

# Exploring narrative perspective

You will learn how to:

- discuss and compare the different ways in which writers approach narratives with similar themes.

Narratives are often told from different perspectives, even when they deal with similar themes.

## Explore

Read these three short extracts. All three texts present one character's view of the world. But what **narrative perspective** is used in each story?

### Key term

**narrative perspective:**  
the viewpoint from which a story is told

### Text A

For the three runaways, the fence was a symbol of love, home and security.  
 'We're nearly home,' said Molly without realising they had merely reached the halfway mark, they had almost eight hundred kilometres still to go.  
 'We found the fence now. It gunna be easy,' she told her younger sisters.

From *Follow the Rabbit-Proof Fence* by Doris Pilkington/Nugi Garimara

### Text B

'Matilda. Matilda. Come back im-me-diately! What on earth have you got on your head? It looks like a tea cosy. And why have you got that mane of hair on your forehead.'

'I can't come back. Mother. I'll be late for my lesson.'

'Come back immediately!'

She won't. She won't. She hates Mother.

From 'The Wind Blows' by Katherine Mansfield

### Text C

Friday

I went to school today, so I could pick up my exam results. I did really well, better than everyone expected, especially Dad. But it's bad news because he wants me to follow my dream: to be a professional footballer. More like *his* dream. He never made it 'cos of injuries. I mean, I feel for him but it's my life, isn't it? I know Mum gets it, but Dad – he reckons I'm the next Big Thing. Well, I'm not, but what can I tell him? I just don't know.

From 'A Life in Danny's Day' by Mike Gould



- 1 Copy and complete this table, ticking the correct rows for each text.

Features	Text A	Text B	Text C
told from first-person perspective (i/we)			
told from third-person perspective (he/she/they/dan)			
reveals inner thoughts/feelings			
uses speech and dialogue to explore feelings			

- 2 Which of the three extracts gives you the most complete view of a character's feelings and **motives**? Why?

### Develop

#### Key term

**motive:** the reason for behaving in a particular way

While not all stories told from a child's viewpoint feature conflict with adults, it is a fairly common theme. In *Follow the Rabbit-Proof Fence*, the children have escaped from a place to which they had been forced to go by adults in authority.

- 3 In pairs, discuss the reasons for conflict in extracts B and C. Find any words, phrases or sentences that reveal what the source of the conflict is.
- 4 Write a sentence about each extract explaining what the conflict is. Use these sentence starters.

In Text B, the narrator and her mother argue about....

#### Key term

**connective:** a linking word or phrase used in a sentence (e.g. 'and', 'but', 'or', 'so', 'then', 'because', 'after')

When you write about two texts, you can use **connectives** to compare or contrast. For example:

In the first extract, Molly tells her sisters 'It's gunna be easy' to get home. She seems very hopeful. However, Danny is less positive about his situation, saying passing his exams is 'bad news'.

The quotation used to back this point up.

The point made about Molly's feelings.

The connective that introduces how Danny is different.

The quotation used to back this contrasting point up.

### Respond

- 5 Write two sentences comparing Matilda's and Danny's feelings about their mothers. Include one quotation for each person.

Start: Matilda clearly feels...

# Exploring how writers create children's voices and viewpoints

You will learn how to:

- explain how writers use a range of different techniques to reveal voice and viewpoint
- make efficient notes about some of these techniques.

When we read great stories, it feels like we can actually hear the character's **voice** and see things from their viewpoint. But how do writers achieve this?

## Explore

When you comment on voice, you write about the tone or manner in which a character recounts events or speaks to others. For example, look at these adjectives:

tense anxious chatty thoughtful commanding  
 positive negative humorous lively sad  
 hopeful hopeless spiteful dramatic gloomy  
 light-hearted angry strong mysterious  
 weak passionate bitter powerful

Looking closely at the words and phrases used by a specific character or the **narrator** will help you to identify and comment on their voice and tone.

For example, look at how one student has annotated this short extract from Unit 4.3.

**'Come back immediately!'**

She won't. She won't. She hates Mother.

gives order

'immediately' – 'this moment'

! exclamation

- 1 How would you describe the mother's 'voice' based on these annotations? Copy and complete this sentence, using one or more of the adjectives from the box:

The mother's voice comes across as ... because of the way she...

Voice is very closely linked to viewpoint. Look at the words and sentences used to convey Matilda's viewpoint. Although this story appears to be told in the third person, Matilda's voice comes through very powerfully in the narration too. The strong verb 'hates' tells us her viewpoint very directly.

## Key term

**voice:** the distinctive way a story is told from a character's perspective

## Key term

**narrator:** the person telling the story or recounting what happened

And the repeated refusal 'She won't.' suggests a stubborn or angry tone.

Here is another extract from the same story.

The wind, the wind. It's frightening to be here in her room by herself. The bed, the mirror, the white jug and basin gleam like the sky outside. It's the bed that is frightening. There it lies, sound asleep... Does Mother imagine for one moment that she is going to darn all those stockings knotted up on the quilt like a coil of snakes? She's not. No, Mother. I do not see why I should...

From 'The Wind Blows' by Katherine Mansfield



- 2** Using a copy of the extract, highlight or list any words or phrases that suggest:
  - a) a weak or uncertain voice
  - b) a strong, defiant voice.
  
- 3** Now consider 'viewpoint'.
  - a) What does her mother want Matilda to do?
  - b) What is Matilda's view about this?
  
- 4** What simile indicates that she sees the stockings in a very negative way? Why is it effective?

### Develop

Voice can be conveyed by both the vocabulary and the type of sentences the writer uses.

For example, look at these examples from 'A Life in Danny's Day'.

#### Key terms

**informal language:** a more personal, chatty way of writing or speaking

**slang:** informal language, often common to a particular group of people (e.g. teens)

Vocabulary or sentence type	Effect	Example
informal language (including abbreviations and slang)	sounds like the way a teenager would speak or write	"cos', 'reckons'
questions	suggest uncertainty	'...what can I tell him?'
short simple sentences	can be used for a change of tone or to sum up feelings	'I just don't know.'
compound sentences	can be used to link or explain two actions or feelings	'I went to school today, so I could pick up my exam results.'
complex sentences	can be used to explore or develop a view or feeling	'I'm going to tell Dad tonight that I'm giving up football, even though he'll be mad with me.'

Now reread this extract from Danny's diary.

He never made it 'cos of injuries. I mean, I feel for him but it's my life, isn't it? I know Mum gets it, but Dad – he reckons I'm the next Big Thing. Well, I'm not, but what can I tell him?

- 5 How would you describe Danny's voice based on these sentences? Look at the highlighted words and phrases and then look at the 'voice word bank' on page 122.

Start:

I think Danny speaks in a... way. He seems ...

- 6 Reading the whole 'Danny' extract, what do you think his viewpoint is?

- a) How does he feel about his exam results?
- b) What does he think about his father?
- c) How are his voice and viewpoint different from Matilda's?

Read the following extract from *Follow the Rabbit-Proof Fence*, the novel about three sisters who run away from the Settlement they have been forced to live in.

#### Vocabulary

**boomers:** adult male kangaroos

**indi:** isn't it

**Dgudu:** elder sister

**fullahs:** fellows

The two smaller girls felt threatened by the size of the big **boomers** so they were glad to be out of sight. 1 They didn't want to be attacked by kangaroos, and they were very relieved when they had climbed the boundary fence. It was only then that they could feel safe again. The three girls sat on a fallen log, trying to recover from the shocking sight of the fighting animals.

'Those boomers are bigger than the ones we got at home, **indi Dgudu**,' said Gracie fearfully, 'and cheeky **fullahs** too.'

Daisy and Molly both answered together. 'Youay.'

The trio sat quietly on the dead log. 2 The silence was broken suddenly by an alarmed Molly, who pulled Gracie up roughly by the arms. 3

'Run under that big tree over there 4,' she yelled, pointing to a large banksia tree. 'Climb up and hide there. You too Daisy. Come on.'

From *Follow the Rabbit-Proof Fence*  
by Doris Pilkington/Nugi Garimara



**7** Working in pairs, decide which of the highlighted sentences is a:

- a) simple sentence
- b) compound sentence
- c) complex sentence
- d) command.

**8** Now identify which of these sentences:

- a) sums up the children's mood
- b) explains why the children wanted to hide
- c) tells us how Molly speaks to her sisters
- d) describes two things Molly suddenly does.

One further important aspect of this text is its use of **accent** and **dialect**. These are often linked to the use of **non-standard English**.

**9** What examples of accent or dialect can you identify in the text?

**10** Discuss these questions with a partner:

- a) Which parts of the text are mostly written in standard English (rather than using non-standard forms)?
- b) How does accent or dialect add to your enjoyment of the story or understanding of the characters?

## Respond

**11** Write a paragraph about how the writer conveys the girls' feelings through the use of viewpoint or voice.

### Key terms

**accent:** how spoken language sounds in different places (sometimes shown by different spellings – for example, 'Gwan' for 'Go on' in Caribbean English)

**dialect:** grammar or vocabulary specific to a place (e.g. 'cobber' is a word meaning 'friend' in Australia)

**non-standard English:**  
English that features local or socially different grammar or vocabulary from standard English

## Checklist for success

- ✓ Start with a comment on their perspective or viewpoint on the situation.
- ✓ Add a sentence on how their voice is shown (you could comment on one sister's voice or all of them).
- ✓ Finish with a comment on how their 'childishness' is shown.

# Investigating character with hot-seating

You will learn how to:

- explore a character's feelings through questioning and imagination
- adapt what you say to convey a character's experience convincingly.

Hot-seating is when you imagine you are a character from a story and answer questions that others ask you. This activity can help to develop your understanding of a character's feelings and viewpoint.

## Explore

Look back to Unit 4.1 and Unit 4.3 and remind yourself about the character of Molly, the eldest of the three girls who run away from the Settlement and walk 1600 kilometres back to their homeland.

- 1 Read the following extract in groups of four, with a group member taking on each 'speaking role' as Molly, Daisy or Gracie. The other group member should read the description.

One day about midday, when the sun was high in the azure sky, Daisy and Gracie heard an excited shriek from Molly who, as usual, was walking ahead of them.

'Here it is. I've found it. Come and look,' she yelled as she laughed and waved her arms.

'What is it?' asked Gracie, 'What are you shouting for?'

'I've found the rabbit-proof fence. See,' she said, pointing to the fence. 'This will take us all the way home to Jigalong.'

'But how do you know that's the rabbit-proof fence, Dgudu?' asked Daisy, with a puzzled look on her face. She didn't notice anything special about this fence.

'This fence is straight, see,' Molly explained. 'And it's clear on each side of the fence.'

She should know, after all her father was the inspector of the fence and he told her all about it. Now the fence would help her and her sisters find their way home. There was much excitement when the girls at last reached the rabbit-proof fence.

From when she was young, Molly had learned that the fence was an important landmark for the Mardudjara people of the Western Desert who migrated south from the remote regions.

From *Follow the Rabbit-Proof Fence* by Doris Pilkington/Nugi Garimara

**2** How does a group reading like this help you to understand the text?

- a) How does having a different student reading each character's words help you to understand their voice, thoughts and feelings?
- b) In what way, as a performer, can you use clues in the text to convey your character?

**3** What have you learned about Molly from your reading? For example, how does Molly feel when she sees the fence? What words and phrases tell you this?

Before you begin a hot-seating task, it is important to know the character and the text you are exploring well.

**4** Write answers to the following questions.

- a) Who 'gives an excited shriek'? What does this tell us about the character's feelings?
- b) In the same paragraph, how does the same character show her excitement through her actions?
- c) What has she found?
- d) How does she know what it is?
- e) Why is finding this so important?

**5** What evidence is there that Molly is the leader of the girls? Copy and complete the table below.

where she walks – compared with the others	
how she responds to questions	
how the others react to molly knowing about the fence	



## Develop

When role-playing a character, it is useful to think about their feelings at different stages of the story.

- 6 Consider what Molly's thoughts and feelings might be at different points. Record your thoughts in a grid like this:

Point in the story	Thoughts and feelings
at the settlement	
in the middle of the journey of 1600 kilometres	
finding the fence	

- 7 Work in small groups. Choose one person to play the part of Molly in the hot-seat. The rest of you should write down the questions you want to ask her. Aim to explore how Molly might feel about having to lead her sisters. For example:

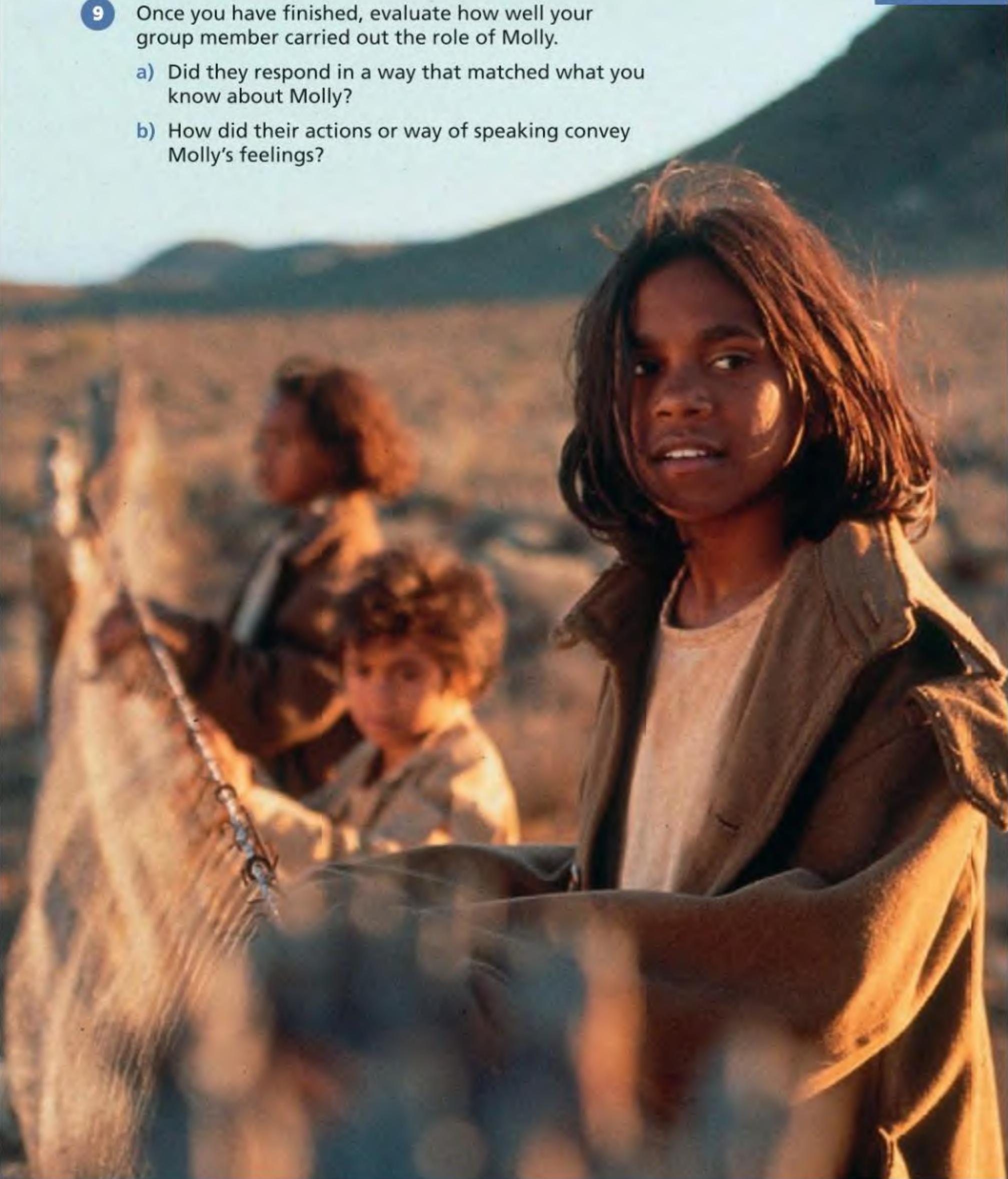
How did you feel at the start of the journey after you'd left the Settlement?

Why did you feel so happy when you saw the fence?

- 8 When everyone has decided on their questions, put them to Molly. If you are playing Molly:

- imagine how you would feel if you had to lead two younger sisters across a wilderness
- decide how you would speak and act or use gestures. Would you do so confidently or timidly and hesitantly? Would you sit up straight or slouch? How would you communicate your emotions to people who have not been through your experience?

- 9 Once you have finished, evaluate how well your group member carried out the role of Molly.
- Did they respond in a way that matched what you know about Molly?
  - How did their actions or way of speaking convey Molly's feelings?



# Exploring alternative forms and structures for stories

You will learn how to:

- identify different story forms and structures
- comment on the effect of using alternative ways of structuring stories.

You have already seen how stories can be told from different viewpoints and with different voices. But stories can also use alternative forms and structures to interest the reader.

## Explore

Look at these alternative forms for the same story.

### Text A

To: jared.davis@geemail.com

Dear Uncle,

So, how is life on the other side of the world? I know it's your winter now, but it's the end of the exam season here – and, guess what? I got my results. I wish you'd been here when I opened them. You helped me so much, especially when I was getting into trouble...

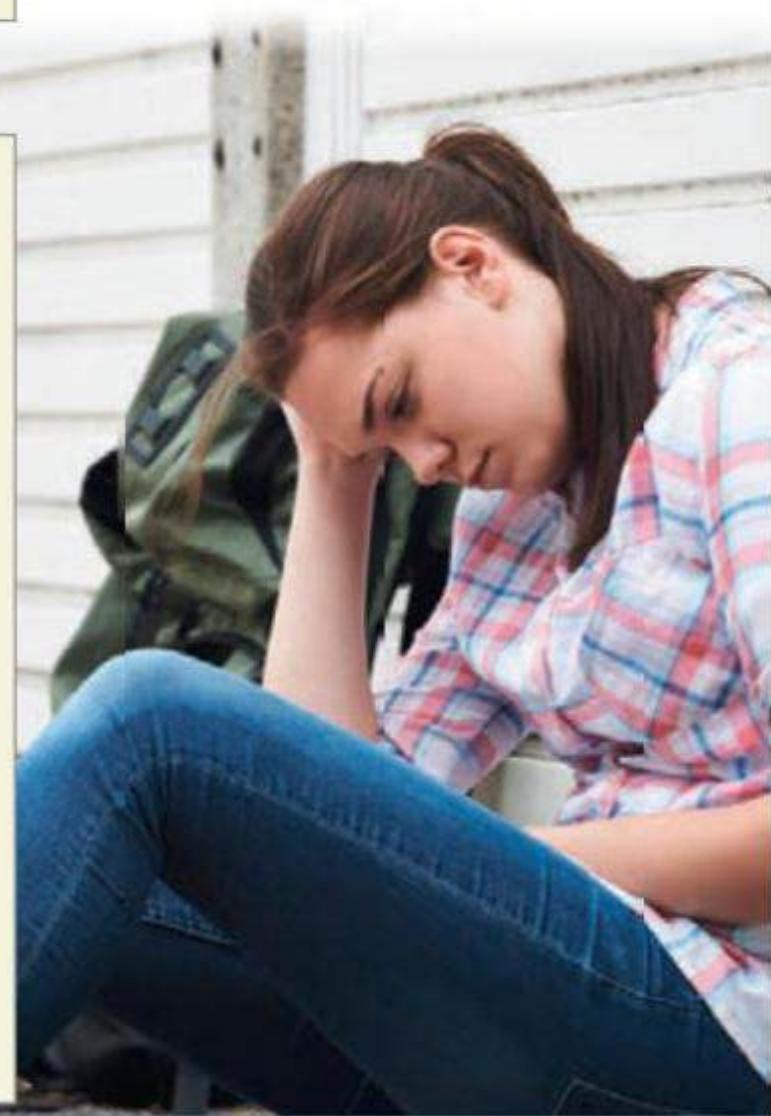
### Text B

#### Danny

So, I went down to the school that morning and collected my results. It was a weird day; end of August but there was this bitter wind, and the envelope was blown out of my hands and I found myself running along the road trying to catch it. By the time I captured it, I was outside the school gates, and I saw this girl on the other side of the street. I say 'girl' – I had no idea how old she was. She looked like she was homeless.

