the text is used to... The language of the text is..... The writer makes us think/conveys that..... Using..., the writer shows... One aspect of the relationship is...</p>	<p>A further aspect of this text is..... Similarly/on the other hand, the writer suggests that... The technique of...is used to Another feature used is..... The writer shows us that... One way in which the (use key words from the question) is...</p>
<p>E</p>	<p>For example,.... One quote that shows this is.... One example of this is..... In the line..... In the text, it... This is indicated in the....</p>	<p>such as..... For instance..... is shown in the quotation.....</p>
<p>T</p>	<p>This is an example of a..... The technique..... is used to.... The use of the technique..... By using the technique..... This is a The use of the feature..... is.... an example of a..... By using.....the writer show....</p>	<p>EXAMPLES: simile, metaphor, alliteration, question, assonance, simple sentence, compound sentence, complex sentence, paragraph, imagery, symbolism, structure, caesura, enjambement, end-stopped lines, stanza, personification, dehumanisation, noun, verb, adjective, adverb, pronoun, rhyme, rhyming couplets, alternate rhyme, half rhyme etc.....</p>
<p>E</p>	<p>This suggests/shows/implies/connotes/indicates/evokes to the reader.... From this, the reader can see that.... By using the word.... the writer shows.... The use of diction such as This presents.... This is similar to.... This is used to show that.... The connotations of this are... Some people may interpret it as.... Conversely, this could be seen to show... Another idea suggested by this quotation is....</p>	
<p>R</p>	<p>(Use key words from the question) Therefore, it can be seen that.... (Relate back to the question and your ideas on this) Overall, the writer is (Link to WHY he wrote the text, what was he trying to convey) The author's intention was to.... (Link to the next point you are going to make) (Link to your overall argument and answer)</p>	



Learner Resource 1.7 Peter cards – non-fiction

<p>P</p>	<p>The purpose of the text is.... Another aspect of this is..... The structure of the text is used to... (use key words from the question)..... The language of the text is..... (use key words from the question)..... The writer makes us think/conveys his views that..... Using..., the writer shows.... One aspect of this text is.... A further aspect of this text is..... Similarly/on the other hand, the writer</p>	<p>suggests that.... The technique of.....is used to (use key words from the question)..... Another feature used is..... The writer shows us that.... The writer creates a tone..... The presentation of the text is used to (use key words from the question).... One way in which the (use key words from the question) is....</p>
<p>E</p>	<p>For example,.... One quote that shows this is.... One example of this is..... In the line..... In the text, it....</p>	<p>This is indicated in the.... such as..... For instance..... is shown in the quotation..... Words such as show this....</p>
<p>T</p>	<p>This is an example of a..... The technique..... is used to.... The use of the technique..... By using the technique..... This is a The use of the feature..... is.... an example of a..... By using.....the writer shows....</p>	<p>EXAMPLES: simile, metaphor, alliteration, question/ rhetorical question, assonance, simple sentence, compound sentence, complex sentence, paragraph, imagery, structure, personification, dehumanisation, noun, verb, adjective, adverb, pronoun, repetition, list of three, facts and statistics, onomatopoeia, addressing the reader, images, colour, headline, subheading, caption etc.....</p>
<p>E</p>	<p>This suggests/shows/implies/connotes/ indicates/evokes to the reader.... From this, the reader can see that.... By using the word(s)... the writer shows.... The use of diction such as This presents.... This is similar to.... This is used to show that....</p>	<p>The connotations of this image/colour/ word are... Some people may interpret it as.... Conversely, this could be seen to show... Another idea suggested by this quotation is.... This emphasises to the reader that..... This highlights to the reader.....</p>
<p>R</p>	<p>(Use key words from the question) Therefore, it can be seen that..... (Relate back to the question and your ideas on this) Overall, the writer is (Link to WHY he wrote the text, what was he trying to convey) The author's intention was to.....</p>	



Learner Resource 1.8 Of Mice and Men

Extract from *Of Mice and Men* by John Steinbeck (1937)

A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan mountains, but on the valley side the water is lined with trees—willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool. On the sandy bank under the trees the leaves lie deep and so crisp that a lizard makes a great skittering if he runs among them. Rabbits come out of the brush to sit on the sand in the evening, and the damp flats are covered with the night tracks of 'coons, and with the spread pads of dogs from the ranches, and with the split-wedge tracks of deer that come to drink in the dark.

