Contents

Introduction ........................................................................................................ iv

1 Alternative reality .......................................................................................... 2

2 Dramatic discoveries ...................................................................................... 18

3 Fame ............................................................................................................. 34

4 Leisure and travel .......................................................................................... 50

5 Exhilarating exploration! ............................................................................... 66

6 Rights and freedom ......................................................................................... 82

7 Poetic predators .............................................................................................. 98

8 People and places ............................................................................................ 114

9 Challenge! ....................................................................................................... 130

10 Pathways – going places ............................................................................ 146

Extended reading: The Kite Rider by Geraldine McCaughrean ..................... 150

Learning objectives coverage grids ............................................................... 151

Word cloud dictionary ..................................................................................... 154
Learning objectives
In this unit, students will:

● Make increasingly significant contributions both as a solo speaker and as a member of a group. **Student Book pages 2–3 9SL2**

● Analyse and respond to the range of ideas and differing viewpoints, purposes and themes in a variety of related texts. **Student Book pages 4–5 and 8–9 9Rv1**

● Understand ways in which writers modify and adapt phrase and sentence structures and conventions to create effects, and how to make such adaptations when appropriate. **Student Book pages 6–7 9Wp3**

● Understand how words are used for different purposes, e.g. to create a tense atmosphere from the beginning, to persuade the reader. **Student Book pages 8–9 9Rw4**

● Use a range of features to shape and craft sentences that have individual merit and contribute to overall development of the text, e.g. embedded phrases and clauses that support succinct explanation; secure control of complex verb forms; use of antithesis, repetition or balance in sentence structure. **Student Book pages 10–11 9Wp2**

● Deploy a range of punctuation and grammatical choices to enhance and emphasise meaning, aid cohesion and create a wide range of effects. **Student Book pages 10–11 9Wp4**

● Work in groups for a variety of purposes, such as taking decisions, planning and organisation. **Student Book pages 12–13 9SL5**

● Link a selection of ideas and planning choices explicitly to a clear sense of task, purpose and audience. **Student Book pages 14–15 9Wa1**

● Shape and craft language within paragraphs, and structure ideas between them, to achieve particular effects with purpose and audience in mind. **Student Book pages 16–19 9Wt2**

Alternative reality
Taking about 5 to 10 minutes, draw out students’ ideas and prior experience through informal discussion:

● What are the students’ favourite book genres, and why?

● If students have read science-fiction or fantasy, what appealed to them about these genres?

● Do students enjoy science-fiction and fantasy films and games? What is appealing about them?

● Fantasy games and films are popular, in particular the characters in some of these stories – which characters have held the students’ interest, and how?

Thinking time
Before completing this activity, students could reflect on their personal reading habits: how often they read and for how long; if they enjoy reading; the type of reading material they prefer, and so on.

Ask students to discuss in pairs or small groups the quotations on page 2 of the Student Book.

1. Students may explore how intellectual activities will enable the brain to become ‘stronger’ in the same way that physical exercise strengthens the body.

2. Either ‘yes’ or ‘no’ can be correct, but students need to justify their answers. Some may claim that illustrations support development of the imagination, whereas others may disagree and believe the words are sufficient to describe characters.

3. Books will often have an impact on the reader – sometimes this can be shocking, and...
therefore the students may refer to the 'bite' or 'sting' as relating to a lasting effect upon the reader.

You may like to discuss the perceptions of reading by considering the historical period for each of the quotations. Consider if perceptions of reading change over time. You could ask students to consider which statement is the oldest and why they think that before sharing the following information on each of the writers.

Sir Richard Steele (1672–1729) was an Irish writer and politician. Lewis Carroll (1832–1898) was an English writer, mathematician and Anglican deacon. Franz Kafka (1883–1924) was a German writer of novels and short stories.

Types of novel – fiction genres

Remind students of the term 'genre'. Ask them to create a list of fiction they have read over the past year or two. They should then look at the different genres listed in the Student Book and identify which of these they have read. Do they have an obvious preference?

Are there genres that students haven’t yet read or experienced? Would they be willing to read fiction from a different genre? Could they explain why they may or may not be willing to try other genres?