#### Suki

I'd been chucked out of the house for a month. I'd made myself a sort of little tent by the side of the road near that school. Not my old one, of course. But a good place. The rich parents picking up their kids often gave me a bit of change. But that day was exam results day. And there was this boy – it made me laugh – chasing an envelope down the road...



Monday 15th June

First day of my exams. Surprised myself by actually being organised. Pen: check! Spare pen: check! Revision notes: check! Even managed to get the earlier bus so I was at school in good time. Pat on the back, Danny. Course, all this helped when I opened the paper and saw the questions. Tough or what? But – I think I nailed it. Yep, me – Danny the joker. Me, the one everyone says only likes sport. I *nailed it!* I'm so, so pleased, man. 9 o'clock now. Mum's out but I'll tell her when she gets in.

- 1 Decide which one of the texts is:

- a) a diary entry
- b) a novel with **dual narrators**
- c) a story told in emails.

- 2 As a reader, each of these approaches creates different effects. Decide which story:

- a) feels like it is addressed to the reader personally
- b) gives the impression of happening now – or just now
- c) provides alternative viewpoints on the same events.

#### Key term

**dual narrators:** two narrators who take turns to tell the story from their viewpoint

The form the writer chooses can affect how you read the story. In the examples above, email is used as one approach. In the past, this might have been in the form of a traditional letter.

Look at the different forms and perspectives you can choose from as a writer.



- 3 Think of a well-known story or film plot. Choose an alternative way to tell it using one of the forms and narrative voices above.

## Develop

The structure of a text is the overall organisation of the plot and how the events are revealed. For example:

- *the time order*: Is the story **chronological**? Or does it jump from the present back to past events? Or flash-forward to future events?
- *the setting*: Does the story stay in one location or switch between different places?
- *the narrative perspective*: This is linked to the form, but a story might have just one narrator or move between different narrators.
- *the plot*: Does the writer tell the reader everything, or hold back information for effect? Does the story follow the usual sequence of introduction, development, climax, falling action, resolution?

### Key term

**chronological**: written and organised in the order in which events happened

Read this alternative opening to 'A Life in Danny's Day'.

June 15th, 2050

He speaks into the mic-pad which is inserted in his wrist. 'Tell me what was happening thirty years ago today,' he commands it. A voice he knows begins to speak. The voice of a 16-year-old boy. 'First day of my exams. Surprised myself by being organised...'

He straps himself into the cube chair, which floats in the airless pod, and listens. He is taken back to that time so long ago, a time when you could still get paper. The young voice continues: '...being organised. Pen: check! Spare pen: check! Revision notes: check!'

- 4
  - a) Where is the main character as this story begins?
  - b) When does it begin? How does the time change?
  - c) How does the writer show the time-shifts?
  - d) In what way does the writer hold back information (not tell you everything immediately)?
- 5 What do you think of this way of structuring an opening? Is it more or less interesting than telling the story in a straightforward, chronological way?

You have already been introduced to the idea of dual narratives, when two narrators tell their version of the same story. Now read this entry from another narrator of 'A Life in Danny's Day'. It should be read alongside Text C above.

### Monday 15th July

So, Daniel had his first exam today. He seemed to be very organised, which was surprising, but I suppose that's good. He seems to be spending every spare hour revising, and he says he did very well in the exam today as a result. I know this is what school wants him to do, but I'm worried because he has missed football training. He has a trial with Glenthorn United on Friday – my old club – and I'm concerned he will not be ready. If he really wants to make it as a professional footballer, he can't afford to miss opportunities like this. I had my chance once, but that knee injury scuppered everything. I'll have a word with Judith when she gets in, but she's on his side.

How does using a different narrator add something to the story? First, explore how it works: the diary starts off by mentioning the same things as Danny's diary entry – how Danny was organised for his exam. However, after that it changes.

- 6**
  - a) What does 'I suppose that's good' suggest about how this writer feels about Danny being 'very organised'?
  - b) Why is the writer 'worried' he is spending so much time revising?
  - c) What event hasn't yet happened?
  - d) Who is on Danny's side, according to the writer?
  - e) Who is writing this diary entry? How do you know?
- 7** Why do you think the writer used different narrators? What does it add to the story? Write a paragraph explaining your thoughts. Think about:
  - how using multiple narrators adds to the drama – showing the possible conflicts in the family
  - how it might make a reader feel more or less sympathetic to a character.

### Respond

- 8** Write a further diary extract. Imagine Danny's mother (Judith) writes a diary entry after she comes home at 9 p.m. You can choose to make it like Danny's father's entry – fairly formal and full of longer sentences. Or you could make it slightly more informal and chatty (though perhaps not as chatty as Danny's!).



# Developing a character's voice and viewpoint

You will learn how to:

- write in a way that makes your character believable and stand out
- create your own convincing voice for a story.

It is important when you create characters that their voice – their way of speaking or telling the story – is consistent and individual.

## Explore

Read this extract from the real-life diary of a girl who has travelled to France in 1821. In this extract, she attends a French school.

The girls stained all their frocks and aprons with ink; if the rulers were inky they wiped them on their aprons, and if there were not **inkstands** enough, they had a very short **expedient**; they made an inkstand of the table, by pouring some ink on it into which they dipped their pens. The paper of the room was torn off, so that in many places one could see the canvas that covered the walls. Round the room were hung several maps, which looked as if they had been nibbled away by mice. The girls jumped over the stools, spilted ink at one another, tossed about the books, and danced upon the tables; it did not seem to be in the teachers' power to make them be quiet, though they sometimes gave them verses to write; but the most common punishment was either making them kneel down (which the girls seemed to think good fun), or else sending for the **bonnet de nuit**, which they put on and laughed.

From *The Diary of a Girl in France in 1821* by Mary Browne

We often learn about a character from their observations of others.

### Vocabulary

**inkstands:** small trays with an inkpot and place to prop up quill pens

**expedient:** practical method

**bonnet de nuit:** night-cap (to show who the 'naughty' child is)



- 1 In this extract, what does the writer have to say about:
  - the behaviour of the French pupils
  - their clothing and appearance
  - how they react to being punished?

- 2 The writer also comments on the surroundings.

- What does she say about the maps on the walls?
- What does this suggest about the school?

## Develop

At the start of the diary, the girl describes her family's arrival in Calais. Here are some of the phrases she uses.

cold	disagreeable	alas!	ugliest countryside	scarcely a tree to be seen
no pretty cottages		dirty	miserable	looked exactly like a desert
no hedgerows			a most charming place!	north and east winds

- 3 What do these impressions tell us about her views of France? For example, what can you **infer** from the phrase 'scarcely a tree to be seen'?

- that the French cut down all their trees
- that the countryside is boring
- that the countryside is lifeless

The language used here is formal **standard English**, and reflects how an educated child of the time might have written.

### Key terms

**infer:** to work out what someone is implying through their choice of words

**standard English:** the most widely used form of English which is not specific to a particular place or region

- 4 Compare these two versions of a sentence from the text. Which sounds like it was written by a child today? Which sounds like a child in the nineteenth century?

- It did not seem to be in the teachers' power to make them be quiet.
- The teachers just couldn't shut the kids up.

## Respond

- 5 Now use the words and phrases above Question 3 to build a picture of Calais and the countryside around it to write the girl's diary entry of her family's arrival in France. Use these sentence starters and try to maintain the girl's voice, using the same style of standard English.

*It is very cold...*

*We had expected a delightful climate but...*

*Around Calais is the...*



# Using punctuation to develop character

You will learn how to:

- use punctuation to add detail to your characters' voices
- use punctuation to connect ideas about characters.

In your narrative writing, you can use different types of punctuation to help you add detail and to link ideas. This can help you create more interesting and detailed characters.

## Explore

- 1 Read these alternative ways of expressing thoughts from a character's perspective. Which thought do you prefer? Why?
  - Gracie wondered what they would do if they were stopped by police. She often had daydreams like this. She knew Molly found it frustrating.
  - Gracie wondered what they would do if they were stopped by police; she often had daydreams like this – Molly, she knew, found it frustrating.

The first set of thoughts uses three simple sentences. They give the reader all the information they need, but they sound rather clumsy and uninteresting. The second set uses **parenthetical punctuation** to add information and a **semicolon** to link ideas. This makes the second set more fluent.

You can add information or an opinion using parenthetical commas. For example:

Gracie was frightened by the huge kangaroos. Martha was also scared.

Martha, like her sister, was frightened by the huge kangaroos.

### Key terms

#### **parenthetical punctuation:**

pairs of commas, dashes or brackets that create a subordinate clause to add detail or personal opinion

#### **semicolon (;**

used to connect two independent clauses (clauses that could each be a sentence on their own)

- 2 Use parenthetical commas to turn these examples into single sentences.

- Danny writes a diary. His dad writes a diary as well.

Danny, ...

- Molly made them all climb the banksia tree. She was used to getting her own way.

Molly, who...

Pairs of dashes and brackets create the effect of a bigger pause in the sentence than pairs of commas. For example:

The attic door was closed – no one had used it in years – but she knew she had to go in.

This information takes us briefly away from the action to an observation about the door itself, which adds to the drama.

### Develop

You can use semicolons to link ideas about characters and show how they are connected. For example:

Molly had gone outside; it was raining.

This shows that Molly had gone outside *while* it was raining.

- 3** Rewrite these sentences so that they each have a semicolon. You will need to remove and add some words too.
- Gracie was transfixed by the fighting kangaroos who were like giants.
  - I told mum about my exam results while we were having a cup of late-night cocoa.
  - The French children were clearly planning something as they sniggered and looked down at their disgusting desks when the teacher came in.

### Respond

- 4** Link the following sentences in a continuous paragraph. Use parenthetical punctuation to add information and opinion. Use semicolons to link ideas.
- Molly hated the Settlement.
  - She had two sisters.
  - They were hundreds of miles from her homeland.
  - The homeland was the place they knew and loved.
  - The rabbit-proof fence would be their guide.
  - It was straight and easy to follow.
  - Now all they had to do was find it.

Begin:

Molly, who...

# Structuring your own viewpoint narrative

You will learn how to:

- develop your own story structure.

In this chapter, you have studied stories told in a range of ways, in different forms and with different narrative voices. However, it is important to remember that most stories share the same underlying pattern.

## Explore

Read part of the structure for 'A Life in Danny's Day'.

Section	Details
<b>Beginning:</b> the scene is set, the situation/character introduced	Danny picks up his exam results; he's done well, but he's worried about his dad's reaction. His dad wants him to leave school and pursue a football career.
<b>Rising action/complication:</b> the main character/s begin to face obstacles or problems	Danny tells his mum, who is pleased for him. She wants him to stay on at college. But how can he tell his dad? Especially with a trial for a professional club coming up.
<b>Climax:</b> the most dramatic or emotional point	The day of the trial. Danny does really well. The football coach tells Danny and his dad that Danny will probably be offered an apprenticeship. But he'll need to leave school and live away from home. Danny runs off – upset. He doesn't want to leave home or pursue a football career. He shouts at his dad, telling him he only cares about his own failed career as a footballer.
<b>Falling action:</b> tension reduces as things begin to get worked out	Dad tracks Danny down at the local park. He is sitting on a park bench.
<b>End:</b> questions are answered, but not necessarily a happy ending	

1 How might the story end?

- Will Dad listen to Danny? Or will he force him to leave school?
- How might Danny's mum help?
- Will the story end happily or badly – or somewhere in between?



**2** Now share your ideas with a partner. **Synthesise** the best ideas from both and agree on what would make the best ending. Remember:

- an effective ending does not necessarily mean a happy one
- the ending should fit logically with what has gone before – don't suddenly have Danny being abducted by aliens!

#### Key term

**synthesise:** bring together ideas from two different sources

### Develop

As you saw in Unit 4.5, different types of structure create different effects.

**3** Match each technique to the correct example below.

**Flashback:** this is where the story goes back in time to earlier events.

**In media res:** this is when the story begins in the heart of the action.

**Framed narrative:** this is when a story is contained within a story.

**Parallel stories:** where two stories run alongside each other.

I stared at the envelope, and tore it open. I'd passed! All my exams...

I sat on the bench and waited for Dad to speak, but he just stared at me. He didn't know what to say.

...  
When I got to the park, Danny was sitting on the bench, staring into the distance. I approached, but the words stuck in my throat. I couldn't say 'sorry'.

I sat on the park bench. The memories came flooding back. That time when, aged three, I'd first kicked a football with Dad. It had been a rainy day and...

The robot park-keeper pulled the metal capsule out of the earth and wrenched off the lid. Inside was an old papery thing. The robot did not know what it was but pulled back the rotting cover.  
*Tuesday 15th August 2020. Dad is so annoying...*

### Respond

**4** A student needs help with his story called 'The Decision'. In the story, a talented teenage musician has been selected to go to an expensive music school in another town, but it means leaving his or her friends behind.

What structure would you choose? Choose one or more techniques and explain why it would work.

# Writing a key moment from a child's viewpoint

You will learn how to:

- write a section from a story which will interest the reader
- apply all the different narrative writing skills you have learned.

## Your task

You are now going to write your own section of a story told from a child's point of view. You can choose your own title, but the story must be based around a difficult decision or choice, and a young person (aged 15 or under) must be the main character or narrator.

## Approaching the task

First, you will need to get some ideas for your story. You can use techniques you have learned in this chapter or in Stage 7 to generate ideas. You can also use any of the ideas that have come up in this chapter if you like.

- 1 Make notes or create a spider diagram. One should be for the plot aspect for 'The Decision', as shown below.



- 2 Next, focus on your main character. You could look back at Unit 1 to help you with ideas, and think about characters you have come across in this chapter. You could use an index-style card, like the one below.

Name:

Age:

Appearance:

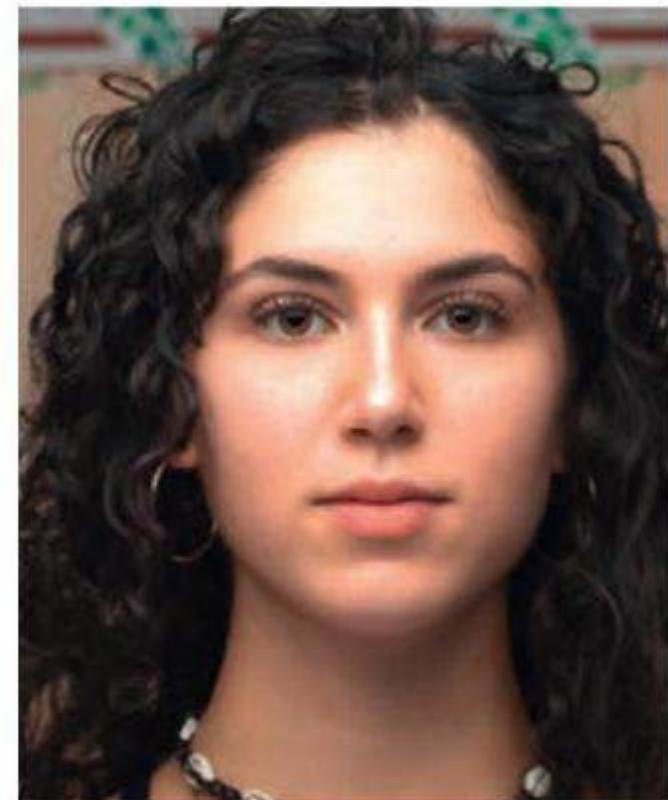
Character traits (what he/she is like):

- 3** Now create your plot plan using a grid like the one below. How you structure it will come after this.

Section	Details
Beginning	Amal has saved a lot of money through babysitting for her aunt. But now she has a big decision – buy the thing she's always wanted or...
Rising action/ complication	
Climax	
Falling action	
End	

- 4** Once you have your plot, think about the structure. How will you tell or reveal your story? Think about all the possible narrative structures you have explored in this chapter. For example: flashback, framed or dual narratives, beginning *in media res*.

Make brief notes on your choice, and how this would affect your story.



- 5** What form will you choose for your story? Choose from one of these options:

- a standard prose short story
- in diary or diaries form
- in email, letter or letters form
- another form – can you think of a different one?

- 6** Now, think about the narrative perspective and your character's or narrator's voice. Here are some of your choices:

- first-, second- or third-person narrative
- present or past tense, or switching between the two
- accent or dialect
- formal or informal language – or a mix of them.

- 7** Choose the section of the story you are going to focus on and write at least 100 words of it. If you are still stuck for ideas, you can use this opening. It comes from the 'rising action' part of the story.

*Amal stood outside the shop window and stared in. Wow. The camera looked amazing. Okay, her camera-phone was cool, but let's face it, not the best for proper, professional shots. The problem was the price, obviously.*

### Checklist for success

- ✓ Make sure you maintain the same voice, unless you have two narrators.
- ✓ Make it clear what part of the story you are telling.
- ✓ Choose punctuation, such as use of dashes or other creative choices, to say something about the narrator or the action, such as how dramatic it is.
- ✓ Use a variety of sentences for impact, for example, short and sharp for pace and drama.
- ✓ Use time connectives to show the chronology of what is happening.
- ✓ Use any strategies you know to ensure you spell key words accurately.
- ✓ Consider how you can vary vocabulary by altering the part of speech. For example: *Amal felt envy/was envious/envied her friend/enviously eyed.*

### Reflecting on your work

- 8** Compare your own response to Question 7 to the two responses below. Using the comments, identify ways in which your own response could be improved and rewrite it, if needed.