There is a path through the willows and among the sycamores, a path beaten hard by boys coming down from the ranches to swim in the deep pool, and beaten hard by tramps who come wearily down from the highway in the evening to jungleup near water. In front of the low horizontal limb of a giant sycamore there is an ash pile made by many fires; the limb is worn smooth by men who have sat on it.

Evening of a hot day started the little wind to moving among the leaves. The shade climbed up the hills toward the top. On the sand banks the rabbits sat as quietly as little gray, sculptured stones. And then from the direction of the state highway came the sound of footsteps on crisp sycamore leaves. The rabbits hurried noiselessly for cover. A stilted heron labored up into the air and pounded down river. For a moment the place was lifeless, and then two men emerged from the path and came into the opening by the green pool.



Learner Resource 1.9 The Hunger Games

Extract from *The Hunger Games* by Suzanne Collins (2008)

When I wake up, the other side of the bed is cold. My fingers stretch out, seeking Prim's warmth but finding only the rough canvas cover of the mattress. She must have had bad dreams and climbed in with our mother. Of course she did. This is the day of the reaping. I prop myself up on one elbow. There's enough light in the bedroom to see them. My little sister, Prim, curled up on her side, cocooned in my mother's body, their cheeks pressed together. In sleep, my mother looks younger, still worn but not so beaten-down. Prim's face is as fresh as a raindrop, as lovely as the primrose for which she was named. My mother was very beautiful once, too. Or so they tell me. Sitting at Prim's knees, guarding her, is the world's ugliest cat. Mashed-in nose, half of one ear missing, eyes the colour of rotting squash. Prim named him Buttercup, insisting that his muddy yellow coat matched the bright flower. He hates me. Or at least distrusts me. Even though it was years ago, I think he still remembers how I tried to drown him in a bucket when Prim brought him home. Scrawny kitten, belly swollen with worms, crawling with fleas. The last thing I needed was another mouth to feed. But Prim begged so hard, cried

even, I had to let him stay. It turned out OK. My mother got rid of the vermin and he's a born mouser. Even catches the occasional rat. Sometimes, when I clean a kill, I feed Buttercup the entrails. He has stopped hissing at me. Entrails. No hissing. This is the closest we will ever come to love. I swing my legs off the bed and slide into my hunting boots. Supple leather that has moulded to my feet. I pull on trousers, a shirt, tuck my long dark braid up into a cap, and grab my forage bag. On the table, under a wooden bowl to protect it from hungry rats and cats alike, sits a perfect little goat's cheese wrapped in basil leaves. Prim's gift to me on reaping day. I put the cheese carefully in my pocket as I slip outside. Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to the morning shift at this hour. Men and women with hunched shoulders, swollen knuckles, many of whom have long since stopped trying to scrub the coal dust out of their broken nails and the lines of their sunken faces. But today the black cinder streets are empty. Shutters on the squat grey houses are closed. The reaping isn't until two. May as well sleep in. If you can.



Learner Resource 1.10 The Catcher in the Rye

Extract from *The Catcher in the Rye* by J. D. Salinger (1951)