The film of the book

The activity on page 3 of the Student Book could be set up as an interview. In pairs, students should adopt the role of interviewer and interviewee. The interviewer should listen carefully to their partner’s responses and record them in order to provide feedback to the class. Volunteers then explain their partner’s views and the interviewee could be asked to comment on how accurate their interviewer was in their feedback. For example, if they missed anything or if they managed to record the main ideas.

You may like to provide an image, or discuss lifestyles in the nineteenth and twentieth centuries before cinema and television was invented, so that students are able to draw on contextual clues and ideas to help them answer question 5b.

Stretching students – Students may consider creating their own 'open' questions linked to the topic of characters in films and books in order to explore views and opinions further with their partners.

Supporting students – Students may like to record their responses using different methods such as an audio or video recording which could be shared with the class.

Fiction genres

Page 2 of the Workbook requires students to match the genre to the example as a way of revising their understanding. This could be set as a homework activity with students researching popular fiction and adding any further genres not included in the Workbook.

a. Children’s e. Romance
b. Young adult f. Sci-fi
c. Fantasy g. Adventure
d. Murder mystery

Writing a mini-review

Ask students to select a fiction book of their choice in order to carry out a mini-review, which should be delivered as a presentation. Students could include:

- Title and why they have selected this book
- The genre
- Memorable characters
- Most engaging moment in the book
- Why they would recommend this book to others
As students first read the text, they may like to listen to the opening of Metamorphosis, which is available by typing ‘Metamorphosis LibriVox’ into the search bar at https://archive.org.

Draw attention to the fact that the text is slightly condensed and some of the words are different in the recording compared with the text. This difference, due to translation into English, could be a point of discussion with students. You may like to ask:

- Do the changes in language affect the meaning of the text?
- Can there ever be a true translation? Why, or why not?
- Which version do you prefer, and why?

- He would have needed arms and hands to raise himself … little legs continuously moving – he had no leverage to move himself
- he became afraid of moving any further forward – fear of injury

2. Literally, Gregor is ‘monstrous vermin’. However, students should infer that he has changed into a beetle-type creature from the description.

3. Gregor is afraid of injuring his head, which may lead to unconsciousness; students could link this to loss of control of the situation. They may also refer to his vulnerability.

4. Students may refer to the rational decision made by Gregor to avoid injury ‘at any price’ despite the very unusual/irrational situation he is experiencing.

5. Omniscient narrator/third person – students may select ‘Gregor’ or the pronouns ‘he/himself/his’ as evidence.

6. a. To rule out any assumption it could be a dream, which is logical because Gregor is in a bed.
   b. This adds to the tension and also possibly adds an element of horror to the situation as we are aware this is a reality for Gregor.

- The mass of his body – he was too heavy to move himself
- ‘whenever he did so he would rock onto his back again’ – his body was dome-shaped

- The room, a proper human being’s room, rather too small, lay helplessly before his eyes.
- As Gregor Samsa woke one morning from uneasy dreams, he found himself transformed into some kind of monstrous vermin, on his banana yellow skin
- ‘What if I went on sleeping?’, he thought, but that would have been impossible. The incessant slapping of the bedspread and the cold shivers that swept his whole body at any price he would have tried to bend one of them, it was as uncommonly wide. He would have needed arms and hands to do the changes in language affect the meaning of the text?
- Can there ever be a true translation? Why, or why not?
- Which version do you prefer, and why?

- Students should now re-read and refer to the text independently in order to respond to the questions.

1. Students should have identified that Gregor has changed physically and therefore his movements are now restricted/different.
- ‘The mass of his body’ – he was too heavy to move himself
- ‘Whenever he did so he would rock onto his back again’ – his body was dome-shaped

- Students may have selected the following phrases as evidence:

  - meaty: his body
  - fat: his body
  - ‘had no chance of raising himself up’ – his body was too heavy

2. Gregor’s change in shape gives him an advantage, such as his ability to crawl on all fours, but also disadvantages, such as his inability to control his movements.

3. Gregor is afraid of injury, which may lead to unconsciousness; students could link this to loss of control of the situation. 

4. Students may refer to the rational decision made by Gregor to avoid injury ‘at any price’ despite the very unusual situation he is experiencing.

5. The use of the omniscient narrator/third person allows the author to provide insight into Gregor’s thoughts and feelings, which adds an element of horror to the situation.

6. a. To rule out any assumption it could be a dream, which is logical because Gregor is in a bed.
   b. This adds to the tension and also possibly adds an element of horror to the situation as we are aware this is a reality for Gregor.
1. The author uses quotation marks to share Gregor's thoughts and feelings directly with the reader.