## Response 1

4.9

Tuesday

I know we have to move because of Dad's job, but I don't want to. I mean, it's not fair. I have all my friends. I've known loads of them from primary school. When Mum told me today I ran out of the house as I was so upset and then I went round to Ricky's but he wasn't there. So I ended up walking the streets like a zombie and then got the bus home as there wasn't much else I could do. Mum says it's not fair too as she likes her job and she's got to give it up.

Gives sense of informal voice but sentences not varied enough.

Time phrase helps the order of the story.

Effective simile but rather unoriginal.

New entry moves story on.

Wednesday

Dad had a big chat with me this evening after supper.  
Dad told me I was being selfish.

### Comment on Response 1

The narrator's voice is well-established, but the lack of variety in sentence structure and the lack of other descriptive detail makes this a little dull to read.

## Response 2

The drought had lasted six months. Abby's mother had forbidden them to take any water from the fridge, but that night, Abby couldn't stop thinking about the last bottle of water, ice cold, in the fridge door. It was so hot! She sat up in bed and stared at her sleeping sister. Just a little sip – that's all she would need.

Effective opening sentence grabs the reader's attention.

Detail establishes time setting.

Variety of sentences convey narrator's emotions.

New paragraph moves story on.

Questioning and response help create character.

After sitting there for ten minutes, trying to make up her mind, she swung her legs out of bed. She started to walk across the bedroom floor, but every step made a terrible creak. What if her parents caught her? Well, it was worth it.

### Comment on Response 2

The writer efficiently fills in background detail of the story while allowing the reader to follow what is happening now. The variety of sentences and use of punctuation both add to the characterisation and the drama.

# Responding to a narrative text

You will learn how to:

- write about the techniques a writer uses to convey a child's perspective
- improve your own responses in the light of sample answers.

You are going to explore the ways in which the text you read at the start of this chapter works, using the understanding you have built up in this chapter. In particular, you will look at voice and viewpoint, especially the way in which children see the world.

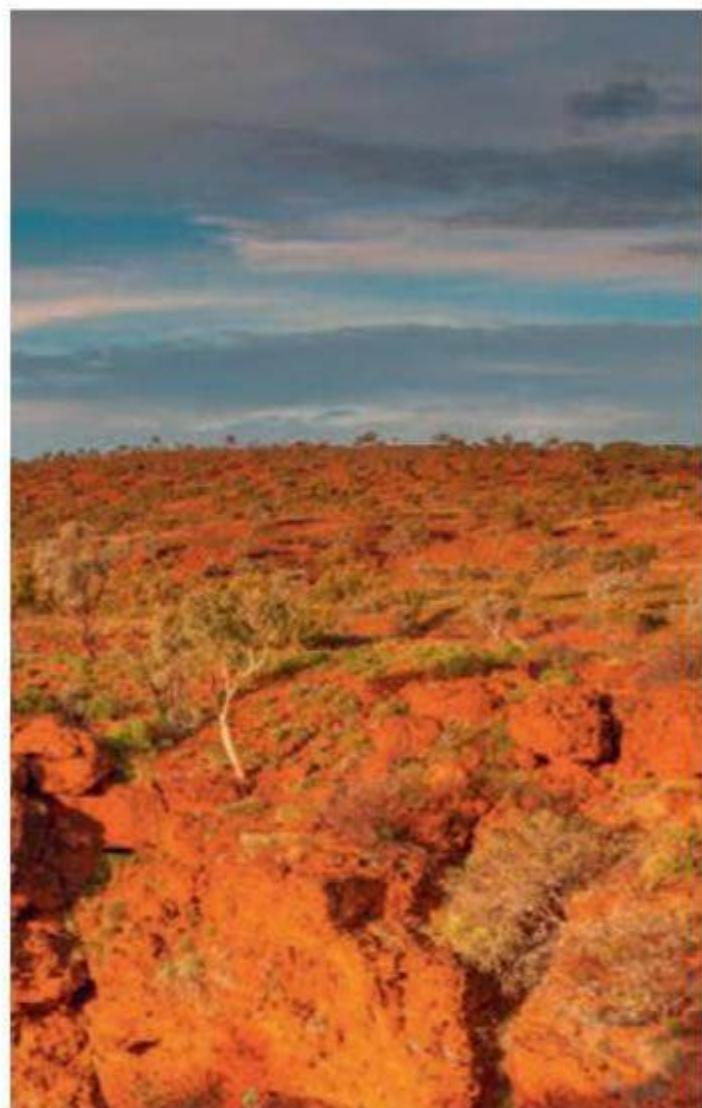
## Understanding the text

Reread the extract from *Follow the Rabbit-Proof Fence* from Unit 4.1.

- 1** Write a sentence in response to each of these questions.

- Explain in your own words where and when the extract takes place, and how you know this.
  - Find at least one phrase or sentence that tells you how Molly feels about the Settlement and being so far from home.
- phrase(s) or sentence: \_\_\_\_\_
- feeling: \_\_\_\_\_
- Copy and complete this sentence explaining in your own words what happens at the end of the extract.

The extract ends with Molly saying that they can't stay in the Settlement because...



## Thinking about the text's purpose and features

- 2** Look again at the extract. Which aspects of a child-centred narrative story can you find? Copy and complete the grid with the relevant line numbers.

Feature	Line number/s
children's relationships with each other/family members	
inner thoughts or feelings	
questioning the world around them	
fearing or misunderstanding the world	
speaking in a child-like way	

**3** Several characters are mentioned in the extract.

- a) Who are they?
- b) Whose viewpoints or attitudes do we find out about?

**4** Only one of these girls has a developed sense of voice: we see inside her mind and feelings and hear her speak about events.

- a) Who is it?
- b) What does she comment on?

**5** The writer of the book is the real-life daughter of Molly. She, like her mother, was removed to a Settlement far away from home. Why do you think she chose to write this book?

### Looking at the text in detail

In the extract, there are several words and phrases that tell the reader about the girls' responses to what is happening.

**6** In the first paragraph, what phrase suggests the river they are looking at is impressive and contrasts with their own homeland?

**7** What does Molly mean when she says, 'We are all cut off from our families'? Consider each of these possibilities and choose one.

- a) totally separated from      b) rejected by
- c) injured by                      d) not speaking to

**8** The writer uses a range of vocabulary to create a vivid picture of the Australian setting.

- a) Molly mentions three different types of water feature (like 'sea') back home. What are they?
- b) What two species of tree does Molly mention the river 'swirling' around?

**9** The writer also uses a range of sentence types and punctuation to convey what is happening or a character's thoughts.

- a) Read the following sentence:

The eldest girl, Edna Green, was showing the youngsters how to cross to the other side by using a long stick to measure the depth of the water.

What additional information has been given by using bracketing commas?

- b) In the following longer sentence, bracketing commas have been used three times. Identify the examples and note down what additional information is included in each case.

As they rounded the bend of the rough road, still stepping cautiously trying to miss the muddy puddles, they were surprised to see about six or seven girls, one aged around seventeen, with a group of girls eight years old or perhaps younger, all wading across the icy cold water.

- c) Which of these additional sections:

- gives detail about the landscape and the girls' movements
- gives details about the ages of the girls?

## Writing about the text

- 10 Reread the whole extract.

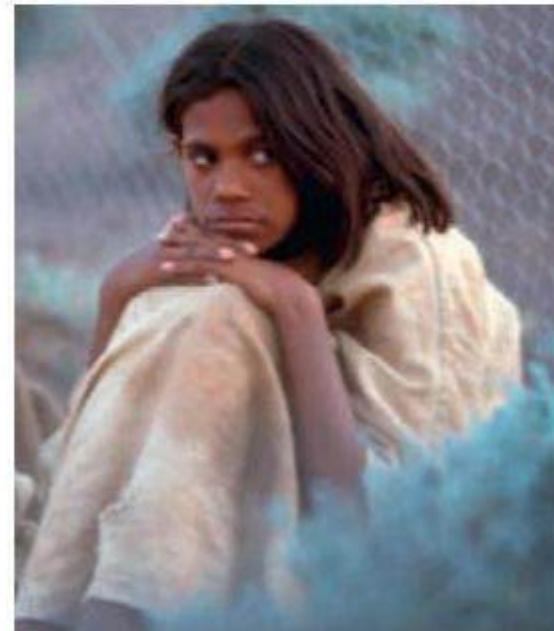
How does the writer create a sense of Molly's voice and viewpoint? You could comment on:

- her thoughts and feelings about the Settlement and home
- how she responds to the information about the 'woodarchies'.

You should try to write 75–100 words.

You could begin:

*The reader is given a sense of Molly's viewpoint when...*



## Checklist for success

- ✓ Make at least two clear points about how the writer conveys Molly's viewpoint.
- ✓ Refer to words or phrases from the extract and put them in quotation marks.
- ✓ Think about the choices the writer has made in terms of vocabulary, and, if relevant sentences and punctuation.

## Reflecting on your work

- 11** Compare your own response to Question 10 to the two responses below. Using the comments, identify ways in which your own response could be improved and rewrite it, if needed.

### Response 1

The reader finds out about Molly's viewpoint when it says she feels like an outsider in her situation. It says 'a stranger in this part of the country'. This is because she has been separated from her family and nothing looks the same here.

Clear statement about Molly.

Evidence is included, but not in a fluent way.

A rather basic explanation.

Introduces a new point.

Another point is that she shows she is frightened by where she is. She says woodarchies are like marbus and it is dangerous to stay in this place as they might kill them.

### Comment on Response 1

This response makes two clear points about how Molly views the situation. However, it does not really explore the language from the extract. Also, a quotation would make the second point more detailed.

### Response 2

The reader gets a sense of Molly's viewpoint when she states that she was 'overcome with a deep longing for the dry, rugged, red landscape of the Pilbara'. The phrase 'deep longing' shows how strongly she misses her homeland. She also says she felt 'cut off', which is a powerful phrase suggesting the big gap separating her from home.

Detailed explanation of Molly's perspective.

Explains the phrase clearly.

Develops the original point

Fluently moves on to new aspect – her speech.

Neat summary phrase.

The details about how Molly speaks also give the reader an idea of her viewpoint. It says she 'whispered' when talking to the others about 'marbus' as if the 'woodarchies' could hear her. This shows she is still a child, really.

### Comment on Response 2

This response also makes two good points about Molly. The quotations are chosen carefully and the student explains their effect. There is a summary sentence at the end of the second paragraph.

# What you have achieved

## Reading

- You have identified how some texts reflect particular cultures or places.
- You have compared different types and forms of modern and older stories.
- You have commented on the methods used by writers to develop distinctive voices and viewpoints.

## Writing

- You have learned how to develop a distinctive voice and viewpoint for characters in your own stories.
- You have used punctuation both to aid characterisation and help with story structure.
- You have been able to choose from a range of structures and forms to create your own story.

## Speaking and listening

- You have used group reading aloud to help gain a picture of characters in a novel.
- You have learned to explore a character through the use of role-play.
- You have evaluated your own and others' speaking/role-play skills.

## Next steps

### Reading

Have you read any other stories with children as the main characters or that are narrated by them? What can you remember about the plot, characters and narrative viewpoint? Could you empathise with the children's lives? Why/why not?

You could read the rest of *Follow the Rabbit-Proof Fence* by Doris Pilkington/Nugi Garimara and find out if the girls ever reached their homes. There is also a film of the book.

A lot of Katherine Mansfield's stories are written from the viewpoint of children or young people. If you enjoyed the extracts from 'The Wind Blows', you could try reading 'The Doll's House'.

### Writing

You could complete the story you wrote a section of in Unit 5.9 and then compare or share your finished work with your classmates. Did any of you create similar stories? Did anyone use an unusual or original structure?

### Speaking and listening

How would an oral diary be different from a written one? You could record or speak aloud short spoken entries about your life or experiences on particular days. To be even more creative, create an oral diary for someone else. How would they speak? What would they say?

# 5

## **Chapter 5 Exploring and discussing**

Plays about conflict

### **What's it all about?**

This chapter is all about how conflict is explored through drama. It shows conflict in many different forms – between young people, and between the younger and older generations.

You should already know:

- the key features of playscripts and be able to use them in your own writing
- how to listen and make sure everyone contributes in group discussions
- how to take on a role using speech, gesture and movement
- how to identify and comment on the main theme in a play.

You will learn how to:

- comment in more detail on a variety of themes in different types of plays
- explore the different views people have about the same play
- perform a script in different ways by adjusting tone or actions
- construct paragraphs and longer responses that show you can discuss different ideas.

You will:

- take part in pair and group discussions which lead to short performances
- create your own improvisation based on scripts you have read
- write a longer response on themes you have identified in a playscript.

# Enjoy reading

You will learn how to:

- discuss your first impressions of a scene from a play.

You are going to read an extract from *I Will Marry When I Want*, a play set in Kenya by Ngugi wa Thiong'o and Ngugi wa Mirii.

- Think about the details above and the title of the play.
  - Judging from the play's title, what could be the conflict in the play?
  - The play takes place in Kenya. What do you know about Kenya and the people who live there?
- Read the extract slowly, noting down any words or phrases you do not know. The play takes place in the home of Kiguunda, a farm labourer, and his wife and daughter, Wangeci and Gathoni.

The opening stage and set directions read:

*Kiguunda's home. A square, mud-walled, white-ochred, one-roomed house. The white **ochre** is fading. In one corner can be seen Kiguunda and Wangeci's bed. In another can be seen a pile of rags on the floor. The floor is Gathoni's bed and the rags, her bedding. Although poorly dressed, Gathoni is very beautiful. In 5 the same room can be seen a pot on three stones. On one of the walls there hangs a framed **title-deed** for one and a half acres of land. Near the head of the bed, on the wall, there hangs a sheathed sword. On one side of the wall there hangs Kiguunda's coat, and on the opposite side, on the same wall, Wangeci's 10 coat. The coats are torn and patched. A pair of **tyre sandals** and a basin can be seen on the floor.*



## Vocabulary

**ochre:** a mixture of clay and earth used in decoration

**title-deed:** a certificate proving ownership of land or buildings

**tyre-sandals:** type of slip-on shoe made from old car tyres

**madam:** wife

## The story so far

When this scene opens, a short way into the play, Kiguunda has just heard that they are to receive a visit from the wealthy farm owner and his wife, Kioi and Jezebel.

WANGECI: I wonder what Mr Kioi  
And Jezebel, his **madam**,  
Want in a poor man's home?  
Why did they take all that trouble to let us know beforehand  
That they would be coming here today?

15

KIGUUNDA: You, you woman,  
Even if you see me in these tatters  
I am not poor.

20

*He shows her the title-deed by pointing at it. Then he hangs it back on the wall.*

You should know  
That a man without debts is not poor at all.  
Aren't we the ones who make them rich?  
Were it not for my blood and sweat  
And the blood and sweat of all the other workers,  
Where would the likes of Kioi and his wife now be?  
Tell me!  
Where would they be today?

25

WANGEKI: Leave me alone,  
You'll keep on singing the same song  
Till the day you people wake up.

30

From *I Will Marry When I Want*  
by Ngugi wa Thiong'o and Ngugi wa Mirii

**3** Now choose five of the words or phrases you noted down. Can you work out what each one means?

- a) What sort of word is it: a verb, adjective, adverb, noun or **noun phrase**?
- b) Does it contain a prefix or suffix you know already? (For example, 'im' is a prefix meaning 'not'.)
- c) Does the context help? Look at the rest of the sentence – what is happening?

**Key term**

**noun phrase:** a noun with additional information, for example, with an adjective: 'hot weather'; the noun is called the head word in a noun phrase

**4** Note down answers to the following big five questions.

- a) **Who** is this extract about?
- b) **What** is happening in the extract?
- c) **When** are the events happening: now, in the past or in the future? Can you tell?
- d) **Where** do the events take place?
- e) **Why** has the writer included the information about the **set** and stage design?

**Key term**

**set:** the objects and designs that create the idea of a place on a stage

**5** What tells you that this scene is happening in a particular place and culture?

**6** Have you ever read anything like this before? Is it the kind of writing you would normally read?

**7** Did this extract make you want to see or read the rest of the play? Why? Why not?

# Identifying key themes in a play

You will learn how to:

- identify the key issues or themes within a drama text
- explore different readers' responses to the same text.

Before thinking about what a play is about, or what its themes may be, you need to be clear about its plot and what is actually happening.

## Explore

Read this next extract from the play you looked at in Unit 5.1.

WANGEKI: Gathoni!

GATHONI: Yeees!

WANGEKI: Can't you help me  
In peeling potatoes,  
And sorting out the rice,  
Or in looking after the fire?  
Instead of sitting there,  
Legs stretched,  
Plaiting your hair?

GATHONI: Mother, you love complaining  
Haven't I just swept the floor?

WANGEKI: And what is that bedding doing over there?  
Can't you put it somewhere in a corner,  
Or else take it outside to the sun  
So the fleas can fly away?

GATHONI: These **tatters**!  
Are these what you call bedding?  
And this floor,  
Is this what you call a bed?

WANGEKI: Why don't you get yourself a husband  
Who'll buy you spring beds?

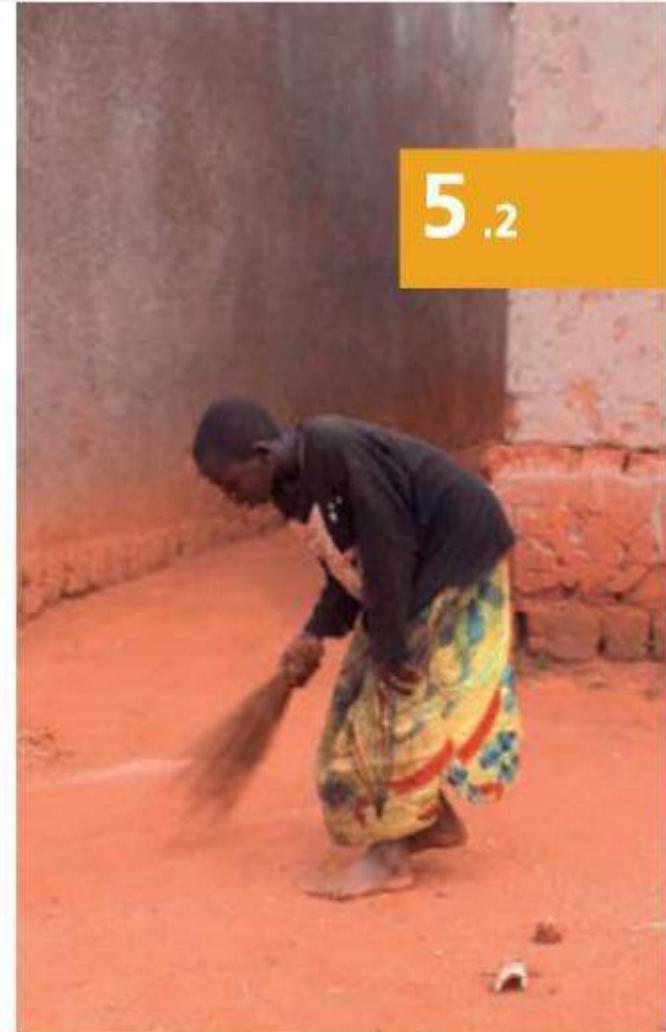
GATHONI: Mother, why are you insulting me?  
Is that why you refused to send me to school,  
So that I may remain your slave,  
And for ever **toil** for you?  
Picking tea and coffee only for you to pocket the wages?  
And all that so you can get money  
To pay fees for your son!  
Do you want me to remain buried under these ashes?