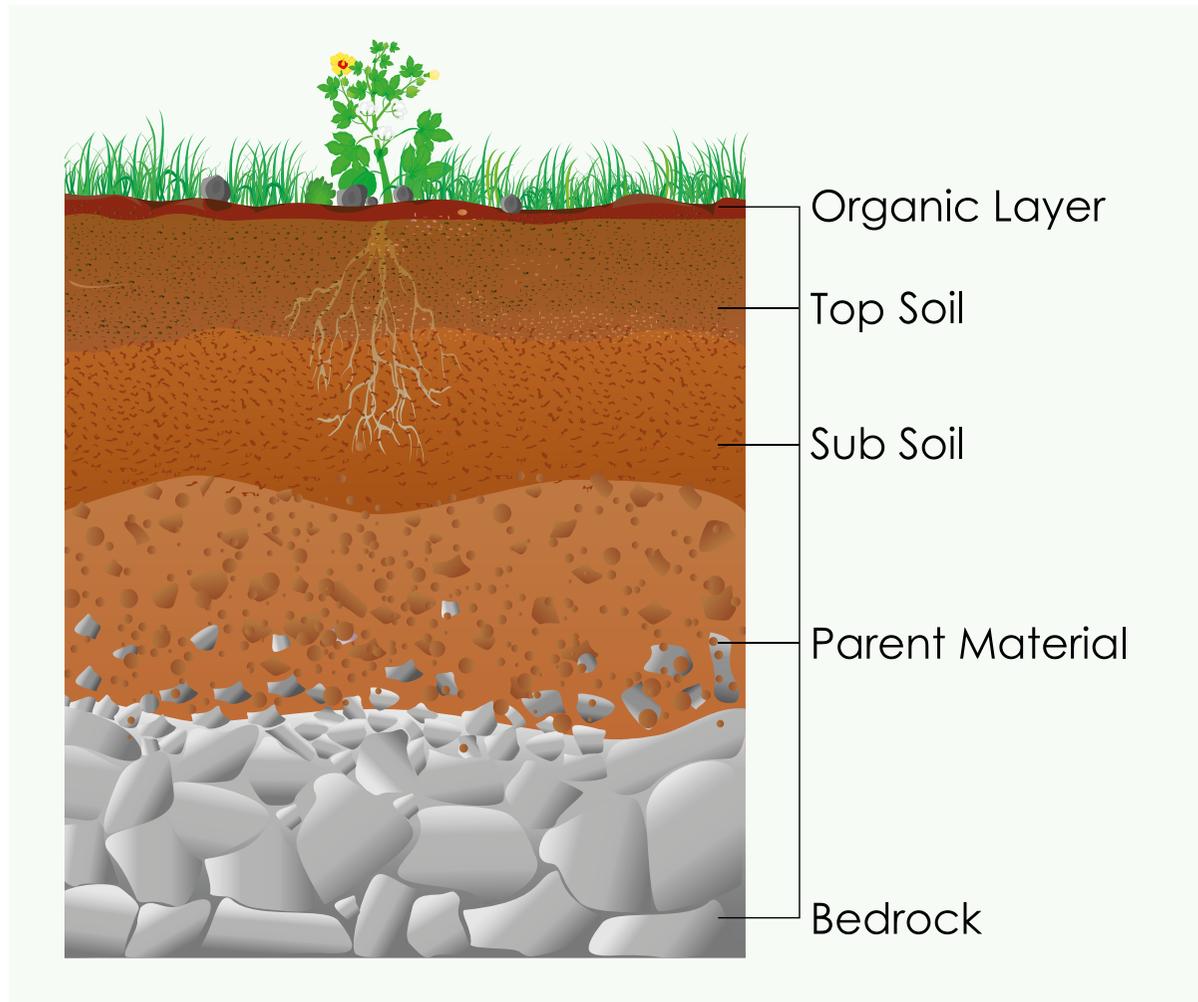
If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth. In the first place, my parents would have about two haemorrhages apiece if I told anything pretty personal about them. They're quite touchy about anything like that, especially my father. They're nice and all - I'm not saying that - but they're also touch as hell. Besides, I'm not going to tell you my whole goddam autobiography or anything. I'll just tell you about this madman stuff that happened to me around last Christmas just before I got pretty run-down and had to come out here and take it easy. I mean that's all I told D.B. about, and he's my brother and all. He's in Hollywood. That isn't too far from this crumby place, and he comes over and visits me practically every weekend. He's going to drive me home when I go home next month maybe. He got a Jaguar. One of those little English jobs that can do around two hundred miles an hour. It cost him damn near four thousand bucks. He's got a lot of dough, now. He didn't use to. He used to be just a regular writer, when he was home. He wrote

this terrific book of short stories, *The Secret Goldfish*, in case you never heard of him. The best one in it was "The Secret Goldfish." It was about this little kid that wouldn't let anybody look at his goldfish because he'd bought it with his own money. It killed me. Now he's out in Hollywood, D.B., being a prostitute. If there's one thing I hate, it's the movies. Don't even mention them to me.