2. The weather is described as 'murky' which adds to the mood of the text. Some students may refer to the use of pathetic fallacy here to support the depressing atmosphere.

3. Students may use figurative language in their response to engage the reader. Most are likely to have kept to the same tone/atmosphere. However, it is worth highlighting where students haven't, and discussing the differences.

Ask students to continue from this opening sentence in question 3 and rewrite the description of Gregor in the opening paragraph, but to change the mood so that it is more light-hearted and comical by including positive language to replace the negative descriptions.

**Stretching students** – Students could select six to ten words in their revised description and look for more ambiguous vocabulary using a thesaurus.

**Supporting students** – You could provide a word bank for students which includes positive words to help them create a contrasting atmosphere, for example: spectacular, colourful, shiny, impressive, powerful, inspiring, delightful.

---

**Word builder**

1. Phrases students may select to describe Gregor's beetle-like body could include: 'brown abdomen', 'dome so high', 'divided by arch-shaped ridges', and 'stiff sections'.

2. Phrases include: 'flickered helplessly', 'continually fluttering', 'flapping about'. These phrases suggest Gregor does not have control over his legs' movements.

---

**Grammar**

**Using semi-colons in complex sentences**

1. It explains the movement Gregor needed to make in order to move the covers and so it expands on the main clause.

2. a. One sentence.
   b. Students should separate the ideas using simple and compound sentences only. Some students may need to refer to page 3 of the Workbook to remind themselves of different sentence structures.
   c. Students may provide a range of answers here, such as: it increases the pace and so adds to the tension; further details are added to the main ideas in the sentence and engage the reader; the changes are presented as a list, and so on.

---

**Workbook**

**Types of sentence**

Page 3 of the Workbook offers students a revision activity on types of sentences, which can be used to support the Grammar activity above.

1. Compound – d, simple – c, and complex – e.

2. Students may select from a range of imperatives, for example, 'wait', 'listen', and 'help'.

3. I don’t like going to parties and I especially don’t like swimming pool parties. My friends were going but I wanted to be with my friends. It was awful. The music was too loud and I got a headache. I was sick on the way home and I missed my bus.

Page 4 of the Workbook asks students to rewrite a section of *Metamorphosis* in the first person, but keeping to the same tone. You may like to identify the atmosphere and actions for this text by asking students to highlight negative words and events.
Openings and endings

The way a text is organised can add to the meaning presented to the reader. Writers sometimes change and adapt phrases and sentence structures to create effects, so it is important to consider the way a text is organised. This can include looking at the ways a text begins and also how an extract or piece of writing ends, considering the effect on the reader.

The following sentences are summaries of each paragraph in the extract. They are not in the correct order. Rearrange the sentences according to the correct sequence of paragraphs:

1. Gregor removes the covers but is unable to control his body; he is only able to control one leg at a time.
2. Gregor awakes and finds himself transformed into a beetle-like creature.
3. He manages to get his head out of bed, but risks falling and injuring himself or losing consciousness from the fall.
4. Gregor experiences an itch but is unsure what has caused this, and experiences discomfort when he touches the area.
5. Gregor reflects on his situation and considers going back to sleep, however he is unable to get into a position to fall back asleep.

Now consider why the extract follows this structure.

Opening

The opening of the text provides a narrative hook through the mystery of the situation. For example, the reader questions why Gregor has been transformed, and into what type of creature.

Middle

There is a movement from the bizarre situation Gregor finds himself in at the start of the text to a mediocre acceptance of the situation in paragraph two. The tension then begins to increase as Gregor is unable to control his body and the reader is engaged as they want to find out the answers to the questions posed at the start of the extract. The writer includes lists separated by semi-colons in paragraph three which increases the pace and urgency as Gregor experiences discomfort.

Ending

The ending of the text provides a cliff-hanger because the reader is left to wonder what will happen and whether Gregor will be injured due to the imminent fall from his bed.