From *I Will Marry When I Want* by Ngugi wa Thiong'o and Ngugi wa Mirri

### Vocabulary

**tatters:** rags

**toil:** work hard doing something tiring or unpleasant



**1** There are three issues which Gathoni and her mother disagree over.

- a) In what way is Gathoni not doing what her mother would like at the start of the scene?
- b) Why does Gathoni complain about her bed?
- c) How is Gathoni treated differently from her brother (according to her)?

**2** Which of these themes or issues do you think the writers are exploring? Which do you think was most important to them? Find evidence for each.

- a) laziness and hard work
- b) family conflict
- c) children's ambitions and hopes
- d) education of boys and girls.

**3** What other themes do you think the play addresses?

### Develop

**4** Later in the play, Gathoni's father says that he would not have dared to speak to his parents in the way his daughter does. In small groups, discuss the following.

- a) How would you feel as Gathoni's parent?
- b) How would you feel if you were Gathoni?

**5** Make sure everyone in your group gets a chance to express their views. Then, evaluate what you have heard:

- Did everyone agree – or were there different interpretations?
- What were the points of agreement or disagreement?
- In what ways have your views changed or developed now you have listened to what others say (if at all)?

### Respond

**6** Write a paragraph of personal response to the scene. Explain who you feel sympathy for and why.

### Checklist for success

- ✓ This is your interpretation so it does not matter if you think differently from others.
- ✓ Support your point with at least one quotation from the text.

# Exploring themes through contrasting characters

You will learn how to:

- explore key details to understand characterisation and themes in a play
- listen carefully and express your views in a discussion.

You can use many of the same skills when exploring plays as you do when exploring fiction or non-fiction prose texts. However, the techniques dramatists use can also provide clues about key themes, ideas or characters' relationships.

## Explore

Writers use a number of different techniques to tell us about characters or relationships. Read this short extract from a play called *Running Dream* set in Dominica, an island in the Caribbean. Two sisters are arguing.

### Vocabulary

**nah:** a dialect word meaning 'please'

Clementine: Give me yours **nah**?

Grace: (Hugging her doll close) You mad! Mine don't break – yours break, why I have to give you mine?

Clementine: (Thinks) Come. (Grace approaches Clementine cautiously holding onto her doll.)

Grace: What?

Clementine: I don't want your doll nah I jus' want to see if it have a face like mine.  
(Grace takes a peek at her doll's face, keeping it well out of Clementine's reach.)

From *Running Dream* by Trish Cooke

- What does the writer tell us directly about the plot and the characters on stage? Make brief notes under these headings.

Writer's techniques	Example	Effect or meaning
Grace's actions	(Hugging her doll close)	an instruction within a playscript describing how the text should be performed
Grace's speech: what does she say?		
Clementine's speech and actions		

- What does the writer imply about the relationship between Grace and Clementine? Make your own judgement or interpretation based on what is said (the spoken lines) and the actions (**stage directions**).

### Key term

**stage direction:** information provided by the writer of a play which tells the actor what to do or how to speak

For example: what does '*Grace approaches Clementine cautiously*' suggest about how Grace feels? Is she cautious because she's worried about losing her doll? Or does she suspect Clementine in some way?

Playwrights develop **characterisation** through:

- stage directions and actions in the present tense: Grace's nervous behaviour ('*approaches cautiously*'); Clementine's scheming ('*Thinks*')
- the length and style of the spoken lines: Grace's short demands ('Give me yours nah?', 'Come')
- vocabulary choices: 'You mad!' (about Clementine).

Now read the rest of the extract.

#### Key term

**characterisation:** the way a character is created and developed by a writer.

#### Vocabulary

**Chorus:** a group of people in a play who comment on the action and sometimes take on parts

Grace: Yes it have a face. (*She looks at Clementine's doll*) Yes is the same thing.

Clementine: So how you know that one is yours and this one with the mash up foot is mine?

Grace: Because your name was mark on that parcel. You think you smart Clementine but you don't getting mine doh!

Clementine: Gimme it! (*Clementine tries to snatch the doll. Grace runs. Clementine sits down running her fingers in the dirt. Grace notices. She comes back and sits beside her.*)

Clementine: Is O.K. Mine is prettier anyway... (*Clementine sees a cigarette box on the floor she picks it up. There is nothing inside but the silver paper.*)

Clementine: You have money?

(*Grace searches her pockets. She finds a coin.*)

Grace: Only that.

Clementine: Let's go buy penny bread.

Grace: One penny bread! That's all the money can buy.

Clementine: You want to see magic. (*Clementine covers the coin with the silver paper*) We can get two bread and still get change. Come let's go by Ma Belle. (*One of the Chorus steps out and becomes Ma Belle. She is an old lady who cannot see too well.*)

Clementine: (*Pushing Grace ahead of her*) You go first!

Grace: Why me? Is always me?

Clementine: You is the youngest.

Grace: I always the youngest.

Clementine: (*Pushing her in*) Jus' go on!

From *Running Dream* by Trish Cooke

- 3** Both extracts effectively create a picture of the relationship between Grace and Clementine. What actions does the writer include?
- 4** What two subjects do the sisters talk about talk about?
- 5** Which of the following ideas does the writer imply about the relationship between the two sisters?
- a)** Grace does not like Clementine.
  - b)** Grace is bossed around by Clementine.
  - c)** Grace mistrusts Clementine.
  - d)** Grace is jealous of Clementine.

Read this response by a student to the question: 'How does the writer explore the relationship between Grace and Clementine in this extract?'

The scene opens with Clementine demanding to look at Grace's doll. This suggests Clementine is the bossier of the two sisters. But Grace is not stupid, and makes sure her sister doesn't get her way on this occasion.

- 6** Which of the following sentences could be added to the response to provide evidence of Grace's suspicions about her sister's motives?
- a)** Grace tells her 'you think you smart Clementine, but you don't getting mine'.
  - b)** Grace 'comes back and sits beside her'.
  - c)** Grace 'searches her pocket and finds a coin'.
- 7** The use of **non-standard English** and dialect is also very noticeable in this extract.
- a)** Find at least three examples of speech using non-standard forms.
  - b)** Note down any that are particularly revealing about Grace's or Clementine's characters and their relationship.

#### Key term

**non-standard English:**  
English that features local or socially different grammar or vocabulary from standard English

### Develop

You are going to have a discussion about the things that are important in a friendship or sibling relationship. Think about how you could share your ideas with others and get the most out of a discussion on such a personal issue.

Make sure you show you understand others' viewpoints during the discussion. Do this by summing up what they say. For example:

So, what you're saying is...

Let me get this right, you believe that...

Make your opinion count, but in a positive way.

I understand your point, but what if...?

Have you considered this...?

- 8 Look at the qualities in the word bank. Which of these would you say fit Grace or Clementine? Are there any that don't fit?

*bossy*

*suspicious*

*sharp*

*clever*

*cunning*

*kind*

*loyal*

*cruel*

*honest*

*co-operative*

*proud*

- 9 Now, get together in small groups and share your views on friendship or sibling relationships. Ask each other thoughtful questions. For example, 'What's the best thing a friend has done for you?', 'Can a rival be a friend?' or 'Who would you trust to keep a secret?'

### Respond

- 10 Create a poster to sum up some of your ideas about the themes that you have covered in this unit.

- In the middle, draw a picture of Grace and Clementine, based on how you imagine them from the play. Write character adjectives around each of them. Add quotations that support your adjectives.
- At the bottom, write a paragraph about the themes explored in the extract. You could start: 'One key theme explored in the extract is ...'.

# Developing your drama and discussion skills

You will learn how to:

- explore possibilities in a script through performance
- adapt ideas after discussion.

It is important that you work cooperatively with others when discussing ideas, and also help yourself and others to improve through thoughtful feedback.

## Explore

Read this short scene in pairs.

*A small stall selling fresh and dried fruit. Riad is standing behind the counter, yawning.*

Father: Why are you yawning, Riad?

Riad: (grumpily) Because I'm not supposed to be here. It was meant to be Aziz's turn.

Father: Aziz is not cut out to help me set up the stall like you. He is more... academic.

Riad: Academic? You mean lazy and good for nothing!

Father: He was up late revising for his exams last night. I gave him the morning off.

Riad: What? He wasn't revising, Dad. He was playing video games.

Father: I went into his room and he was revising.

Riad: Don't you realise he listens out for the creaking stairs? He hears you coming!

Father: Nonsense. Aziz is a good boy at heart. I have high hopes for him. As the saying goes, 'a tree begins with a seed'.

Riad: What happens if the seed is fed too much and given too much water?

Father: What do you mean?

Riad: You spoil him.

Father: Nonsense! What is learned in youth is carved in stone.

Riad: Well, he's not learning much on those video games. Anyway, what about me?

Father: One day I might let you run this stall all on your own. Now – stop yawning. We have work to do.

By Mike Gould



**1** Work with a partner to discuss these questions. Make sure you give each other time to explain fully and do not jump in with your own point until the other has spoken.

- a) Who are the two characters in this scene?
- b) What is the conflict about?
- c) How does it end?

**2** Now, consider what you need to know about each character to help you perform the script. Copy and complete the following table.

Which character...?	Riad or Father	What does this tell us?
speaks 'grumpily'		
uses sayings/proverbs to explain Aziz's behaviour		
is easily tricked by Aziz		
isn't fooled by Aziz		

- 3**
- a) What do you think the following two sayings mean? Discuss them with a partner.
    - 'a tree begins with a seed'
    - 'What is learned in youth is carved in stone.'
  - b) What does Riad's father mean when he says these things about Aziz?

Now, think about how you could perform this with someone else.

- 4 Working on your own to begin with, on a copy of the script:

- a) highlight any words or phrases you would stress
- b) put a slanted line (/) where you would add a pause (in addition to the one shown by the ellipsis)
- c) make notes around the script suggesting any gestures or movements – for example, how might Riad show his annoyance?

- 5 Now, with your partner:

- a) share the script notes you have made
- b) discuss the possible ways you could perform the script
- c) between you, agree an approach in which you synthesise ideas from both your scripts.

- 6 Rehearse a short performance of the script and show it to another pair.

- a) What similarities and differences were there between the two performances?
- b) Was there anything you thought went particularly well in your own, and in the other pair's performances?

## Develop

- 7 Playscripts are often open to interpretation. Try performing the playscript again in a way you haven't before, adapting your voice and actions to fit these alternatives.

- a) Riad speaks in a humorous way – he is not that upset; Father speaks in a friendly way.
- b) Riad is very angry; Father is apologetic, timid.
- c) Riad is timid; Father is bullying and aggressive.

Think about how the voices would have to change. For example, a timid Father might say: 'I... I... umm... gave him the morning off.'

A rude, aggressive Father might say: 'I gave him the morning off.' (Stress the 'I' to show who is in charge.)



8

Now, in a small group, discuss the different versions of the playscript you have seen performed, and your own.

- a) Which version or versions were most effective in your opinion?
- b) Which were most effective in the group's opinion?
- c) Why did these work so well?



# Structuring a response to themes in drama

You will learn how to:

- structure a paragraph about an aspect of a play
- structure the whole of a response so it links together.

When you write about plays you have seen or read, you may need to explore more than one aspect. For example, each paragraph you write should deal with a new point or idea.

## Explore

You read the first part of the scene between Riad and his father in Unit 5.4. Here is the rest of scene. Read it carefully, thinking about how the key theme of conflict is developed.

Father: One day I might let you run this stall all on your own.  
Now – stop yawning. We have work to do.

*Riad comes out from behind the counter.*

Riad: Sorry, Dad: I've had enough. This is the third time this week that Aziz should've been here. And you let him off. All our lives you have spoiled my younger brother. Aziz wants a new bike? Fine – he can have one. Me? I get the old secondhand one from your uncle.

Father: That was a good bike, your uncle's.

Riad: Good? For one thing I was too little to ride it. Secondly, it was a death-trap! The brakes didn't work.

Father: You must admit it was funny when you fell off into that muddy pond. Aziz thought it was hilarious!

*Riad takes off his overalls and throws them onto the stand. He begins to walk away from the stand.*

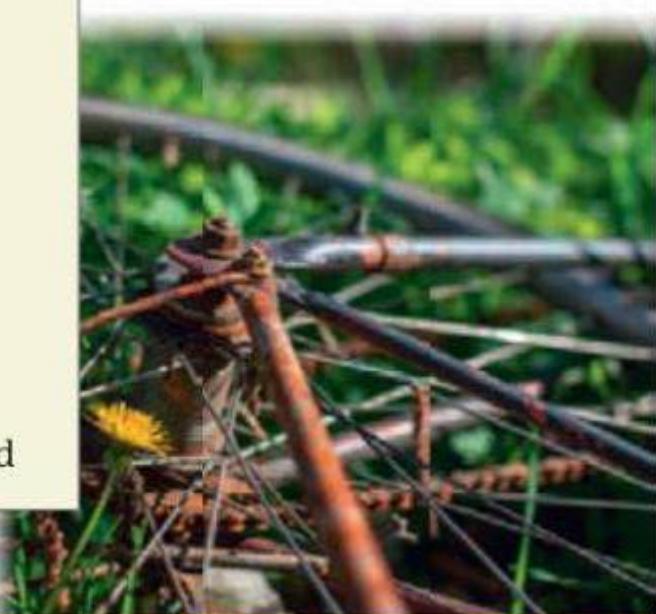
Father: Riad! Where are you going? The dates and figs need putting out, and the counter needs rearranging. The market is opening soon and the customers won't be pleased if they can't get their favourite things. You can't leave me to do it all on my own!

Riad: Can't I? I'm going home to dig up your precious seed and tell him he's wanted at the stall. He can get here quickly on that bike he never uses.

Father: What about you? What are you going to do?

Riad: I'm going back to bed.

By Mike Gould



In order to write about the themes, you need to be clear about how the action and relationships develop.

- 1
  - a) Why is Riad particularly upset with Aziz this week?
  - b) What specific example does he give about how his father has spoilt Aziz in the past?
  - c) How can you tell that Riad does not find the memory of falling off the bike 'funny'?

It is also important to be able to quote specific examples to comment on the effect of language, for example, in discussing the conflict between father and son.

- 2 Which of these quotations, from both sections of the playscript, could be used to show that Riad resents how his father treats Aziz?

'I'm going back to bed', 'lazy and good for nothing', 'You spoil him', 'I've had enough', 'your precious seed', 'I get the old second-hand one', 'Aziz is a good boy', 'The dates and figs need putting out'

You could then construct a clear paragraph using the quotation. For example:

Riad clearly has a poor opinion of his brother. When his father tries to excuse him, Riad says Aziz is 'lazy and good for nothing'. Riad is probably right to call him 'lazy' as he stays up late pretending to revise.

- 3 Identify the following in the paragraph above:
  - a) the key point
  - b) the quotation/evidence
  - c) the further point or explanation.

- 4 Now complete this paragraph by using one of the quotations above and explaining what it tells us.

Riad resents the fact that he has been treated differently from his brother. While Aziz was given...

## Develop

You will need to make more than one point when writing about a theme in a play. It is useful to be able to structure your response so that you deal with one point after another.

- 5 Here is a plan for a short essay on the theme of conflict in the playscript. Copy and complete it, adding any further points of conflict, evidence to back them up, and any explanations needed.

Paragraph	Evidence/quotation	Explanation
1 Main conflict: between father and son		Father thinks Aziz is dutiful but Riad...
2 Other conflict: between brothers		Aziz is thoughtless because...
3 Any other potential conflict?		

- 6 Write at least one paragraph from this essay response. This will be your first draft, so you will have a chance to check it and rewrite if needed.

Before you begin, consider the vocabulary you might use in your writing. Can you spell these words correctly? What methods might you use to make sure you don't get them wrong?

theme character issue conflict

playwright playscript staging

gesture action dialogue

**Respond**

- 7** Now, write your draft. You could use these sentence starters for your paragraphs:

- *The main conflict in the play is between Riad and his father. This is shown when...*
- *Another important point of conflict is the one between the brothers. This isn't shown directly but...*
- *Finally, the writer also hints at conflict between the father and...*

**Checklist for success**

- ✓ Choose a suitable quotation that supports your point: this could be something someone says, or it could be a stage direction.
- ✓ Make sure you put quotation marks around the quotation you select (whether it is speech or not).
- ✓ Add a comment on what you learn from the language or the effect it creates, such as tension.

- 8** Proofread your draft.

- a) Did you spell the key words correctly?
- b) Did you use quotation marks around quotations?
- c) Did you write sentences with clear punctuation? Did you avoid the **comma splice**?

- 9** Write your final, redrafted paragraph.

**Key term**

**comma splice:** an error in which a sentence is divided by a comma, when a new sentence, a conjunction or a semicolon is needed (e.g. 'He got angry, the phone didn't work.')

# Responding to a playscript about conflict

You will learn how to:

- explore a playwright's use of a range of techniques
- respond to how key themes in a play are presented.

You are going to explore the ways in which the text you read at the start of this chapter works, using the understanding you have built up throughout this chapter.

Make sure you reread the scene in Unit 5.1 from *I Will Marry When I Want*, carefully.

## Understanding the text



**1** Write a sentence in response to each of these questions.

- Explain in your own words where and when the scene takes place, and how you know this.
- Find at least one phrase that tells you how Kiguunda feels about their situation.

Phrase(s): .....

Feeling: .....

- Find at least one phrase that tells you how Wangeci feels about Kiguunda.

Phrase(s): .....

Feeling: .....

- Copy and complete this sentence, explaining in your own words what is about to happen in the next stage of the play.

In the scene, Kiguunda and his wife are ...

## Thinking about the text's purpose and features

**2** The form of the text is a playscript, but it is divided into two main sections.

- What is the purpose of the section of text from the start up to '...a basin can be seen on the floor.'? Write a sentence in response.
- How is the second part of the extract different (from 'I wonder what Mr Kioi...' onwards)?

**3** Which of the following features tell you that this is:

- a) a playscript
- b) set in a particular culture or place?