Where I want to start telling is the day I left Pencey Prep. Pencey Prep is this school that's in Agerstown, Pennsylvania. You probably heard of it. You've probably seen the ads, anyway. They advertise in about a thousand magazines, always showing some hotshot guy on a horse jumping over a fence. Like as if all you ever did at Pencey was play polo all the time. I never even once saw a horse anywhere near the place. And underneath the guy on the horse's picture, it always says: "Since 1888 we have been moulding boys into splendid, clear-thinking young men." Strictly for the birds. They don't do any damn more moulding at Pencey than they do at any other school. And I didn't know anybody there that was splendid and clear-thinking and all. Maybe two guys. If that many. And they probably came to Pencey that way.



Learner Resource 1.11 Layers of soil



Learner Resource 1.12 List of connectives

also	instead of	above all
alternatively	like	significantly
as with	likewise	in the same way
comparably	on the other hand	compared with
correspondingly	otherwise	especially
equally	similarly	on the contrary
however	whereas	furthermore
in contrast	as well as	additionally
in the same way	moreover	in addition



Learner Resource 1.13 A Cream Cracker Under The Settee

A Cream Cracker Under The Settee by Alan Bennett (1987)

Doris is in her seventies and the play is set in the living-room and hallways of her semi-detached house. She is sitting slightly awkwardly on a low chair and rubbing her leg. Morning.

It's such a silly thing to have done.

Pause

I should never have tried to dust. Zulema says to me every time she comes, 'Doris. Do not attempt to dust. The dusting is my department. That's what the council pay me for. You are now a lady of leisure. Your dusting days are over.' Which would be all right provided she did dust. But Zulema doesn't dust. She half-dusts. I know when a place isn't clean.

When she's going she says, 'Doris. I don't want to hear that you've been touching the Ewbank. The Ewbank is out of bounds.' I said, 'I could just run round with it now and again.' She said, 'You can't run anywhere. You're on trial here.' I said, 'What for?' She said, 'For being on your own. For not behaving sensibly. For not acting like a woman of seventy-five who has a pacemaker and dizzy spells and doesn't have the sense she was born with.' I said, 'Yes, Zulema.'

She says, 'What you don't understand, Doris, is that I am the only person that stands between you and Stafford House. I have to report on you. The Welfare say to me every time, "Well, Zulema, how is she coping? Wouldn't she be better off in Stafford House?"' I said, 'They don't put people in Stafford House just running round with the Ewbank.' 'No,' she says. 'They bend over backwards to keep you in your own home. But, Doris, you've got to meet them half-way. You're seventy-five. Pull your horns in. You don't have to swill the flags. You don't have to clean the bath. Let the dirt wait. It won't kill you. I'm here every week.'

I was glad when she'd gone, dictating. I sat for a bit looking up at me and Wilfred on the wedding photo. And I thought, 'Well, Zulema, I bet you haven't dusted the top of that.' I used to be able to reach only I can't now. So I got the buffet and climbed up. And she hadn't. Thick with dust. Home help. Home hindrance. You're better off doing it yourself. And I was just wiping it over when, oh hell, the flaming buffet went over.

Pause

You feel such a fool. I can just hear Zulema. 'Well, Doris, I did tell you.' Only I think I'm all right. My leg's a bit numb but I've managed to get back on the chair. I'm just to sit and come round a bit. Shakes you up, a fall.

Pause

Shan't let on I was dusting.

She shoves the duster down the side of the chair.

Dusting is forbidden.



Learner Resource 1.13 A Cream Cracker Under The Settee



She looks down at the wedding photo on the floor.

Cracked the photo. We're cracked, Wilfred.

Pause

The gate's open again. I thought it had blown shut, only now it's blown open. Bang bang bang all morning, it'll be bang bang bang all afternoon. Dogs coming in, all sorts. You see Zulema should have closed that, only she didn't.

Pause

The sneck's loose, that's the root cause of it. It's wanted doing for years. I kept saying to Wilfred, 'When are you going to get round to that gate?' But oh no. It was always the same refrain. 'Don't worry, Mother. I've got it on my list.' He'd no system at all, Wilfred. 'When I get a minute, Doris.' Well, he's got a minute now, bless him.

Pause

Feels funny this leg. Not there.

Pause

Some leaves coming down now. I could do with trees if they didn't have leaves, going up and down the path. Zulema won't touch them. Says if i was leaves swept I've to contact the Parks Department.