Consider if the extract would be as effective if it was organised in a different way. Look back at the last activity. Would you change the order of the paragraphs? Explain why or why not.
Organising sentences

Consider the sentence types used in the final paragraph. Using the grid below, link the type of sentences to the effect:

<table>
<thead>
<tr>
<th>Sentence type</th>
<th>Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Complex (using a semi-colon)</td>
<td>a. Provides additional information in the body of the sentence to add detail – interests the reader.</td>
</tr>
<tr>
<td>2. Complex (with embedded clause)</td>
<td>b. Connects two closely related ideas – can highlight connections between sentences for the reader.</td>
</tr>
</tbody>
</table>

In the boxes below, insert your choice of ‘1’ or ‘2’ for sentence type, and ‘a’ or ‘b’ for effect.

Ending

So he attempted to get his upper body out of the bed first, cautiously turning his head towards the edge. This worked easily enough, and in the end, despite its width and weight, the mass of his body slowly followed the way his head was turning. But when at last he held his head in the air outside the bed, he became afraid of moving any further forward in this way, for if he did finally let himself drop, it would need a sheer miracle for his head to remain unharmed. And right now was no time to lose consciousness, not at any price; he would sooner stay in bed.

Sentence type: ____________________________
Effect: ____________________________

Sentence type: ____________________________
Effect: ____________________________
Alternative reality

Lilliput

Prior knowledge

Gulliver’s Travels was written by Jonathan Swift (1667–1745) and first published in 1726. Jonathan Swift was an Anglo-Irish clergyman who wrote satires, political literature and poetry. He became the Dean of St Patrick’s Cathedral in Dublin. Gulliver’s Travels recounts the extraordinary adventures of Lemuel Gulliver, who travels to a variety of fictitious worlds. Often mistaken for a children’s book, it is however a sophisticated satire on human nature, sometimes criticised in the past for its seeming misanthropic tone. Students will explore the narrative voice and so should be made aware that Gulliver is a fictitious character, possibly used to present some of Swift’s controversial views and opinions.

Introduce Gulliver’s Travels and explore any contextual knowledge students may have of the text. You could ask students to look at the images on pages 8 and 9 of the Student Book. However, discourage any reading of the text at this stage, as it would impact on the pre-reading activity.

Students could carry out a short research task to identify different versions of the story in order to appreciate the period of time in which it was first produced and the popularity of the text over time. This activity may support contextualising the archaic language students will be exploring.

Stretching students – Some students may like to create a timeline beginning with 1726 as the date the text was first published.

Please note the original title for this novel was Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships. Students could consider the constraints of such a long title and why the novel is now more commonly known as Gulliver’s Travels.

Understanding

1. Students should have identified from the introductory information preceding the text that Gulliver was shipwrecked and so it is likely he is tired from swimming or relieved and relaxing now he is safe, and so on. Ensure students are aware it is very important they read the introductory information prior to a text as they can miss important information. This is a vital skill for students in their future studies.

2. Either ‘I found my arms and legs were strongly fastened on each side to the ground,’ or ‘my hair, which was long and thick, tied down.’

3. Students may have selected from the following:
   - ‘something alive moving on my left leg’
   - ‘advancing gently forward over my breast’
   - ‘came almost up to my chin’
   - ‘a human creature not six inches high’
   - ‘hurt with the falls they got by leaping from my sides upon the ground’

4. The words selected by students should link with ‘admiration’ and their shocked ‘shrill’ cries which precede the comment, for example, ‘Mighty giant,’ ‘Magnificent creature,’ ‘Astonishing event’ or ‘Give thanks,’ and so on.

5. Using first person can give a better understanding of personal experience. We are able to sometimes empathise better with characters. Students may refer to the ‘bias’ of a first-person narrator in that we are only shown events and other details from one character’s viewpoint. Students may also refer to the use of a fictional character to narrate the story in order to create distance from the writer’s views; this is particularly relevant with satire.
**Extension**

**Seeing the world differently**

Gulliver visited many different worlds on his travels – research another world Gulliver visited in order to write a diary account as Gulliver in the first person recounting what he found interesting and extraordinary about this world and its inhabitants. Alternatively, ask students to create another fictitious world for Gulliver to visit where the reality has altered in some way. Remind students to use semi-colons correctly.

A website video outlining the worlds Gulliver visited may support students with this activity. It is available from: http://watchmojo.com/video/id/11894/

Ask students to consider how our perspective changes when we experience very unusual situations such as Gulliver’s experience of the Lilliputians and Gregor’s experience of metamorphosis. Encourage them to discuss how the world can be seen in new ways, enabling us to become more appreciative of others’ viewpoints, and so on. Ask students to consider the authors’ intentions in presenting information in this unusual way to the reader. Are they expecting the reader to view the world differently?