Add line numbers to show where you noted this. One example in each case will do. Take care: not all of these are features of playscripts!

Feature	Line numbers/quotation
gives details of the set or staging	
gives details of props, costumes, appearance, etc.	
uses speech marks	
has characters' actions in the present tense	
is divided into chapters	
uses some non-standard English grammar	
uses names that suggest a particular country or place	

### Looking at the text in detail

**4** Many of the details of the hut and the characters' appearance suggest they are poor.

- a) What phrase describing the coats in the opening stage directions suggests that they have been worn and repaired many times?
- b) Which word does Kiguunda use in lines 18–20 that tells us his clothes are falling apart?

**5** One of the themes of the play is conflict.

- a) In what way does Kiguunda disagree with his wife when she says they live in a 'poor man's home'? Copy and complete this sentence:

Kiguunda disagrees by stating...

- b) There are a number of potential conflicts in the play, which you can see in this scene. Which of the following do you think are evident here? Make sure you base your answer only on what you have read in this scene.

Kiguunda and his wife disagree about being poor.

Kioi and Jezebel don't like Kiguunda and Wangeci.

Poor people resent how the rich got rich because of their hard work.

Wangeci is fed up of Kiguunda always complaining.

Gathoni is ashamed of her parents being so poor.

- c) Kiguunda uses a number of **rhetorical questions** to get his point across. What does he mean by this speech:

KIGUUNDA: Where would the likes of Kioi and his wife now be?  
Tell me!  
Where would they be today?

Key term

**rhetorical question:** a question that is used to make people think, rather than requiring an answer

Answer in your own words.

### Writing about the text

- 6 How do the writers explore the theme of poverty in the extract? Write two paragraphs.

- In the first, you should comment on what the writers or the characters say about the setting or their own appearance.
- In the second, you should comment on what Kiguunda says about the rich and poor.

### Checklist for success

- ✓ Begin each paragraph with the point you want to make.
- ✓ Then include a suitable quotation (not too long) to support the point.
- ✓ Finish the paragraph with one or two sentences explaining the quotation or linking it to another point or piece of evidence.
- ✓ Use quotation marks for any direct quotation from the playscript.

## Reflecting on your work

- 7 Compare your own response to Question 6 to the two responses below. Using the comments, identify ways in which your own response could be improved and rewrite it, if needed.

### Response 1

The writers show how poor the family are. They have rags and are in tatters which is a costume description by the writers which means you can see how poor they are on stage. They wear the same things each day.

Clear opening point on the theme.

Also, the hut is small. Clearly they all live together in the one room. If they had more money they could have something like Mr Kioi probably has.

Appropriate evidence but needs quotation marks for direct quotation.

Tries to develop explanation – but rather basic.

Explanation but no direct reference to script.

### Comment on Response 1

There are two paragraphs and the points are well made, but there is no use of quotation marks to show direct quotations from the script. In addition, the second paragraph, while correct, is not supported by any evidence from the playscript itself.

### Response 2

The writers show the poverty of Kiguunda and Wangeci through the stage and set design. These refer to the 'one-roomed house' and the 'fading ochre', which suggests they cannot afford a bigger home or to decorate it. The fact that Gathoni sleeps on the floor and has 'rags' for a bed adds to the picture of poverty.

General introductory sentence sets up points to come.

The second way their poverty is shown is that Kiguunda and Wangeci are aware of the difference between Mr Kioi and his wife's lives and their own. Kiguunda clearly resents the wealth of Mr Kioi, stating, 'Where would the likes of Kioi and his wife now be?' without the hard work of others.

Well-chosen quotations.

Concise explanation.

Further support for main point.

Good understanding, introducing new point.

Fluently expressed point and use of evidence.



### Comment on Response 2

This is a successful that which discusses two aspects of the writers' approach: set and speech. The quotations are well chosen and the two paragraphs are fluently expressed.

# What you have achieved

## Reading

- You have learned how to comment on characters in plays using well-chosen adjectives that match the evidence in the scene.
- You have learned how to trace themes through techniques like set design, speech and movement.
- You have learned how specific language techniques, such as rhetorical questions, can add to characterisation or how relationships are presented.

## Writing

- You have learned how to construct clear paragraphs about the themes of plays which use the best-selected quotation.
- You have learned how to structure key points in more than one paragraph to make a longer response.
- You have learned appropriate vocabulary to use in your response, check for its spelling and to proofread your longer responses, avoiding the comma splice.

## Speaking and listening

- You have learned how adapting tone and voice can change the way a character or relationship is viewed.
- You have learned how to bring together ideas from more than one source and then build ideas within a group.
- You have learned how to make useful judgements about your own spoken performance and that of others to aid progress.

## Next steps

### Reading

Conflict is a key theme in many plays. One of the most famous is *Romeo and Juliet*. Check the plot of it, or read the whole play and see how many types of conflict you can identify and who the conflict is between.

### Writing

Reread the scenes between Riad and his father in Units 5.4 and 5.5. What do you think will happen next in the play? What scenes might have already happened? You could use this structure and create a complete play.

Scene 1: Riad's house. Evening. He confronts Aziz about his laziness. Aziz laughs at him.

Scene 2: Market stall. Riad argues with his dad – storms off.

Scene 3: Back at the house, Riad tells Aziz he is not covering for him anymore...

Scene 4: ....

### Speaking and listening

Listen to an audio drama or listen to a short section of a film or TV drama with your eyes closed. Note down what you notice about the different voices and tones used by different characters. Can you easily tell who is who? How?

# 6

## ***Chapter 6 Commenting and comparing***

Poems and texts about growing up

### ***What's it all about?***

This chapter is all about growing up. It features a range of texts, some from the point of view of adults looking back at childhood, others from the perspective of children themselves.

You should already know:

- how poets use some sounds, shapes and patterns for effect
- how to talk about interesting themes or ideas from poems
- how to make comments about a poem's meaning and effects, using evidence to back up what you say.

You will learn how to:

- comment on and explore powerful themes in poems and make personal responses to them
- compare, in discussion and in writing, the way poets tackle the same theme
- structure a written response to two poems.

You will:

- make a short spoken presentation about a childhood memory of school
- write clear and detailed paragraphs on a text about childhood memories
- write your own poem about a childhood memory
- write a comparison of two poems on the same theme.

# Enjoy reading

You will learn how to:

- explore the main ideas in a poem about childhood
- discuss your first impressions of the poem.

You are going to read a poem called 'Tich Miller', which is set in school.

- 1 Think about the title of the poem.
  - The poem's title is the name of a girl the poet knew at school. 'Tich' sounds like the informal word 'titch' in English. What do you think it means? Do you think it's the girl's real name? Why/why not?
  - b) Have you read any other poems about childhood or growing up?
- 2 Read the poem slowly, noting down any words or phrases you do not know.

## Tich Miller

Tich Miller wore glasses  
with **elastoplast**-pink frames  
and had one foot three sizes larger than the other.

When they picked teams for outdoor games  
she and I were always the last two  
left standing by the wire-mesh fence.

We avoided one another's eyes,  
stooping, perhaps, to re-tie a shoelace,  
or affecting interest in the flight

of some fortunate bird, and pretended  
not to hear the urgent conference:  
'Have Tubby!' 'No, no, have Tich!'

Usually they chose me, the lesser dud,  
and she lolloped, unselected,  
to the back of the other team.

At eleven we went to different schools.  
In time, I learned to get my own back,  
sneering at hockey-players who couldn't spell.

Tich died when she was twelve.

By Wendy Cope

### Vocabulary

**elastoplast:** a strip which you stick over a cut



**3** Now choose five of the words or phrases you noted down. Can you work out what each one means?

- a) What sort of word is it: a verb, adjective, adverb or noun?
- b) Does it contain a prefix or suffix you know already? (For example, 'im' is a prefix meaning 'not'.)
- c) Does the context help? Look at the rest of the sentence – what is happening?

**4** Note down answers to the following big five questions.

- a) **Who** is this poem about? Who is speaking?
- b) **What** happens in the poem? What school activity or subject is being described? Does this kind of 'choosing' happen in your school?
- c) **When** are the events happening: now, in the past or in the future?
- d) **Where** do the events take place?
- e) **Why** has the writer written this poem? Is she exploring a particular theme or idea? If so, what might it be?

**5** What did you enjoy or find interesting about the poem? Write a sentence or two explaining how it made you feel or what it made you think about.

**6** Have you ever read a poem like this before? Is it the kind of poem you would normally read?

**7** Did this poem make you want to read more of Wendy Cope's work? Why? Why not?

# Tracing how a narrator's views develop

You will learn how to:

- comment effectively on particular elements of a text
- use quotations to show the development of ideas.

When you comment on a text, you look at ideas and experiences in detail. However, commentary is not just about individual elements of the text, you also need to consider how these parts are linked and developed into an overall viewpoint.

## Explore

Have you ever had an experience when you believed powerfully that you were in the right even when you were told you were wrong?

Read the following extract from a book written in 1913. It is the **narrator's** first day at school. The teacher has approached her to check her spelling.

I'm sure she made me **spell after a pencil point**, like a baby, on purpose to shame me, because I was two years behind the others who were near my age. As I repeated the line Miss Amelia thought she saw her chance. She sprang to her feet, tripped a few steps toward the centre of the platform, and cried: 'Classes, attention! Our Youngest Pupil has just completed her first sentence. This sentence contains a Thought. It is a wonderfully beautiful Thought. A Thought that suggests a great moral lesson for each of us. "Birrrds – in their little nests – agreeeeeee."

Never have I heard cooing sweetness to equal the melting tones in which Miss Amelia drawled those words. Then she continued, after a good long pause in order to give us time to allow the 'Thought' to sink in: 'There is a lesson in this for all of us. We are here in our schoolroom, like little birds in their nest. Now how charming it would be if all of us would follow the example of the birds, and at our work, and in our play, agreeeeeee – be kind, loving, and considerate of each other. Let us all remember always this wonderful truth: "Birrrds – in their little nests – agreeeeeee."



## Key term

**narrator:** the person telling the story or recounting what happened

## Vocabulary

**spell after a pencil point:** trace a spelling in pencil over and over again and then say it out loud

**upset me:** knocked me over

In three steps I laid hold of her apron. Only last night Leon [my brother] had said it would come, yet whoever would have thought that I'd get a chance like this, so soon.

'Ho but they don't!' I cried. 'They fight like anything! Every day they make the feathers fly!'

In a backward stroke Miss Amelia's fingers, big and bony, struck my cheek a blow that nearly **upset me**. A red wave crossed her face, and her eyes snapped. I never had been so surprised in all my life. I was only going to tell her the truth. What she had said was altogether false. Ever since I could remember I had watched courting male birds fight all over the farm.

From *Laddie* by Gene Stratton-Porter



- 1 What is the narrator having to do as the extract opens?
- 2 What is Miss Amelia's reason for standing up to speak?
  - a) Write one phrase to explain this in your own words.
  - b) Note down one quotation from the passage to support your answer.
- 3 What happens after Miss Amelia has spoken? What does the narrator do and say?
- 4 How does the narrator behave in a way which could be seen as unacceptable?

## Develop

You can trace how the narrator feels and how she responds to Miss Amelia by following what happens. This will allow you to get an overall idea of the narrator's view on the situation.

- 5 Copy and complete this table, filling in any missing evidence from the text.

What happens	How it is described	How the narrator feels
Paragraph 1: Miss Amelia makes her trace words and spell them out loud.	'like a baby, on purpose to shame me'	embarrassed
Paragraph 1: Teacher stops and speaks to the class.	'she saw her chance'	picked on
Paragraph 1/2: Teacher repeats the line the narrator is spelling.	She speaks with...	
Paragraph 3/speech section: Narrator interrupts her.	Narrator says...	

- 6 How does the narrator feel in general as a result of what has happened so far?

Now think about the final paragraph. This adds a new element to how the narrator feels and thinks about the situation.

- 7 Write brief answers to these questions.

- What did Miss Amelia do when the narrator spoke to her? Would this be an acceptable way for a teacher to act today?
- What physical details does the narrator give us about Miss Amelia (look at the vocabulary and **imagery** used)?
- What new adjectives could you use to describe Miss Amelia here? Choose suitable words from the word bank below and find evidence from the extract to back up your choices.

regretful      quick-tempered      violent  
embarrassed    irritable      grumpy      rough  
cruel            spiteful            two-faced

### Key term

**imagery:** language intended to conjure up a vivid picture in the reader's mind

- 8 Using some of your ideas from Questions 4, 5 and 6, write a paragraph summing up how the narrator views Miss Amelia at the beginning and end of the extract.

Start by commenting on how the narrator makes us view Miss Amelia in a bad light right from the start.

*In the first paragraph, it is clear Miss Amelia wants to make an example of the...*

*As the passage progresses, she is presented as...*

*In the last part of the extract, the narrator presents an even worse picture of Miss Amelia. She does this by...*

### Checklist for success

- ✓ Use character adjectives to comment on how Miss Amelia is described at different stages of the extract.
- ✓ Use quotations as evidence to back up the points in your commentary.



# Commenting on how poets present childhood memories

Writers explore memories of childhood in different ways. In this unit, you will comment on the techniques poets use to bring past experiences to life, and how their **viewpoint** – the way they see these experiences – is conveyed to the reader.

## Explore

- Do you have a powerful memory from your past? It could be happy or sad. Try to write down that memory in no more than 25 words. How easy or difficult is it to express the memory?

Many poets are skilled at capturing moments from the past. Here, poet Judith Nicholls describes a childhood experience.

### The Dare

*Go on, I dare you,  
Come on down!*

Was it *me* they called?  
Pretend you haven't heard,  
a voice commanded in my mind.  
Walk past, walk fast  
and don't look down,  
don't look behind.

*Come on, it's easy!*

The banks were steep,  
The water low  
And flanked with **oozing** brown.  
*Easy?* Walk fast  
But don't look down.  
Walk straight, walk on,  
even risk their jeers and run...

*Never go near those dykes,*  
my mother said.  
No need to tell me.  
I'd seen stones sucked in

You will learn how to:

- comment on the range of ways a writer gives their viewpoint or develops themes
- make clear and concise references to the texts you have read.

### Key term

**viewpoint:** the attitude or feelings a writer or character has towards people or events



### Vocabulary

**oozing:** flowing or leaking slowly

**dykes:** constructed canals to drain or block seawater

**cowardy:** slang for 'cowardly' (lacking bravery)

and covered without trace,  
gulls slide to bobbing safety,  
grasses drown as water rose.  
No need to tell me  
to avoid the place.

*She ca-a-n't, she ca-a-a-n't  
Cowardy, cowardy custard!*

*There's no such word as 'can't',  
my father said.  
I slowed my pace.  
The voice stopped,  
waited as I wavered, grasping breath.  
My mother's wrath? My father's scorn?  
A watery death?*

I hesitated, then turned back,  
forced myself to see the mud below.  
After all, it was a dare...  
There was no choice;  
I had to go.

By Judith Nicholls

- 2** In pairs, discuss the following questions. Find evidence for your answers.

- a) What 'dare' was the poet asked to do?
- b) Where are the voices telling her to do the 'dare'?
- c) What would her parents say if she told them?
- d) Does she do the dare or does she walk on?

Judith Nicholls presents the speaker's feelings in many different ways. One way is by using words that directly tell the reader the emotions she feels.

- 3** Here are some definitions of words from the poem that tell us how the poet feels. For each one, write down the word from the poem.

- a) a verb meaning 'to hide real feelings'
- b) a noun meaning 'unpleasant comments or cries'
- c) another word for 'hesitated'
- d) a noun meaning 'anger'
- e) a noun meaning 'sneering' or 'mockery'

- 4** What initial impressions of the speaker's feelings do you get?

## Develop

In addition to commenting on what you are told explicitly, you can also look at other aspects of the poem, including description, and what these details imply. For example, Judith Nicholls describes the banks of the dyke as 'steep' and 'oozing brown'.

- 5 'Oozing' is an **onomatopoeic** word that describes the mud on the steep sides of the bank.
  - a) What picture or sound comes to mind when you hear the word?
  - b) What do you think the mud is like? Is it still, moving fast or moving slowly? Thick or thin?
- 6 Why does the poet mention the 'stones sucked in / and covered without a trace'?
- 7 What can you **infer** about the poet's feelings about the dyke from these descriptions?

In order to comment effectively on the methods the poet uses to convey her memories, you need to make reference to these emotions and descriptions. For example, you could say:

The speaker feels pressurised about doing 'the dare', so she looks for an excuse not to do it. She says, 'pretend you haven't heard'. By pretending, she hopes she can walk past without her pride being damaged. She doesn't want them to know she's scared.

Comments on her feelings.  
This quotation from the poem supports the comment and explanation.  
This is an explanation of what 'pretend' might imply.  
This final sentence sums up the overall emotions she feels.

- 8 Using the 'oozing brown' quotation, write your own commentary paragraph, using a similar structure.

Start with a **topic sentence** stating what you think the speaker feels.

*The speaker looks at the bank and...*

Add a sentence in which you use and explain the quotation.

*She describes it as... which means...*

Then add a third sentence, commenting on what is implied by this phrase.

*This suggests she feels that the mud is...*

Finish with a summary sentence.

### Key terms

**onomatopoeic:** when a word sounds like the thing it describes (e.g. 'whisper', 'crash')

**infer:** to work out what someone is implying through their choice of words

### Key term

**topic sentence:** a sentence in a paragraph – usually at the beginning – that shows the reader the main subject of the writing

Here is another poem about childhood memories, by a poet who grew up in Singapore.

### Only the Moon

When I was a child I thought  
The new moon was a cradle  
The full moon was granny's round face.

The new moon was a banana  
The full moon was a big cake.

When I was a child  
I never saw the moon  
I only saw what I wanted to see.

And now I see the moon  
It's the moon,  
Only the moon, and nothing but the moon.

By Wong May, translated by E. Thumboo



9 Answer these questions about the poem.

- How did the speaker feel about the moon when she was very little?
- How does the way the speaker sees the moon change as she gets older?
- How does the speaker seem to feel about this change? Is it absolutely clear?

10 Write two paragraphs commenting on the speaker's viewpoint in 'Only the Moon'. Focus on the speaker's changing feelings.

- In the first paragraph, comment on how she felt as a child.
- In the second paragraph, comment on how her viewpoint changed.

### Checklist for success

- ✓ Use a clear structure for your paragraphs – start with a topic sentence, followed by longer sentences providing evidence and commentary.
- ✓ End with a summary sentence.

# Comparing poems on a similar topic

You will learn how to:

- draw out the key features and viewpoints in two poems and compare and contrast them
- write about these similarities and differences in a clear way.

When you compare two poems on a similar theme, you need to comment on a number of different aspects, such as the viewpoint of the two poets and the methods they use to get these viewpoints across.