I wouldn't care if they were my leaves. They're not my leaves. They're next-door's leaves. We don't have any leaves. I know that for a fact. We've only got the one little bush and it's an evergreen, so I'm certain they're not my leaves. Only other folks won't know that. They see the bush and they see the path and they think, 'Them's her leaves.' Well, they're not.

I ought to put a note on the gate. 'Not my leaves.' Not my leg either, the way it feels. Gone to sleep.

Pause

I didn't even want the bush, to be quite honest. We debated it for long enough. I said, 'Dad. Is it a bush that will make a mess?' He said, 'Doris. Rest assured. This type of bush is very easy to follow,' and fetches out the catalogue. "This labour-saving variety is much favoured by retired people." Anyway, he says, 'the garden is my department.' Garden! It's only a size of a tablecloth. I said, 'Given a choice, Wilfred, I'd have preferred concrete.' He said, 'Doris. Concrete has no character.' I said, 'Never mind character, Wilfred, where does hygiene come on to the agenda? With concrete you can feel easy in your mind. But no. He had to have his little garden even it was only a bush. Well, he's got his little garden now. Only I bet that's covered in leaves. Graves, gardens, everything's to follow.

I'll make a move in a minute. See if I can't put the kettle on. Come on leg. Wake up.



Learner Resource 1.13 A Cream Cracker Under The Settee

Go to black.

Come up on Doris sitting on the floor with her back to the wall. The edge of a tiled fireplace also in shot.

Fancy, there's a cream cracker under the settee. How long has that been there? I can't think when I last had cream crackers. She's not half done this place, Zulema.

I'm going to save that cream cracker and show it her next times she starts going on about Stafford House. I'll say, 'Don't Stafford House me, lady. This cream cracker was under the settee. I've only got to send this cream cracker to the Director of Social Services and you'll be on the carpet. Same as the cream cracker. I'll be in Stafford House, Zulema, but you'll be in the Unemployment Exchange.'

I'm en route for the window only I'm not make much headway. I'll bang on it. Alert somebody. Don't know who. Don't know anybody round her now. Folks opposite, I don't know them. Used to be the Marsdens. Mr and Mrs Marsden and Yvonne, the funny daughter. There for years. Here before we were, the Marsdens. Then he died, and she died, and Yvonne went away somewhere. A home, I expect.

Smartish woman after them. Worked at Wheatley and Whitely, had a three-quarter length coat. Used to fetch the envelopes round for the blind. Then she went and folks started to come and go. You lose track. I don't think they're married, half of them. You see all sorts. They come in the garden and behave like animals. I find the evidence in the morning.

She picks up the photograph that has fallen from the wall.

Now, Wilfred.

Pause

I can nip this leg and nothing.

Pause

Ought to have had a dog. Then it could have been barking of someone. Wilfred was always hankering after a dog. I wasn't keen. Hairs all up and down, then having to take it outside every five minutes. Wilfred said he would be prepared to undertake that responsibility. The dog would be his province. I said, 'Yes, and whose province would all the little hairs be?' I gave in in the finish, only I said it had to be on the small side. I didn't want one of them great lolloping, lamp post-smelling articles. And we never got one either. It was the growing mushrooms in the cellar saga all over again. He never got round to it. A kiddy'd've solved all that. Getting mad ideas. Like the fretwork, making toys and forts and whatnot. No end of money he was going to make. Then there was his phantom allotment. Oh, he was



Learner Resource 1.13 A Cream Cracker Under The Settee

going to be coming home with leeks and spring cabbage and I don't know what. 'We can be self-sufficient in the vegetable department, Doris.' Never materialised. I was glad. It'd've meant muck somehow.

Hello. Somebody coming. Salvation.

She cranes up towards the window.

Young lad. Hello. Hello.

She begins to wave.

The cheeky monkey. He's spending a penny. Hey.

She shouts.

Hey. Get out. Go on. Clear off. You little demon. Would you credit it? Inside our gate. Broad daylight. The place'll stink.

A pause as she realises what she has done.

He wouldn't have known what to do anyway. Only a kiddy. The policeman comes past now and again. If I can catch him. Maybe the door's a better bet. If I can get there I can open it and wait while somebody comes past.

She starts to heave herself up.

This must be what they give them them frame things for.

Go to black.