**Workbook**

**Gulliver’s Travels**

Page 5 of the Workbook asks students to rewrite an extract in the third person, from a Lilliputian view. Students could be reminded of how to present the character’s thoughts and feelings when using third person. You could refer them back to the *Metamorphosis* extract and how the writer used inverted commas to ensure the character’s thoughts and feelings were expressed. Additionally, students could be reminded of using direct speech in order to show the character’s views. Refer students back to the Key concept on ‘Narrative viewpoint’ on page 6 of the Student Book to support their understanding.

**Stretching students** – Ask students to use a full range of sentence structures in their written response as outlined on page 3 of the Student Workbook. They could use imperatives and short interrogative questions in order to capture the sense of frustration as well as highlighting the dramatic situation Gulliver is experiencing.

---

**Word builder**

Students could use the pre-reading activity to help them with translation of the archaic language. The following are suggestions that may be similar to the responses students could provide:

1. The light was too bright/painful for me to look at
2. Tried to stand
3. Unable to move
4. The way I was positioned/laying
5. Go so far as/to be bold or brave enough

Ask students to consider how close they were with their initial guesses on the missing words.

Discuss how sometimes we can look at an archaic word and use the etymology to find meaning, as well as using the context. Ask students where else these skills of guessing words could be useful? For example, in an exam situation when there is no dictionary, students may need to ascertain the meanings of words.
Embedded clauses

Prior knowledge
Discuss with students why they need to use a range of sentence structures in their writing, for example:
- more interesting for the reader
- clearer for the reader
- can vary the pace or build tension
- more succinct or precise written expression
- provides additional details
- will lead to improved marks/grades.

Remind students of different sentence structures (simple, compound and complex) and explain the focus here will be on complex sentences and how to carefully organise and structure writing. Students could be reminded that this is an important skill in developing their fluency of writing.

Using embedded clauses
1. a. The elephants, which had been walking for hundreds of miles, finally found water.
   b. My uncle, who is very old-fashioned, doesn’t have a television.
   c. The Hobbits in the movie, which looked too human to me, according to the author have furry feet.
   d. The best sort of books, which keep me reading all night, have convincing characters.
2. Students are asked to begin their embedded clause with ‘which’ or ‘who’. They may need to be reminded that ‘who’ relates to people and ‘which’ (or ‘that’) relates to things.

Stretching students – Ask students to look at one of the sentences they created for question 2. Ask them to identify the main clause and underline this, and then to try and write the sentences in as many ways possible, but moving the main clause and embedded (subordinate) clause to vary the sentence structure. For example:
- The elephants, which had been walking for hundreds of miles, finally found water.
- The elephants finally found water, after walking for hundreds of miles.

Adverbial phrases
Remind students of adverbs. Provide small groups with the task of describing a particular animal such as a tiger or elephant, but don’t allow the other members of the class to know which animal they have been given. Ask each small group to list as many adverbs as they can to describe their animal’s movement. For example, the tiger ‘clawed viciously’, ‘jumped gracefully’, ‘ran speedily’ and so on. Students could then read out their lists of adverbs and adverbal phrases, and others in the class could try and guess the animal. Remind students that adverbs will often, but not always end with the suffix -ly.

1. They all relate to time.
2. Students’ answers should all relate to place, and not time or manner. They could peer assess this response by underlining the words related to place in their partner’s work.

- After walking for hundreds of miles, the elephants finally found water.

Ask students to consider why it may be useful to vary the sentence structures, for example, to add emphasis to phrases or variety to written work.

Supporting students – Using different colours to identify the different parts of a sentence, as illustrated in the Student Book on page 10, can help students initially with identifying an embedded clause and adverbial phrases until they become more confident with completing this independently.
3. Students’ answers should relate to the manner, and not time or place. Again this could be assessed by a partner. They could underline the words related to manner. Adverbial phrases could be used to create a class story. Students could be assigned a designation, for example, a time, place or manner. Using a common topic such as ‘A trip to the zoo’, every student begins their part of the story with an adverbial phrase. Students then listen to each other to create a part of the story, but there must be an adverbial phrase included. For example:

- Aaron (time): After we arrived at the zoo, we encountered a shocking experience. The llamas had escaped and were rampaging.
- Zola (manner): Moving cautiously, we crept toward the building to try and avoid being trampled.
- David (place): As we approached the door, we noticed a very large llama heading towards us.