## Explore

In Unit 6.3, you read two poems that dealt with childhood, 'The Dare' and 'Only the Moon'. In writing a comparison, it is useful to use a simple structure to organise your ideas.

For example:

- 1: Introduction to the poems – who they are about, and the two experiences that are described.
- 2: What is similar about the poems: voice/viewpoint; form/structure; language.
- 3: What is different about the poems: voice/viewpoint; form/structure; language.
- 4: Conclusion: summing up.

**1** Use this table to help you record ideas for your comparison.

- a) Copy and complete it, adding as much information as you can – even into those sections where ideas are already listed.
- b) Include short quotations to support the points you are listing.

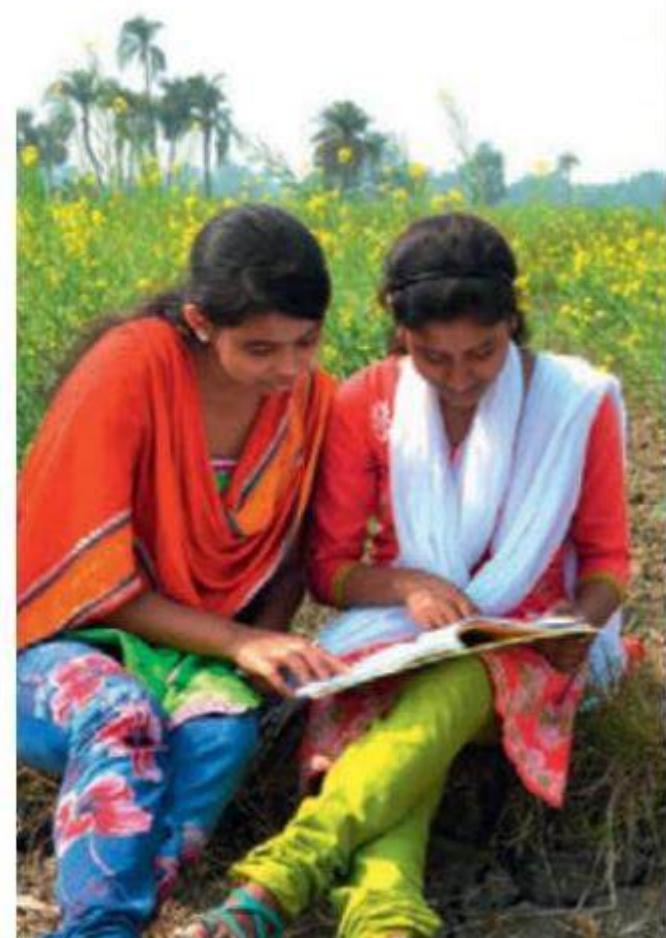
'The Dare'		'Only the Moon'
the story the speaker tells/the key ideas		The speaker describes different ways she sees or saw the moon. Her image of the moon was influenced by the child-like world around her.
voice/viewpoint	Told in the first person ('I') – about a past event. But uses the present tense for child's thoughts at the time.  Speaker is unsure, ashamed, questioning what she should do ('Pretend you haven't heard')	
form/structure		One stanza. Starts with thoughts about the past: ' <i>When I was a child</i> ' but changes when...
language	Description of the dyke and the bank 'Oozing brown'.  Other people's voices – parents, other children...	Uses metaphors...
anything else you notice about the poems	The reader doesn't know if the girl succeeded or fell down.	

2 Look at your table of notes.

- Highlight, in one colour, anything that the two poems have in common. Don't ignore obvious similarities (for example, both poems are about children).
- Everything that is left should be the differences. Check these again, with the poems to hand, to confirm these really are different ways of presenting the memories.
- Check you have included evidence in the form of short quotations, where needed.

3 Share your notes with a partner and talk about the similarities and differences together.

As you do so, be precise about the parts of the poem you are referring to. For example: 'In the *first* line/verse', 'Towards the end of the poem', 'The *final* couplet', 'The *opening* part'.



Use words that explain what the poet or poem is doing. For example, the poet: *explores, tackles, remembers, reflects on, considers, presents, suggests, discusses, tells, recounts*.

**4** After your discussion, look again at your notes.

- a) Is there anything you need to add?
- b) Is there anything you now think needs amending?

## Develop

There are several useful words and phrases that help you to link and compare two texts. For example:

- In the same way... • Like...
- Both... • Also...
- Similarly... • Whereas...

**5** Complete these sentences about the poems using one of the connective words or phrases.

- a) ... texts deal with memories from childhood.
- b) 'The Dare' describes a memory of a particular place, ...  
'Only the Moon' recalls a particular sight.
- c) ... the speaker in 'The Dare', the speaker in 'Only the Moon' remembers how her imagination had a significant effect on her.

**6** Now, write one or two sentences in which you:

- compare how the speakers use the first-person ('I') voice and create a personal tone
- use one of the connective phrases.

There are probably just as many differences as similarities between the two poems. To talk about these, you need to use words or phrases that indicate difference or exception.

For example:

- *Unlike 'The Dare'*, it is clear in 'Only the Moon' that the poet has some happy memories.
- 'The Dare' tackles unhappy memories. *However*, 'Only the Moon' recalls some fond ones.
- *Although 'The Dare'* is about childhood memories, it is very different from 'Only the Moon'.

Here are some other words or phrases you can use to explain differences.

but yet while in contrast even though  
on the one hand/on the other hand

- 7** Look at these two sets of sentences. Rewrite them using suitable words or phrases from the box above.

- a) Wong May recalls a happy childhood memory. Judith Nicholls remembers something that made her afraid.
- b) Judith Nicholls describes her feelings at the time. Wong May explores how her perceptions developed as she got older.

- 8** Now write one or two sentences in which you explain the difference in the form of each poem. You could comment on:

- 'The Dare' – how it includes stanzas that build up the drama/memory of the experience.
- 'Only the Moon' – how it includes thoughts and memories on one single aspect of childhood.

## Respond

- 9** Write a comparison of both poems, commenting on the ways the poets recall their childhood.

You can use this scaffold to help you:

Both poems explore...

One of the similarities between them is...

Another is...

The poems are different in a number of ways. For example, in 'The Dare', the poet...

In addition, in 'Only the Moon'...

In conclusion, I would say that Wong May's memories of childhood are...

While...

## Checklist for success

- ✓ Use some of the connectives you have learned about.
- ✓ Include direct quotations from the poems to support what you say.
- ✓ Use precise language ('In the first line') and verbs which help you comment on the poems ('remembers', 'suggests', 'conveys').

# Sharing childhood experiences

You will learn how to:

- use discussion to comment on and compare experiences
- simplify language to help others understand detailed points.

Discussion is a good way to help you think about your own experiences, but it can also help build your confidence in communicating.

## Explore

Do you remember any of your 'first days' – whether at your current school, or schools you attended when you were younger? Note down answers to these questions.

- 1 What can you recall?
  - a) Who was the first person you met or became friends with?
  - b) What was your first lesson – or the first lesson you remember?
  - c) What was your first classroom like? Who was your first teacher?
- 2 How did you feel? Working on your own, draw three emojis on a sticky note or small card, to show how you felt on your first day. You can use well-known emojis, or make up your own.

You are now going to talk about your experiences in a small group. Before you do, jot down what speaking skills will help you engage and interest your group in what you say. For example:

- Make eye contact.
- 3 Add your own list of top tips.
- 4 Now, using your own emojis and the notes you made as a prompt, talk for one minute to the rest of the group about your experiences and memories of your first day.
- 5 Once you have finished speaking, the rest of the group should try to think of one question each to ask you. For example: 'Who was the first friend you made?'
- 6 Was there anything your listeners didn't understand? Could you have said anything more simply?



**Develop**

It is challenging to have to speak on your own about a topic, but sharing ideas can be fun and interesting. However, it is important that you speak clearly and listen carefully.

Your group is now going to discuss the following topic:

**'Schools should do more to help new students on their first day.' To what extent do you agree or disagree with this statement?**

- 7** Before your discussion, spend a few minutes thinking about your own views on this and how you could support your view. Note down:

*My view: [disagree strongly][disagree a little][agree a little][agree strongly]*

*My main point:*

*My second point:*

- 8** Now, discuss the topic.

- Allocate roles such as chairperson and scribe if you think it will help the discussion.
- Listen carefully to what everyone says and ask questions where needed to draw out other people's ideas.
- Make sure everyone gets a chance to contribute. For example, use questions such as 'So, Shahid, what did you think?' or 'Does anyone have something else to add before we move on?'
- If you are not clear about something, ask them politely to explain again, or check what they mean. For example, 'So what you're saying is...'.
- Check each point is discussed fully: don't move on too quickly to another point.

**Respond**

- 9** Once you have finished, think about your own contribution and that of the rest of the group. Write a brief evaluation with these headings.

- What I did well/not so well
- How the group did: what went well in the discussion/what didn't go so well

# Writing your own poem about childhood

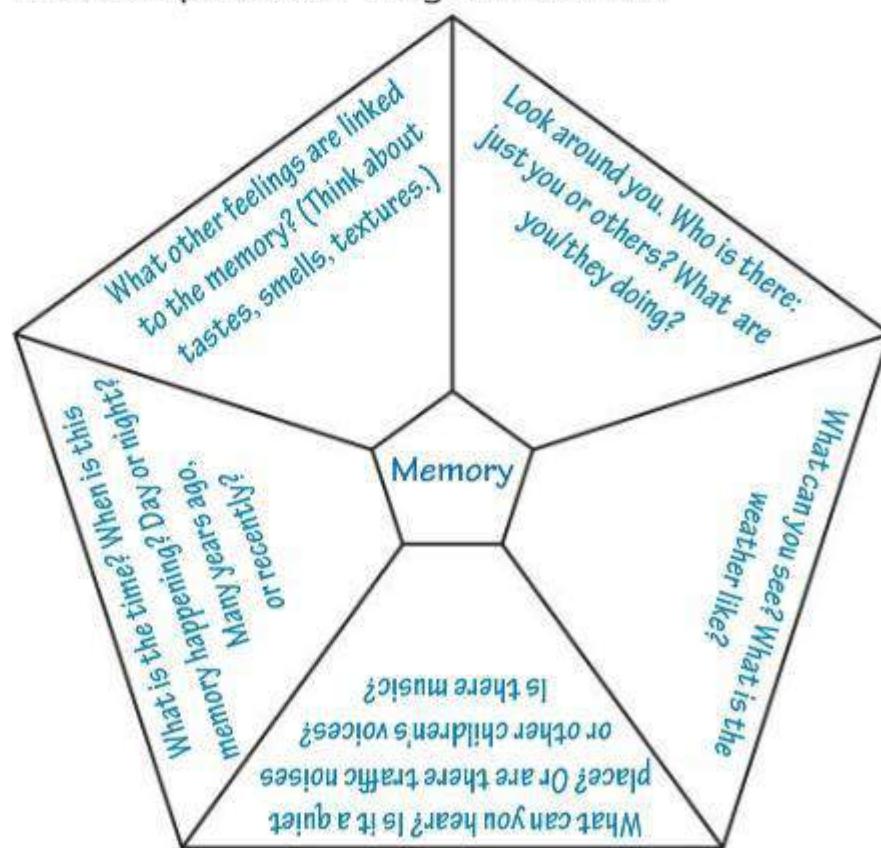
You will learn how to:

- draft ideas for your poem and spend time shaping and improving it
- present your poem to others and evaluate its effect and impact.

You have talked and read about your own and others' childhood memories in this chapter. Now you will have the chance to turn one of your own memories into a poem.

## Explore

- 1 Start by thinking of a possible idea of a childhood memory to write about. It could be related to one of the following:
  - a person in your family you love or admire, for example, a memory of being with them
  - a particular place: this could be a park, a friend's house or bedroom, a beach, a tree you used to climb
  - an event or experience that made an impression on you: a first day at school, a birthday party, moving into a new house.
- 2 Poems about memories often work best when they include vivid descriptions. Once you have chosen the memory, try to place yourself in that moment. Copy and complete the diagram below.



## Develop

Now is the time to shape your ideas into a specific form. Here is one suggestion you could follow:

### Form

- told in first person ('I')
- two verses – each of four lines
- first verse: each line begins 'I remember...' (this is the memory)
- second verse: each line begins 'Now, I...' (this is the same person now – life has changed).

### Alternatives

- You could try writing a sonnet, although you will need to remind yourself of the sonnet form (see Stage 7, Chapter 6).
- Or write a unique poem, with its own shape and layout.

### 3 Write your first draft.

### Checklist for success

- ✓ Choose a shape or layout.
- ✓ Decide on the voice ('I', 'she', 'he', 'you').
- ✓ Think about how you might use techniques such as **assonance**, **alliteration** and onomatopoeia.
- ✓ Consider rhyme – how might it help or hinder the poem?
- ✓ Cut out unnecessary, weak words or phrases ('nice', 'really') or articles you don't need ('the', 'a', 'some').

### Key terms

**assonance:** use of similar or identical vowel sounds in groups of words (e.g. 'the hooded man in the woods')

**alliteration:** the same letter or sound at the start of a group of words (e.g. 'the lovely lark's lilting song')

## Respond

### 4 Share your draft poem with someone else. Evaluate the success of their poem by:

- a) selecting words, phrases and lines that make a strong impression
- b) identifying clear feelings or emotions conveyed
- c) noting the effect of any techniques.

Make a note of anything that you didn't think worked so well, and then hand the draft back.

### 5 Redraft your poem in the light of the comments, adding new or better ideas.

# Responding to two poems on the same theme

You will learn how to:

- write about the similarities and differences between two poems.

You are going to comment on how two poems explore a similar theme, using the understanding you have built up in this chapter.

Reread 'Tich Miller' from Unit 6.1 and the poem below.

## Partners

Find a partner,  
says sir, and sit  
with him or her.  
A whisper here,  
a shuffle there,  
a rush of feet.  
One pair,  
another pair,  
till twenty four  
sit safely on the floor  
and all are gone  
but one  
who stands,  
like stone,  
and waits;  
tall,  
still,  
alone.

By Judith Nicholls



## Understanding the poems

- 1 Check your basic understanding of both poems by answering these questions.
  - Where do both poems take place? Which details tell you this?
  - Who isn't chosen in each poem? Do we know?
  - How are the classes being divided in the poems? Is it in the same way? How do you know?
- 2 Look at 'Tich Miller'. Decide which statements apply to the speaker and which to Tich.

	Tich	The speaker
wears pink-framed glasses		
dies, aged twelve		
is nicknamed 'Tubby'		
usually chosen before the other one		

## Thinking about the poems' purposes and features

- 3 Look again at both poems. Copy and complete the grid, ticking the correct column and adding a reference or line number to support your answer.

Feature	'Partners'	'Tich Miller'
told in the first person		
short single- or two-word lines		
includes spoken language		
uses occasional rhyme		
uses the present tense		
uses the past tense		
ends with a line that gives new information		

## Looking at the poems in detail

- 4 In 'Partners' the child who is left without a partner stands 'like stone'. Why do you think the poet uses this **simile**?
- 5 In what way does the form of 'Partners' reflect the story it tells? Write a sentence explaining your ideas.
- 6 In 'Tich Miller', there are two clues in the first half of the poem that Tich has some form of disability. What words or phrases suggest this?
- 7 Why does the poet mention the 'fortunate bird'? What is she suggesting by using this image?
- 8 The poet uses a two-word phrase to suggest she is not as bad at sports as Tich (as far as the other pupils are concerned). What is the phrase?
- 9 What evidence is there in 'Tich Miller' that the speaker is looking back at her childhood and schooldays?

### Key term

**simile:** a comparison between two things that uses the words 'as' or 'like' (e.g. 'Our garden is like a jungle')

## Writing about the poems

- 10 Copy and complete the grid to help you explore the similarities and differences in the poems. Some ideas have already been added.

Feature	'Partners'	'Tich Miller'
<i>What is the situation that is being described?</i>		Outdoor 'games' (sports) at school, when teams are chosen one by one from the whole class.
<i>Whose point of view is it in the poem? How can you tell?</i>		The poet is speaking in the first person ('I') about a particular event happening to her.
<i>When is the situation or story happening? (Now? In the past? Both?)</i>		
<i>How does the structure and layout of the poem add to its effect?</i>	The last three words are on their own, like the poet, and are also thin and tall to look at.	
<i>What distinctive uses of language are there, and what is their effect?</i>		'she lolloped, unselected' – tells us Tich wasn't chosen at all, and how her disability made her move.

- 11 Now write three paragraphs about the two poems, comparing and contrasting them.
- In the first paragraph, compare the stories each poem tells and explain who is telling them.
  - In the second paragraph, compare the viewpoints and the message, if there is one (for example, school life is horrible). Make sure you refer to the language used.
  - In the third paragraph, compare the structure and layout and how this affects the viewpoint given.

## Reflecting on your work

- 12 Compare your own response to Question 12 to the two opening paragraphs below. The two openings tackle the first aspect in the table. Once you have read them, identify ways in which your own response could be improved. Rewrite it, if needed.



'Partners' is about how the poet is chosen last when the class splits into pairs. The poem 'Tich Miller' shows how the poet and another girl are the last to be chosen for sports games outdoors. The poets express how ashamed and how unhappy they are about the situation but can't do anything about it. It is worse for Tich because she is actually the last, 'usually they chose me', and she is disabled which isn't fair.

Explains the 'stories' each poem tells.

Two accurate adjectives are used to describe the poets' feelings.

The last sentence begins to explore a point of contrast and includes a suitable quotation.

### Comment on Response 1

The contents of both poems are neatly introduced, but the sentences could be linked to show whether or not they are similar, using connective words such as 'both' or 'whereas'. The subtle differences between how the two poets feel – or felt – needs more attention, as does the comment on Tich herself. The quotation is well-chosen.

**13** Now read this next response. In what ways is it better?

### Response 2

Both poems deal with sad childhood memories, for example, when you are looking for a partner in class, or waiting to be chosen in team sports, when you are 'always the last'. The poem 'Partners' doesn't say that it is the poet who is left alone, as it is just 'one who stands [...] alone', but it basically tells the same story as 'Tich Miller'. However, one big difference is that the focus is on two children in 'Tich Miller', the poet and Tich, and just on one child in 'Partners'. The narrator in 'Tich Miller' feels ashamed, but unlike 'Partners' is not the very last person left as Tich isn't chosen at all.

Linking word draws comparisons.

Suitable quotation supports point about the poems' stories.

Explains a key difference between the two poems.

Explains another difference in the story.

### Comment on Response 2

This explains in some detail the similarities and differences between the two poems and their stories. It could perhaps have dealt with Tich's disability and said something about how the account changes towards the end, but this is clear and uses some appropriate supporting evidence. Connective words and phrases are generally helpful.