Come up on Doris sitting on the floor in the hall, her back against the front door, the letter-box above her head.

This is where we had the pram. You couldn't get past for it. Proper prams then, springs and hoods. Big wheels. More like cars than prams. Not these fold-up jobs. You were proud of your pram. Wilfred spotted it in the Evening Post. I said, 'Don't let's jump the gun, Wilfred.' He said, 'At that price, Doris? This is the chance of a lifetime.'

Pause

Comes under this door like a knife. I can't reach the lock. That's part of the Zulema regime. 'Lock it and put it on the chain, Doris. You never know who comes. It may not be a bona fide caller.' It never is a bona fide caller. I never get a bona fide caller.

Couple came round last week. Braying on the door. They weren't bona fide callers, they had a Bible. I didn't go. Only they opened the letter-box and starting shouting about Jesus. 'Good news,' they keep shouting. 'Good news.' They left the gate open, never mind good news. They ought to get their priorities right. They want learning that on their instruction course. Shouting about Jesus and leaving gates open. It's hypocrisy is that. It is in my book



Learner Resource 1.13 A Cream Cracker Under The Settee

anyway. 'Love God and close all gates.'

She closes her eyes. We hear some swift steps up the path and the letter-box opens as a leaflet comes through. Swift steps away again and she opens her eyes.

Hello, hello.

She bangs on the door behind her.

Help. Help. Oh stink.

She tries to reach the leaflet.

What is it? Minicabs? 'Your roof repaired'?

She gets the leaflet.

'Grand carpet sale.' Carpet sales in chapels now. Else sikhs.

She looks at the place where the pram was.

I wanted him called John. The midwife said he wasn't fit to be called anything and had we any newspaper? Wilfred said, 'Oh yes. She saves newspaper. She saves shoeboxes as well.' I must have fallen asleep because when I woke up she'd gone. I wanted to see to him. Wrapping him in newspaper as if he was dirty. He wasn't dirty, little thing. I don't think Wilfred minded. A kiddy. It was the same as the allotment and the fretwork. Just a craze. He said, 'We're better off, Doris. Just the two of us.' It was then he started talking about getting a dog.

If it had lived I might have had grandchildren now. Wouldn't have been in this fix. Daughters are best. They don't migrate.

Pause.

I'm going to have to migrate or I'll catch my death.

She nips her other leg.

This one's going numb now.

She picks up the photo.

Come on, Dad. Come on, numby leg.

Go to black.

Come up on Doris sitting with her back against the settee under which she spotted the cream cracker. It is getting dark.

I've had this frock for years. A lame woman ran it up for me that lived down Tong road. She made me a little jersey costume I used to wear with my tan court shoes. I think I've still got



Learner Resource 1.13 A Cream Cracker Under The Settee

it somewhere. Upstairs. Put away. I've got umpteen pillowcases, some we got given when we were first married. Never used. And the blanket I knitted for the cot. All its little coats and hats.

She puts her hand down.

Here's this cream cracker.

She rubs it.

Naught wrong with it.

She eats it.

Making a lot of crumbs. Have to have a surreptitious go with the Ewbank. 'Doris. The Ewbank is out of bounds.' Out of bounds to her too, by the looks of it. A cream cracker under the settee. She wants reporting. Can't report her now. I've destroyed the evidence.

Pause

I could put another one under, they'd never know. Except they might say it was me. 'Squatting biscuits under the settee, Doris. You're not fit to be on your own. You'd be better off in Stafford House.'

Pause

We were always on our own, me and Wilfred. We weren't gregarious. We just weren't the gregarious type. He thought he was, but he wasn't.

Mix. I don't want to mix. Comes to the finish and they suddenly think you want to mix. I don't want to be stuck with a lot of old lasses. And they all smell of pee. And daft half of them, banging tambourines. You go daft there, there's nowhere else for you to go but daft. Wearing somebody else's frock. They even mix up your teeth. I am H.A.P.P.Y. I am not H.A.P.P.Y. I am un-H.A.P.P.Y. Or I would be.

And Zulema says, 'You don't understand, Doris. You're not up to date. They have lockers, now. Flowerbeds. They have their hair done. they go on trips to Wharfedale.' I said, 'Yes. Smelling of pee.' She said, 'You're prejudiced, you.' I said, 'I am, where hygiene's concerned.'