This could work well as a group or team activity which is scored with points. Students could earn a point for each adverbial phrase included, with bonus points for including an embedded clause. You may like to assign a student from the opposing group to keep count of the points for the team.

Practising your language skills

Student answers

1. Students should have identified the following:

<table>
<thead>
<tr>
<th>Adverbial phrases</th>
<th>Embedded phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Although it was getting dark</td>
<td>who didn’t like the dark</td>
</tr>
<tr>
<td>The night before</td>
<td>which looked very thin</td>
</tr>
<tr>
<td>Trying to be quick so he could get the job done as fast as possible</td>
<td>which he had left by the door</td>
</tr>
</tbody>
</table>

2. Example answer based on a haunted house:

Late that night I approached the dismal, depressing entrance, which had been known for many years, as the haunted house. It was deserted, or so I thought! As I entered slowly and crept along the abandoned corridor I heard a whisper. Then a man, who I couldn’t see, raised his voice to a thunderous level. “Get out now! While you can!”

3. Students may like to use two different colours to identify the adverbial phrases and embedded clauses. Ask students to check they have used commas correctly when they check their partner’s work.
Film adaptations

Prior knowledge
Ask students to consider any fantasy and science-fiction films they may have seen and which they enjoyed the most.
You could show students a short clip from the trailer of the newest Star Wars film to stimulate discussion.
What makes these films so popular? How can they still be relevant for an audience today?

Listening
Film adaptations
As students listen to the conversation, they could consider their own views on the topic and whether they agree more with Josh or Melanie, and why.

Understanding
1. Fantasy, action, adventure and semi-historical movies. Students may refer to the names of movies, but the question asked for the ‘sort’ of movies discussed.
2. Fantasy is not real, so if you are unable to imagine the settings, characters and so on, you would not have ‘seen’ this through experience.
3. Students may re-phrase this to refer to authenticity, ensuring the film is true to the book, not adapting the details, plot, and so on. They may also refer to not using the book to make money, as implied.
4. Josh identifies sub-categories within fantasy, such as sci-fi (Star Wars), fantasy set in the world we live in (Harry Potter), and fantasy set in a different world altogether (The Lion, the Witch and the Wardrobe). Melanie refers to the structure of all storylines being ‘basically the same’, rather than identifying the differences in setting and characters.
5. In order to stretch and support students with this activity, they could be grouped carefully to ensure there is a range of abilities in each group. Furthermore, students could be assigned roles within the group, for example, chairperson, note-taker, orator to provide feedback to class, mediator, timekeeper.

Developing your language
In order to prepare for the following speaking and listening activity, students could develop their understanding of formal and informal registers by sorting the vocabulary below under the two headings ‘formal’ and ‘informal’:
- Exceptional special effects
- Well good hero
- Fab explosions!
- Unrealistic characterisation
- Derogatory presentation of women
- Substandard settings
- It was exciting!
- The setting was aesthetically pleasing
- The director is an inspiration
- Yuk!
- That bit was horrid!
- Never again!
Students may like to improvise for the three different scenarios presented on page 12 of the Student Book. However, they can use the phrases they have sorted into formal and informal in the previous activity to reinforce this role-play activity. Some students can present their role-play to the class, without revealing the scenario they chose. Ask the class to identify the characters in the role-play from the register being used. They could also provide feedback to the students performing, if they have noticed that a more formal or informal register would be more appropriate.

If additional details are required to aid understanding of the script, these need to be included as stage directions and ought to be written in brackets to set them apart from the rest of the text. Remind students of how to set this out by writing up the following short narrative on the board and asking them to change this to the format of a script.

'I can’t bear it any longer!' Angel shouted at the top of her voice. Tom placated her by quietly mentioning, ‘I am always here for you.’

Students should have changed this to the following:

Angel: I can’t bear it any longer!
(Angel shouts at the top of her voice and Tom placates her by responding in a quiet voice)
Tom: I am always here for you.

Some students may separate the stage directions into two parts, but this is acceptable providing they have used the appropriate conventions for a script.