# What you have achieved

## Reading

- You have been able to identify key techniques poets use.
- You have commented on the themes and ideas in a range of poems.
- You have compared and contrasted the ways poets tackle similar themes.

## Writing

- You have been able to structure an effective comparison of two poems.
- You have been able to link ideas together so that your points are clear.
- You have combined a range of poetic techniques to write your own poem.

## Speaking and listening

- You have taken part in group discussions in order to express your views on poems.
- You have used talk to think again about your ideas and amend them if needed.
- You have developed verbal and non-verbal techniques to make your points.

## Next steps

### Reading

Several of the poets in this chapter have written other poems about childhood. Find out more about Judith Nicholls and Wendy Cope. Have they written other poems on similar themes?

Create your own mini-anthology of poems about childhood. You could copy or stick them into an exercise book with suitable drawings or photos. Try to find a mix of funny and sad poems which reflect the different memories poets have of childhood.

Find any two poems on a similar theme. Create a poster divided into three columns. In the first and third columns note down anything specific to each poem. In the middle column, note down anything they have in common.

### Writing

Write a poem about childhood that uses the shape or layout to reflect what is happening or the feelings conveyed. For example, you could create a poem about a tennis game with words on either side of the page to reflect the shots back and forth over the net; or you could create a poem in the shape of a birthday cake with memories of a birthday (yours or someone else's).

### Speaking and listening

Find a poem or poems that would be suitable for reading aloud to a younger child. Why would it be effective? Practise a reading of it, adapting how you speak and using gestures to make it appeal to your audience.

# 7

## Chapter 7

Testing your skills

### What's it all about?

In this chapter, you will have a chance to practise some of the skills that you have been introduced to throughout this book. This will enable you to assess your own strengths and weaknesses by looking at sample answers and commentaries, before you move on to the next stage of the course.

You will learn how to:

- apply your learning independently
- work under timed conditions.

You will:

- answer questions on one fiction and one non-fiction text
- mark your work using the supporting guidance
- consider how you could improve your answers in the future.



# Reading and writing questions on non-fiction texts

## Task 1: Reading

Read the extract from an information text on foot and mouth disease. Then answer the questions.

Foot and mouth disease is a viral infection that can affect a wide range of animals. These include cattle, sheep, goats, hedgehogs, rats, deer and some zoo animals.

The virus is highly **infectious** and spreads easily **5** through direct contact with infected animals or by airborne droplets. Wind can carry the virus particles very long distances – possibly 100 miles or more.

The infected animal develops a fever and then blisters, mainly in the mouth or on the feet. General symptoms **10** include going off their feed and lameness. Cattle show a reduction in milk **yield** and may develop longer-lasting ill health such as heart disease and **sterility**.

The infection does not usually prove fatal to animals, except perhaps in the case of the very young. The **15** animals are **slaughtered** to control the disease and stop it spreading through livestock. There is no cure for foot and mouth disease and it is very infectious.

Animals can get the disease by coming into contact with anything that has been contaminated by the **20** virus such as dung, feed, trucks, loading ramps, farmers' boots, and even paths and roads. This is why movement restrictions are put in place once foot and mouth is found.

If foot and mouth disease became widespread around **25** the world, it would cause economic problems for farmers and welfare problems for the animals. The UK outbreak in 2001 resulted in around seven million animals being slaughtered. However, time is running out. The World Organisation for Animal Health says **30** that the disease is now endemic in several parts of Asia and in most of Africa and the Middle East.

### Vocabulary

**infectious:** easily spread to other creatures

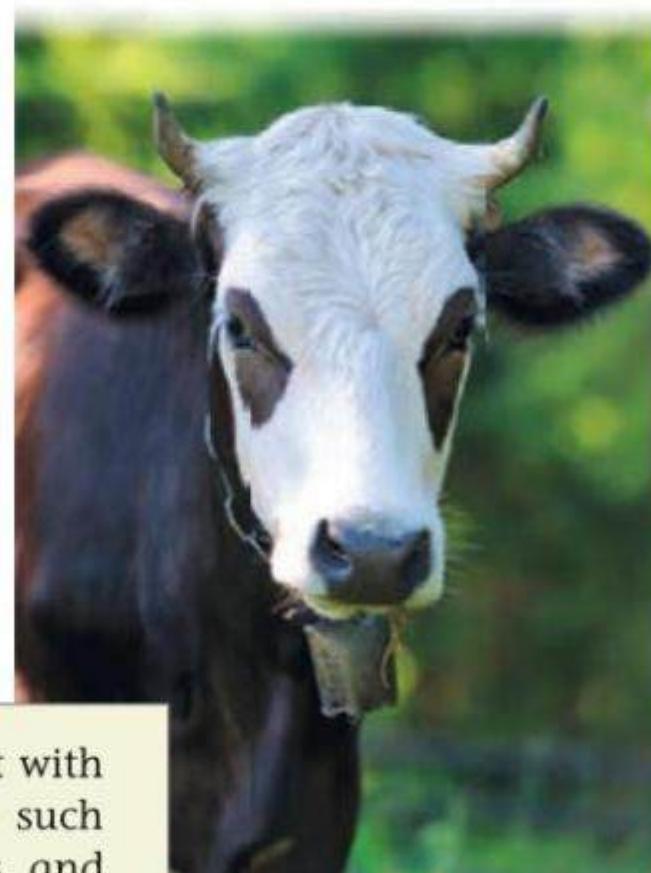
**yield:** the amount produced

**sterility:** a condition that means they cannot have calves

**slaughtered:** killed in large numbers

- 1** Which two of the following statements about foot and mouth disease are correct? (2)
- Foot and mouth is a disease that harms domestic pets.
  - This is a very serious disease.
  - This disease only spreads through the air.
  - It is easy to tell if an animal has this disease.
- 2** Find an adjective in paragraph 1 which shows that many species are affected by the disease. (1)
- 3** Which of these words from the first paragraph has a prefix? (1)
- disease
  - infection
  - include.
- 4** Write one phrase which suggests that foot and mouth is easy to catch. (1)
- 5** Why has the writer used a dash in line 8? (1)
- 6** Find a word in line 8 which means that cattle suffering from foot and mouth produce less milk than healthy ones. (1)
- 7** Note down three ways in which foot and mouth can be spread. (2)
- 8** Write a suitable heading for paragraph 3. (2)
- 9** Read the first sentence of paragraph 4. What does it tell the reader? (1)
- The virus usually kills young animals.
  - The virus is not fatal.
  - You would not expect the virus to kill animals but it sometimes does.
- 10** Combine these two sentences into a single sentence using a connective that clarifies the relationship between the two. (1)

Animals can get the disease by coming into contact with anything that has been contaminated by the virus such as dung, feed, trucks, loading ramps, farmers' boots, and even paths and roads. This is why movement restrictions are put in place once foot and mouth is found.



**Total (13)**

Read this text based on an extract from a website about controlling diseases. Then answer the questions.

The process of quarantine separates and limits the movement of animals, people or in some cases plants; it is a 'state of **compulsory** isolation'. This is often to help prevent the spread of illness and disease, such as where a person may have been exposed to an infectious disease.<sup>5</sup> Quarantine can be enforced as part of border control as well as within a nation's boundaries.

The word itself comes from *quaranta* (seventeenth-century Italian). It means 'forty', which is the number of days that ships had to be isolated before the crew or anyone<sup>10</sup> aboard could go ashore during **outbreaks** of the Black Death – a form of plague. This made sure that they were not infected with the plague before they went into a new country that did not have anyone with the illness.

Some human illnesses still exist that spread very easily,<sup>15</sup> so doctors advise us not to mix with others and to wash everything that we use very thoroughly if we fall ill with them.

Perhaps the strictest quarantine rules in the world apply in Australia. Because Australia is near to Southeast Asia<sup>20</sup> and the Pacific, which have many pests and diseases, quarantine in northern Australia is extremely important. If goods or plants are brought into the country with pests and diseases, it would damage the ecosystem and be very costly to local farms and agricultural businesses.<sup>25</sup>

In some countries, there are also plants that are considered to be harmful, usually because they grow quickly and overgrow everything in their path. If you find these plants on your land, you will be asked to take steps to stop them from spreading and you may even have to report it to the<sup>30</sup> government.

In the United Kingdom, to reduce the risk of introducing rabies from continental Europe, dogs – and most other animals introduced to the country – used to have to spend six months in quarantine at an HM Customs and<sup>35</sup> Excise pound.

This process was abolished in 2000 and, instead, a scheme known as Pet Passports was introduced, where animals can avoid quarantine if they have documentation – a 'passport' – showing they are up to date with all their<sup>40</sup> vaccinations.

### Vocabulary

**compulsory:** something that must be done

**outbreaks:** when lots of people get a disease at the same time

**vaccinations:** injections that prevent animals or people getting a disease



- 11** According to the extract, quarantine is: (1)
- the number of days you had to stay away from someone who had the plague in the 1600s
  - a word to describe keeping sick people and healthy people apart
  - a way to keep people or animals away from others.
- 12** Find a phrase in paragraph 1 which shows that the writer is giving examples to make their meaning clear. (1)
- 13** Explain in your own words what the writer means by 'damage the ecosystem seriously' in paragraph 4. (2)
- 14** Does an animal have to go into quarantine to enter the United Kingdom? (2)
- 15** Write a summary of 70–90 words explaining why quarantine is important. (5)
- 16** Select one feature which suggests to you that this extract is from a text that aims to explain. (1)

**Total (12)**

### Task 2: Writing

Write an article for young children that gives information about a minor childhood illness.

You will need to:

- choose an illness that you know about or invent one
- use headings to help make the information clear – for example, first signs that you have caught it, how it is caught, how to treat it.

Do not include illustrations.

Write your plan out first.

**Total (25)**

# Reading and writing questions on fiction texts

## Task 3: Reading

Read this passage from *Out of the Ashes* by Michael Morpurgo. It is about a girl called Becky who lives on a farm where the animals have caught foot and mouth disease. They have to be destroyed to stop the disease spreading to other farms.

**Thursday, March 15th**

Our farm isn't ours any more. People I don't even know come and go everywhere. They're all over the place, like ants. There's been lorries coming in and out all day, bringing in railway sleepers and straw for the fire. And there's diggers, two of them, digging the **5 trench** in Front Field. I can see them now from my window, waving their arms about like great yellow monsters, doing a hideous dance of death to the thunderous music of their engines.

The phone rings all the time now, but we don't pick **10** it up and we don't answer messages unless we have to. Auntie Liz left a message, so did Jay, so did Gran, all saying how terrible it is, how sorry they are, how they're thinking of us. Auntie Liz was in tears, and Jay says it was horrible of her to have quarrelled with me **15** like she did that day. (I'd forgotten all about it long ago) and she said how much she misses me. I miss her too – lots. Gran says she wishes she could be with us, to help us. But I'm glad she's not. Three of us being silent, being so full of sadness is enough. She'd only **20** make it worse. Besides, we can manage on our own.

Mum sent me to the end of the lane to pick up the post and the milk this morning. The policeman was still there, still smoking. He said he was sorry too. Then he gave me a bit of a talking-to. I don't remember much **25** of what he said, something about a light at the end of the tunnel. He was trying to be nice. And I could see he was upset for us, really upset, not pretending.

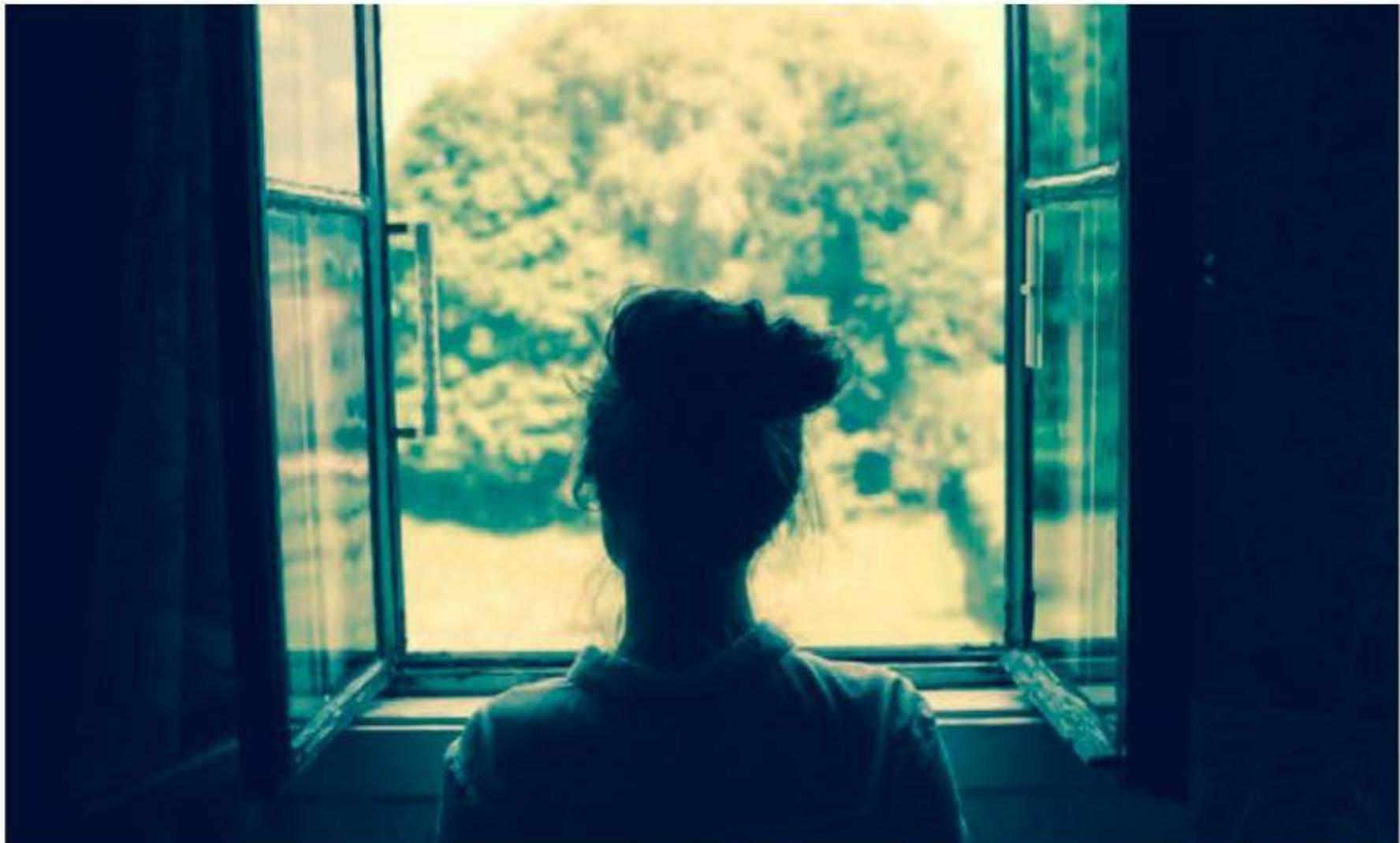
### Vocabulary

**trench:** a deep ditch

Mum says it's the first time since she's been married that she's ever had to buy milk. [...] 30

Most of the day, Dad sits at his desk smoking and saying nothing. There's no work for him to do any more. No milking. No feeding the animals. No cheesemaking. He hasn't been back into his cheese store to check the cheese. I don't think he can bear to look at them. 35

From *Out of the Ashes* by Michael Morpurgo



Now answer the following questions.

- 1** What type of writing is this? (2)
- 2** How do you know? (2)
- 3** Explain one way in which the opening sentence tries to gain the reader's attention. (1)
- 4** Which of the following statements best sums up what this extract is about? (1)
  - a**) It is about a girl who lives on a farm.
  - b**) It is about a typical morning on a farm.
  - c**) It is about a difficult time for a family and their farm.

- 5** Read the following two sentences from the passage. Why is this an effective comparison? (1)

People I don't even know come and go everywhere. They're all over the place, like ants.

- 6** What do the words 'like great yellow monsters' suggest about the girl's feelings about the diggers? (1)
- 7** Explain in your own words the meaning of each of the following, as it is used in the text: (2)
- hideous (line 8)
  - thunderous (line 9).
- 8** The writer uses brackets in paragraph 2, when describing Jay's message. Why do you think the writer uses the brackets here? (1)
- 9** Which phrase in paragraph 2 tells us how upset Becky and her parents are? (1)
- 10** Read the final sentence of paragraph 2. In your own words, sum up what kind of girl you think Becky is. (2)
- 11** Why does the writer use the phrase 'really upset' in the sentence 'And I can see he was upset for us, really upset, not pretending' at the end of paragraph 3? (1)
- 12** Read the final paragraph. In your own words, describe how the writer uses sentence length and structure to describe Becky's father. (2)
- 13** Using information from the whole extract, explain in your own words how Becky's parents must be feeling. Use quotations to support your points. (5)
- 14** The passage creates an atmosphere of unease, as so many things are not as they would normally be for the family. Explain how the writer has done this, using examples from the passage. (3)

**Total (25)**



**Task 4: Writing**

In the passage you have read, Becky's day was not at all as she would normally expect.

Write a story of your own in the first person about a day when things do not go as expected.

You will need to consider:

- **character:** are there any other characters?
- **setting:** where do things happen unexpectedly?
- **plot:** why do things happen this way? What do you do/feel?
- **structure:** does your story have a beginning, a middle and an end?

**Total (25)**



# Assessing your progress: Reading and writing non-fiction

In this section, you are going to look at your answers and some suggestions about what you could have written. You can use these suggestions to assess your strengths and weaknesses and to practise improving your answers.

## Task 1: Reading

- 1** Which two of the following statements about foot and mouth disease are correct?
  - a)** Foot and mouth is a disease that harms domestic pets.
  - b)** This is a very serious disease.
  - c)** This disease only spreads through the air.
  - d)** It is easy to tell if an animal has this disease.

**Answer:** b) and d) (1 mark for each correct choice, up to 2 marks)

### Where might you have gone wrong?

If you chose a) you may have seen the word 'rats' and thought that some people keep them as pets. However, the list includes several wild and even exotic animals and no other animals commonly kept as pets, so the statement is not precise enough to be a correct answer.

If you chose c) you may have read the word 'airborne' so thought that the statement is true. However, the disease also spreads by direct contact, so saying that it *only* spreads through air is incorrect.

- 2** Find an adjective in paragraph 1 which shows that many species are affected by the disease.

**Answer:** 'wide' (1)

### Where might you have gone wrong?

You may not have remembered what an adjective is. However, you can sometimes find a word without knowing what type it is. The question asked you to find a word that meant 'more than one', so look for a word that suggests quantity. Both 'wide' and 'range' can suggest an amount of something, which would have helped you to narrow down your search.

3 Which of these words from the first paragraph has a prefix?

- a) disease
- b) infection
- c) include.