When people were clean and the streets were clean and it was all clean and you could walk down the street and folks smiled and passed the time of day, I'd leave the door on the latch and go on to the end for some toffee, and when I came back Dad was home and the cloth was on and the plates out and we'd have our tea. Then we'd side the pots and I'd wash up while he read the paper and we'd eat the toffees and listen to the wireless all them years ago when we were first married and I was having the baby.

Doris and Wilfred. They don't get called Doris now. They don't get called Wilfred. Museum, names like that. That's what they're all called in Stafford House. Alice and Doris. Mabel and Gladys. Antiques. Keep them under lock and key. 'What's your name? Doris? Right. Pack



Learner Resource 1.13 A Cream Cracker Under The Settee

your case. You belong in Stafford House.'

A home. Not me. No fear.

She closes her eyes. A pause.

POLICEMAN'S VOICE: Hello. Hello.

Doris opens her eyes but doesn't speak.

Are you all right?

Pause

DORIS: No. I'm all right.

POLICEMAN: Are you sure?

DORIS: Yes.

POLICEMAN: Your light was off.

DORIS: I was having a nap.

POLICEMAN: Sorry. Take care.

He goes.

DORIS: Thank you.

She calls again.

Thank you.

Long pause.

You've done it now, Doris. Done it now, Wilfred.

Pause.

I wish I was ready for bed. All washed and in a clean nightie and the bottle in, all sweet and crisp and clean like when I was little on Baking Night, sat in front of the fire with my long hair still.

Her eyes close and she sings a little to herself. The song, which she only half remembers, is My Alice Blue Gown.

Pause

Never mind. It's done with now, anyway.

Light fades.



Learner Resource 1.14 Travellers World, Saga holidays

Choosing your perfect holiday

Whether you dream about watching giraffes meander serenely past your safari jeep, taking a dip in the sparkling waters of the Caribbean, or discovering the secrets of the Borneo rainforest, we're bound to have a holiday for you. And we can help to make your decision as straightforward as possible, as each one of our holidays falls into one of four categories...



Escorted Journeys

See all the major sites

You won't miss any of the key attractions on these first-rate trips by road, river, rail or sea. They're exclusively for Saga guests so you can enjoy great company and the guidance of an experienced tour manager. We name all the hotels we use on our tours and include breakfasts so you're set up for the day, and often other meals are included too – but if there's a choice of restaurants nearby, we'll leave you free to sample the local cuisine independently.

Each Escorted Journey has been given a rating to help you decide which is most suited to you.

●●● These tours might involve travelling for three to four hours a day and there will usually be a few days for you to relax. Typically, any walking will be at a leisurely pace and will amount to just a few hours a day.

●●● So that you see more of the sights, you'll travel further on these well-paced tours and may stay in a few more hotels. There could be a greater degree of walking and maybe over more difficult terrain.

●●● If you want to squeeze maximum enjoyment from your tour, these action-packed adventures could be just what you're looking for. Although we don't like to include lots of long journeys, sometimes it's necessary to visit the best of a region. So be prepared for a few longer trips occasionally up to ten hours, as well as more strenuous excursions that may take you over rough terrain.

Please call to speak to one of our knowledgeable Travel Advisors for guidance on which will be best for you.



Active Explorer

Set off on an exciting adventure!

These trips are tailored to the more intrepid traveller and often involve a greater degree of physical activity. Some give you a wonderful sense of achievement while others will give you an insight into an off-the-beaten-track location – all will provide unforgettable stories to tell once you get back home. Accommodation has been thoroughly vetted, as for all our holidays, and the service you receive from our expert tour managers and local guides will be of the same high standard as always.

We've rated these tours so that you can easily judge how active they are and choose the one most suited to you.

⚠ You'll need to be agile enough to manage steep, rocky and wobbly up to a few hours at a time on these gently-paced adventures.

⚠ Moderately-paced trips which may involve walks of three to four hours a day over rough ground, or cruises which involve gangways and ladders.

⚠ These holidays are much more demanding and require a good degree of physical fitness as you could be walking for up to six hours a day across mountainous terrain, or there may simply be longer days of exploration.