The following website could be helpful to students for this activity: www.bbc.co.uk/bitesize/standard/english/lit_form/script/revision/1/

Writing

Making a film of a book

You could show students an example of how a popular book has resulted in adaptation for screen. The Hunger Games is an example of this – show students the video clip ‘Jennifer Lawrence on the Hunger Games rating challenge’, available via the search box at www.bbc.co.uk.

Discuss the rating for the film and how the book was changed in order to include a younger and larger audience. Is this right? What was the motivation for the change? This is an important consideration for the producer in this task.

Supporting students – Students may benefit from working together on a book they have read in class so they have a shared understanding of the text.

Stretching students – Some students may want to carry out further research in order to complete this activity, such as investigating actors, settings, ratings of films, sales figures for books, and so on.

After students have completed this activity, they could share their ideas, and as a class they could decide which film they would all like to see.

Workbook

Writing a script

Page 7 of the Workbook asks students to create a script. Remind students of the conventions of writing a script and how this should be set out on the page. Although a script records speech, quotation marks are not required and neither is commentary or narration.

Extension

Conversing with a character

Students could select a character from their favourite fantasy or science-fiction film, game or book and imagine a conversation with them. They should write a script which includes:

- why they are their favourite character
- what they admire about them
- their favourite moment for the character
- the most exciting or dangerous moment for their character
- what they would like to see their character do in the future.

Students need to carefully consider the register for this exercise and explain whether this is formal or informal. They should explain why they decided upon this register for each of the participants in the conversation.
Writing a fantasy story

Prior knowledge

Students need to be able to organise and structure their writing in order to aid clarity of expression. Being able to control and organise their sentences will be a focus of this activity, including the following areas already addressed in this unit:

- embedded clauses (complex sentences)
- adverbial phrases
- use of semi-colons.

Ask students to discuss some examples of fantasy stories they know and enjoy. Ask them to consider what might be easy and difficult about writing a ‘story’. Students may raise many points here, for example:

- Easy: A style of writing they are used to/have experience of, enjoying creative writing, can draw on examples, can be inventive/imaginative.
- Difficult: Avoiding clichés, structuring a story, staying on task, knowing how to start.

Explain that this activity will help them to overcome any concerns they have, so they are prepared for the final assessment in this unit.

Planning

Explain that stories tend to follow a set structure and once students are used to this, planning becomes much easier. Explain there are five main elements they should consider in planning a story, which link to the plan in the Student Book in the following way:

**Beginning:**
- Introduction – Describing the setting and main character(s)
- Complication – Introducing a problem or change

**Middle:**
- Rising action/development – Describing the problem in more detail, building tension
- Climax – Reaching the height of the problem

**End:**
- Resolution – Solving the problem or ending the story on a cliff-hanger

Show not tell

Discuss that there are different ways of describing settings and characters in stories. This includes:

- you can tell the reader
  - by describing the setting/appearance
  - by describing qualities
- you can show the reader
  - through speech
  - through actions
  - how other characters respond to the setting/character.

Write the following examples on the board and ask students to identify which of them is ‘show’ and which is ‘tell’:

- ‘It was cold and frosty.’ (show)
- ‘She shivered and desperately sought warmth from the fire.’ (tell)

Ask the students why writers might use ‘show’ rather than ‘tell’ when they are presenting characters or describing settings. Students should revisit their plans to ensure they have included some ideas for ‘showing’ setting and characters.
Workbook

The narrator’s voice

Page 8 of the Workbook focuses upon the narrator’s voice, and highlights that an omniscient, third-person narrator can present scenes from one character’s perspective. It would be useful for students to complete this prior to writing their story, ideally at some point during the planning stage so they have further experience of adapting narrative voice for effect.

1. a. Third-person narrator; Fenner’s point of view.
   
   b. Students may select a range of evidence to illustrate that the main focus, actions and viewpoint are that of the dragon despite the extract being in the third person. For example, ‘he could smell nothing except his own foul odour,’ ‘he was hungry and very thirsty’.

2. Students should produce a written piece which focuses the action and viewpoint from Fenner the dragon’s perspective. An example of the type of response a student may produce could be as follows: ‘I looked around to see if there was anything to eat in the cave. There wasn’t. I was going to have to venture outside, into the cold, wet winter.’