**Answer:** 'include' (1)

**Where might you have gone wrong?**

You may not have remembered what a prefix is. If so, look back through the book to revise word types.

4 Write one phrase which suggests that foot and mouth is easy to catch.

**Answer:** 'highly infectious' (1 mark)

**Where might you have gone wrong?**

You may have thought that 'spreads easily' or 'long distances' were acceptable phrases as they describe the way the disease can travel. However, the answer asks about how easy it is to catch and 'highly infectious' suggests this more explicitly.



**5** Why has the writer used a dash in line 8?

**Answer:** to show that what follows is an example/extr  
information

**Where might you have gone wrong?**

You may not have remembered why dashes are used.  
But you could have worked it out as you know that  
punctuation usually suggests a relationship between pieces  
of information.

**6** Find a word in line 8 which means that cattle  
suffering from foot and mouth produce less milk  
than healthy ones.

**Answer:** 'reduction' (1)

**Where might you have gone wrong?**

You may not have known what 'reduction' means.  
Remember, you can often find a clue to a word's meaning  
if you break it up into parts or think of other similar words.  
In this case 'reduction' is like 'reduce', which means 'to  
make smaller'. Also, the prefix 're' is often used in words to  
suggest a backward movement or lessening of something.



- 7** Note down three ways in which foot and mouth can be spread.

**Answer:** coming into contact with a source of infection; coming into contact with dung/feed/trucks/loading ramps/farmer's boots/paths/roads; virus droplets in the air (1 mark if one or two correct answers and 2 marks if three correct answers)

### Where might you have gone wrong?

You might have read the question and remembered that there are two ways that the disease spreads – air and contact – and thought that this was the answer. However, paragraph 5 gives more specific details about ways in which the disease is spread.

- 8** Write a suitable heading for paragraph 3.

**Answer:** Symptoms of illness/Signs of illness/Effects of foot and mouth – or any heading that accurately sums up that this paragraph is about the tangible signs of the condition (1 mark for expression of the concept of evidence and 1 mark for making a link to the illness, up to 2 marks)

### Where might you have gone wrong?

This type of question is testing whether or not you can pick out the main idea of a paragraph. In this case, it is about ways that people can see an animal *is ill*. You may have focused on one side of this in your heading, but a good heading would include both ideas. Make sure you pick out the main idea – ask yourself what message the writer wants to communicate.

- 9** Read the first sentence of paragraph 4. What does it tell the reader?

- a) The virus usually kills young animals.
- b) The virus is not fatal.
- c) You would not expect the virus to kill animals, but it sometimes does.

**Answer:** c) You would not expect the virus to kill animals, but it sometimes does. (1)

### Where might you have gone wrong?

If you chose a) then you probably read that the virus does 'perhaps' kill the very young ones, but 'usually' means 'almost always'.

- 10** Combine these two sentences into a single sentence using a connective that clarifies the relationship between the two.

Animals can get the disease by coming into contact with anything that has been contaminated by the virus such as dung, feed, trucks, loading ramps, farmers' boots, and even paths and roads. This is why movement restrictions are put in place once foot and mouth is found.

**Answer:** In the second sentence, 'This is why' should be replaced with a connective showing that the second sentence is a consequence of the first, for example 'therefore'. (1)

#### Where might you have gone wrong?

You may have written 'and', which is a conjunction but which does not suggest any relationship between the two sentences. A connective such as 'therefore' suggests that what is described in the first sentence leads to the second.

- 11** According to the extract, quarantine is:

- a) the number of days you had to stay away from someone who had the plague in the 1600s
- b) a word to describe keeping sick people and healthy people apart
- c) a way to keep people or animals away from others.

**Answer:** c) a way to keep people or animals away from others (1)

#### Where might you have gone wrong?

You may have remembered that the passage tells us 'quarantine' comes from the word *quaranta*, which is the number of days someone with the plague needed to be isolated for, but this is the word's *origin*, not its meaning. You may have understood that quarantine means keeping the sick and healthy apart, but it does not just apply to humans, so b) is incorrect.

- 12** Find a phrase in paragraph 1 which shows that the writer is giving examples to make their meaning clear.

**Answer:** 'such as' (1)

### Where might you have gone wrong?

You might be used to seeing 'e.g.' when examples are going to be given. However, there are different ways of writing this out. Sometimes authors might write 'for instance', 'for example' or 'such as'.

- 13** Explain in your own words what the writer means by 'damage the ecosystem seriously' in paragraph 4.

**Answer:** 1 mark for cause a lot of harm to and 1 mark for environment/natural system

### Where might you have gone wrong?

You may have only explained part of the phrase. Remember to read the question carefully and tackle everything you are asked to do.

- 14** Does an animal have to go into quarantine to enter the United Kingdom?

**Answer:** no (1 mark for 'no' and 2 marks for an answer that explains that a pet passport/proof of vaccination has replaced quarantine)

### Where might you have gone wrong?

You might have misread the passage and thought that Britain still uses quarantine. The key phrase in the topic sentence is 'used to', which you may have missed if you were skim reading. Make sure that you scan when you are looking for a key fact.

- 15** Write a summary of 70–90 words explaining why quarantine is important.

**Answer:** 1 mark for each of the following:

Mark	Answer	Further information
1	<i>Identification of four main points.</i>	<i>Quarantine stops illness spreading to new countries that don't have the disease.</i> <i>It stops healthy people/plants/animals getting sick.</i> <i>It can protect countries from damage to their ecosystem.</i> <i>It saves loss of money to agricultural businesses.</i> <i>It stops fast-spreading diseases from becoming epidemics.</i> <i>It stops destructive plants from spreading.</i>
1	<i>Use of own words and not copying text too much.</i>	
1	<i>Organisation of ideas (the order and groupings of ideas that you include).</i>	
1	<i>Accuracy of language (your choice of grammar, spelling and punctuation).</i>	
1	<i>Length of 70–90 words.</i>	

### Where might you have gone wrong?

You may not have found all the points. Remember that the number of marks given is a clue to the number of points needed in your answer. You might have given lots of examples rather than sticking to the point, so you may have written about rabies or the Black Death or pet passports. You may have given additional details, such as how washing can help to reinforce quarantine.

- 16** Select one feature which suggests to you that this extract is from a text that aims to explain.

**Answer:** 1 mark for one of the following: *it starts with a term and then defines it/it gives facts and figures/it includes historical background/it gives examples*

### Where might you have gone wrong?

You may not have remembered the features of an information text. If so, go back to Unit 2.2.



## Task 2: Writing

Use the table below to self-assess your answer to questions. You may find it helpful to highlight using a different colour when you find evidence of what you have done well. Remember that your teacher will also look at your spelling, punctuation and sentence structures before you can award yourself a level.

Purpose and audience	Text structure
It is sometimes clear who you are writing for and you have used the features of an article giving information.	You have sometimes written as a journalist in your article. You have tried to write your ideas in the form of an article giving information but end up telling the story of when you had the childhood illness or describing it in too much detail.
It is often clear who you are writing for and you have used the features of an article giving information.	You have almost always written as a journalist in your article. Your article often follows the usual structure of an information article with a headline, subheading, introductory paragraph and then an explanation with references to facts.
It is clear who you are writing for and you have used the features of an article giving information.	You have written as a journalist all through your article. Your article follows the usual structure of an information article with a headline, subheading, introductory paragraph and then an explanation in more detail with references to facts and evidence.

# Assessing your progress:

## Reading and writing fiction

### Task 3: Reading

- 1** What type of writing is this?

**Answer:** *fiction – a novel (1 mark for each)*

#### Where might you have gone wrong?

You may have thought that the extract was a short story, as stories of any kind share common features. However, in this case the extract did not contain a whole **story arc** (a beginning, a middle and an end). Also, the characters and setting were not introduced as they would be at the start of a short story.

#### Key term

**story arc:** the full plot of a story – beginning, middle and end

- 2** How do you know?

**Answer:** *It contains the conventions of fiction/a novel, such as: finely drawn characters; focus on events, feelings and relationships; a setting; detailed description, imagery, atmosphere; is part of a story arc; does not contain whole story arc. It does not show the conventions of non-fiction (no subheadings or other layout features). (1 mark for any of these points up to a total of 2 marks)*

#### Where might you have gone wrong?

You may not have been able to explain your choice of writing type. If this is the case, look again at the ways that fiction and non-fiction texts can be identified.

- 3** Explain one way in which the opening sentence tries to gain the reader's attention.

**Answer:** *1 mark for one of the following: It creates a mystery/makes us question why/sounds very alarming/life changing.*

#### Where might you have gone wrong?

You may not have remembered that writers usually try to plant some seeds or 'hooks' in their readers' minds early on.

**4** Which of the following statements best sums up what this extract is about?

- a) It is about a girl who lives on a farm.
- b) It is about a typical morning on a farm.
- c) It is about a difficult time for a family and their farm.

**Answer:** c) *It is about a difficult time for a family and their farm.* (1)

#### Where might you have gone wrong?

You may have read a) and decided that as both facts that it contains are true, it was the correct choice. However, if you are asked to sum something up then you need to ensure that everything has been covered. This statement does not include the fact that something is clearly unusual and uncomfortable for Becky and her family. If you chose b) then you have missed the clues that things are not as they would normally be. To pick these up you need to read carefully and draw inferences from the text.

**5** Read the following two sentences from the passage.  
Why is this an effective comparison?

People I don't even know come and go everywhere.  
They're all over the place, like ants.

**Answer:** The comparison suggests quantity/a lot of movement. (1)

#### Where might you have gone wrong?

You may have identified *who* was being compared with *what*. It is important to read the question carefully as at this level you are expected to give more detailed explanations.

**6** What do the words 'like great yellow monsters' suggest about the girl's feelings about the diggers?

**Answer:** They suggest that Becky finds them frightening/threatening. (1)

#### Where might you have gone wrong?

You might have focused on the word 'great' and said that she thinks they are big, but this is not a feeling. Their size might make her feel scared, which would be acceptable as an answer.



**7** Explain in your own words the meaning of each of the following, as it is used in the text:

- a) hideous (line 8)
- b) thunderous (line 9).

**Answer:** 1 mark for ugly/unattractive (a) and 1 mark for loud/frightening (b)

### Where might you have gone wrong?

You may not have known these words. Remember that you should read the whole sentence to try to work out the meaning from the context.

**8** The writer uses brackets in paragraph 2, when describing Jay's message. Why do you think the writer uses the brackets here?

**Answer:** to show that the information that they contain is not part of the meaning of the main narrative at this point (1)

### Where might you have gone wrong?

You may have only noted that the text in brackets contains extra information, when the key point is that it allows Becky to show her own feelings here, in the middle of telling the reader about Jay's message.

**9** Which phrase in paragraph 2 tells us how upset Becky and her parents are?

**Answer:** 'full of sadness' (1)

### Where might you have gone wrong?

If you only wrote 'sadness' or any other part of the phrase you will not gain any marks, as the question asks for a phrase.

**10** Read the final sentence of paragraph 2. In your own words, sum up what kind of girl you think Becky is.

**Answer:** any of the following or similar ideas: independent, brave, strong, trusts her parents, believes in her family (1 mark for each, up to 2 marks)

### Where might you have gone wrong?

Remember that the number of marks on offer is a clue to the amount that you need to write, so you need to make two points here. If you found it difficult to work out what Becky is like from the sentence, look back through the book to help you develop your inference skills.

- 11** Why does the writer use the phrase 'really upset' in the sentence 'And I can see he was upset for us, really upset, not pretending' at the end of paragraph 3?

**Answer:** to show that his feelings were genuine (1)

**Where might you have gone wrong?**

You may have read the word 'really' and thought that it is often used as an intensifier, so you said that it 'added emphasis' or similar. However, in this sentence the following clause is 'not pretending', which means that the other meaning of really (truly) is being used. It is important to read the whole question and to consider whether your explanation fits with it.

- 12** Read the final paragraph. In your own words, describe how the writer uses sentence length and structure to describe Becky's father.

**Answer:** a series of short, simple sentences (2)

**Where might you have gone wrong?**

You might have focused on what the sentences said *about* Becky's father. If so, make sure that you read the question carefully. You may not have been able to use the correct terminology for the different types of sentences. If this is the case, look back through the book to revise sentence types – see Units 1.7, 1.8 and 2.9.

- 13** Using information from the whole extract, explain in your own words how Becky's parents must be feeling. Use quotations to support your points.

**Answer:** Give 1 mark each for up to two feelings from this list:

- *taken over*
- *sad*
- *unsettled*
- *uncomfortable*
- *bored.*

Give 1 extra mark if a quotation has been used to back either point up.

**Where might you have gone wrong?**

You may have found it hard to work out how the parents were feeling. In order to do this, you need to be able to infer from the details given. Look back through the book to revise how to infer meaning from a text – see Units 1.2 and 1.3.

You might have forgotten to add evidence from the extract, which will limit the marks you can get for the question. Remember to look for key words in the questions and keep them in mind as you write.

14

The passage creates an atmosphere of unease as so many things are not as they would normally be for the family. Explain how the writer has done this using examples from the passage.

**Answer:** Give 1 mark each for up to two examples from this list:

- people they don't know are everywhere
- phone rings all the time
- can't see family members
- have to buy milk
- policeman at gate
- Dad not working

Give 1 extra mark if a quotation or reasoning has been used to back either point up.

**Where might you have gone wrong?**

You may have forgotten that when you are asked to explain you must add evidence and/or reasoning.



## Task 4: Writing

Use the table below to assess your answer to this question. You may find it helpful to highlight using a different colour when you find evidence of what you have done well. Remember that your teacher will also look at your spelling, punctuation and sentence structures before you can award yourself a level.

Purpose and audience	Text structure
It is sometimes clear who you are writing for and you have used some of the features of a story narrative.	You have written your story as a first-person narrative. Your story follows a simple structure of a story arc with a beginning, a middle and an end.
It is often clear who you are writing for and you have used many features of a story narrative.	You have written your story as a first-person narrative and mostly in a narrative style. Your story follows the usual structure of a story arc with a beginning, a middle and an end. It also includes rising tension in the action, description and a resolution.
It is clear who you are writing for and you have used the features of a story narrative.	You have written your story as a first-person narrative all the way through and in a narrative style. Your story follows the usual structure of a story arc with a beginning, a middle and an end. It also includes rising tension in the action, description and an effective resolution. It includes convincing detail about character and action.

# Glossary of key terms

**accent:** how spoken language sounds in different places (sometimes shown by different spellings – for example, ‘Gwan’ for ‘Go on’ in Caribbean English)

**adverbial clause:** a group of words that tells us more about how or when an action is done, e.g. *‘Before I go to bed, I brush my teeth’*

**alliteration:** the same letter or sound at the start of a group of words (e.g. ‘the /lovely lark’s /lilting song’)

**argument writing:** a type of text that argues for a point of view, through considering and dismissing different ideas, before coming to a conclusion

**assonance:** use of similar or identical vowel sounds in groups of words (e.g. ‘the hooded man in the woods’)

**biased:** showing favour towards one side of an argument more than another; showing favour for or against someone or something

**characterisation:** the way a character is created and developed by a writer

**chronological:** written and organised in the order in which events happened

**comma splice:** an error in which a sentence is divided by a comma, when a new sentence, a conjunction or a semicolon is needed (e.g. ‘He got angry, the phone didn’t work.’)

**complex sentence:** a sentence that contains a supporting idea expressed in a subordinate clause, which adds to the information in the main idea expressed in the main clause

**compound sentence:** a sentence that contains equally weighted simple sentences joined by connectives

**compound word:** two words joined together to form a new word

**connective:** a linking word or phrase used in a sentence (e.g. ‘and’, ‘but’, ‘or’, ‘so’, ‘then’, ‘because’, ‘after’)

**dialect:** grammar or vocabulary specific to a place (e.g. ‘cobber’ is a word meaning ‘friend’ in Australia)

**direct address:** the use of the pronoun ‘you’ in a text to make the reader feel as if the writer is addressing them personally

**dual narrators:** two narrators who take turns to tell the story from their viewpoint

**empathise:** to understand the feelings of others

**explicit information:** information that can be retrieved directly without having to read between the lines

**feature article:** an article in a newspaper or magazine that deals with a topic in depth

**imagery:** language intended to conjure up a vivid picture in the reader’s mind

**implicit:** what is shown or suggested in a text (the writer does not provide this information directly but gives the reader clues)

**imply:** to suggest something, through your choice of words, rather than saying it directly

**infer:** to work out what someone is implying through their choice of words

**informal language:** a more personal, chatty way of writing or speaking

**metaphor:** a type of comparison that describes one thing as if it is something else (e.g. ‘Our garden is a jungle’)

**motive:** the reason for behaving in a particular way

**narrative perspective:** the viewpoint from which a story is told

**narrator:** the person telling the story or recounting what happened

**non-standard English:** English that features local or socially different grammar or vocabulary from standard English

**noun phrase:** a noun with additional information, for example, with an adjective: 'hot weather'; the noun is called the head word in a noun phrase

**onomatopoeia:** when a word sounds like the thing it describes (e.g. 'whisper', 'crash')

**pace:** the speed at which you speak

**parenthetical punctuation:** pairs of commas, dashes or brackets that create a subordinate to add detail or personal opinion

**pathetic fallacy:** using a description of the weather to reflect the feelings of a character

**preposition:** a word that goes before a noun to describe its relationship to another thing or person ('on the table', 'by my bed')

**prepositional phrase:** a group of words that begins with a preposition and ends with a noun or pronoun ('above the track', 'over the lake')

**pronoun:** a word used instead of a noun, such as 'he', 'she', 'it', 'they', 'we', 'I', 'you'

**rhetorical question:** a question that is used to make people think, rather than requiring an answer

**rule of three:** a useful pattern of three examples, which makes the information or idea expressed memorable

**set:** the objects and designs that create the idea of a place on a stage

**semicolon ( ; ):** used to connect two independent clauses (clauses that could each be a sentence on their own)

**simile:** a comparison between two things that uses the words 'as' or 'like' (e.g. 'Our garden is like a jungle')

**simple sentence:** a sentence that contains one subject and one verb (e.g. 'The bell rang.')

**slang:** informal language, often common to a particular group of people (e.g. teens)

**stage direction:** an instruction within a playscript describing how the text should be performed

**standard English:** the most widely used form of English which is not specific to a particular place or region

**statistics:** numbers such as percentages, often used as facts to support a point

**subordinating conjunction:** a word used to link clauses in a complex sentence (e.g. 'although', 'while', 'when', 'if')

**story arc:** the full plot of a story – beginning, middle and end

**synthesise:** bring together ideas from two different sources

**topic sentence:** a sentence in a paragraph – usually at the beginning – that shows the reader the main subject of the writing

**viewpoint:** the attitude or feelings a writer or character has towards people or events

**voice:** the distinctive way a story is told from a character's perspective

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