Get creative: great and great on included game drives



Stay & Explore

Immerse yourself in the local culture

Would you like to get to know one destination in depth? Then you'd love one of our Stay & Explore holidays. They're particularly suited for safari holidays, where you can stay in a lodge with bags of character.

We offer a choice of these holidays in Africa, where you can spend your days on thrilling game drives, enjoying close encounters with giraffe, lion and elephant, and your evenings swapping stories with a small group of Saga guests in a friendly and comfortable lodge.



Stay & Relax

As active or as leisurely as you like

You'll enjoy good food, good wine and good company on these hotel stays – perfect for when you simply want to get away from it all. A Saga representative will either be resident at the hotel or will visit regularly, and you'll have the freedom to join our organised excursions, explore independently or simply relax and watch the world go by...

Go all inclusive

Many of our hotel stays are all inclusive which makes them remarkable value when you consider all that's included in the price – on some holidays we even include excursions.

Full board plus

Just as the name suggests, our holiday to Bermuda includes meals plus selected drinks. See page 14.

VIP extras

We're always looking for ways to add even more value to our holidays and we're often able to negotiate extras for Saga guests – from free use of the facilities in the hotel's spa to cookery demonstrations. Look out for VIP Extras on the holiday pages.

Stay & Relax Club

Sociable holidays at Saga's very own hotel!

At our own hotel, Bel Jou, in St Lucia (page 10), everyone staying at the hotel is a Saga guest, so the activities and entertainment are tailored just for our customers. Stays at Bel Jou are on an all-inclusive basis and have excursions included. There'll be a Saga representative resident at the hotel too, who will help create a friendly home-from-home atmosphere and distinctly club-like feel.

Stay & Relax Premium

Relax in style

These properties each offer something a little bit more special, such as a stunning location and extensive leisure facilities combined with very high standards of service. All are rated 40+ or 50 (see page 99 for a description of our O ratings). A Saga representative will either be resident at the hotel or will visit regularly to give tips and advice on the local area and to answer any questions you may have about the optional excursions that might be available.



Learner Resource 1.15 1984

1984 by George Orwell (1949)

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.



Learner Resource 1.16 Brave New World

Brave New World by Aldous Huxley (1931)

A squat grey building of only thirty-four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and, in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY.

The enormous room on the ground floor faced towards the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. Wintriness responded to wintriness. The overalls of the workers were white, their hands gloved with a pale corpse-coloured rubber. The light was frozen, dead, a ghost. Only from the yellow barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the work tables.

"And this," said the Director opening the door, "is the Fertilizing Room."

Bent over their instruments, three hundred Fertilizers were plunged, as the Director of Hatcheries and Conditioning entered the room, in the scarcely breathing silence, the absent-minded, soliloquizing hum or whistle, of absorbed concentration. A troop of newly arrived students, very young, pink and callow, followed nervously, rather abjectly, at the Director's heels. Each of them carried a notebook, in which, whenever the great man spoke, he desperately scribbled. Straight from the horse's mouth. It was a rare privilege. The D. H. C. for Central London always made a point of personally conducting his new students round the various departments.



Learner Resource 1.17 To Kill A Mockingbird

An extract from chapter 10 of To Kill A Mockingbird by Harper Lee (1960)

“Atticus was feeble: he was nearly fifty. When Jem and I asked him why he was so old, he said he got started late, which we felt reflected upon his abilities and manliness. He was much older than the parents of our school contemporaries, and there was nothing Jem or I could say about him when our classmates said, “My father—”

Jem was football crazy. Atticus was never too tired to play keep-away, but when Jem wanted to tackle him Atticus would say, “I’m too old for that, son.” Our father didn’t do anything. He worked in an office, not in a drugstore. Atticus did not drive a dump-truck for the county, he was not the sheriff, he did not farm, work in a garage, or do anything that could possibly arouse the admiration of anyone.

Besides that, he wore glasses. He was nearly blind in his left eye, and said left eyes were the tribal curse of the Finches. Whenever he wanted to see something well, he turned his head and looked from his right eye.

He did not do the things our schoolmates’ fathers did: he never went hunting, he did not play poker or fish or drink or smoke. He sat in the livingroom and read. With these attributes, however, he would not remain as inconspicuous as we wished him to: that year, the school buzzed with talk about him defending Tom Robinson, none of which was complimentary.”





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