Changing the narrative voice

Students should revisit the different types of narrative voice they have explored in this unit. They should consider the effect of the different forms of narrative voice, for example:

- **First person** – can be more personal, we may feel closer to the character, but the voice could be biased as we only hear one character’s views. Fictional first-person narration can be useful to voice opinions and views an author does not wish to voice directly.
- **Third person** – There can be more distance between the reader and characters, but it allows the writer to present information from different characters’ viewpoints. We are provided with an omniscient ‘all seeing’ perspective in many cases.

Students could complete an activity on transforming the narrative voice in a text. Ask students to select a short text of their choice, for example, an interview, part of a novel, a news article, and so on. Ask them to transform the text they have chosen by using a different narrative voice. For example, an interview could be transformed into a first-person narrative on the events, or a news article could be written using third-person omniscient narration.

Students could review their work or a partner’s piece of writing, commenting on the effect of changing the narrative viewpoint.

**Stretching students** – Ask students to justify why they have chosen the narrative voice for their written task and whether this had the desired effect they had anticipated.

**Supporting students** – Students may need some guidance on a suitable text to select for transformation. It may be more suitable for some students to select a narrative so they are transforming just the narrative voice rather than the style of writing too.

Extension

Changing the narrative voice

Students should revisit the different types of narrative voice they have explored in this unit. They should consider the effect of the different forms of narrative voice, for example:

- **First person** – can be more personal, we may feel closer to the character, but the voice could be biased as we only hear one character’s views. Fictional first-person narration can be useful to voice opinions and views an author does not wish to voice directly.
- **Third person** – There can be more distance between the reader and characters, but it allows the writer to present information from different characters’ viewpoints. We are provided with an omniscient ‘all seeing’ perspective in many cases.

Students could complete an activity on transforming the narrative voice in a text. Ask students to select a short text of their choice, for example, an interview, part of a novel, a news article, and so on. Ask them to transform the text they have chosen by using a different narrative voice. For example, an interview could be transformed into a first-person narrative on the events, or a news article could be written using third-person omniscient narration.

Students could review their work or a partner’s piece of writing, commenting on the effect of changing the narrative viewpoint.

**Stretching students** – Ask students to justify why they have chosen the narrative voice for their written task and whether this had the desired effect they had anticipated.

**Supporting students** – Students may need some guidance on a suitable text to select for transformation. It may be more suitable for some students to select a narrative so they are transforming just the narrative voice rather than the style of writing too.

Proofreading and editing

Remind students that proofreading is an important skill to practise in order to improve on their English skills, because by identifying their own strengths and weaknesses this will help them to become more independent in their learning. The checklist on page 15 of the Student Book is a useful guide to help students to know what they should look for in their work.

Writing

Proofreading and editing

Remind students that proofreading is an important skill to practise in order to improve on their English skills, because by identifying their own strengths and weaknesses this will help them to become more independent in their learning. The checklist on page 15 of the Student Book is a useful guide to help students to know what they should look for in their work.

Workbook

The narrator’s voice

Page 8 of the Workbook focuses upon the narrator’s voice, and highlights that an omniscient, third-person narrator can present scenes from one character’s perspective. It would be useful for students to complete this prior to writing their story, ideally at some point during the planning stage so they have further experience of adapting narrative voice for effect.

1. a. Third-person narrator; Fenner’s point of view.
   
   b. Students may select a range of evidence to illustrate that the main focus, actions and viewpoint are that of the dragon despite the extract being in the third person. For example, ‘he could smell nothing except his own foul odour,’ ‘he was hungry and very thirsty’.

2. Students should produce a written piece which focuses the action and viewpoint from Fenner the dragon’s perspective. An example of the type of response a student may produce could be as follows: ‘I looked around to see if there was anything to eat in the cave. There wasn’t. I was going to have to venture outside, into the cold, wet winter.’

Changing the narrative voice

Students should revisit the different types of narrative voice they have explored in this unit. They should consider the effect of the different forms of narrative voice, for example:

- **First person** – can be more personal, we may feel closer to the character, but the voice could be biased as we only hear one character’s views. Fictional first-person narration can be useful to voice opinions and views an author does not wish to voice directly.
- **Third person** – There can be more distance between the reader and characters, but it allows the writer to present information from different characters’ viewpoints. We are provided with an omniscient ‘all seeing’ perspective in many cases.

Students could complete an activity on transforming the narrative voice in a text. Ask students to select a short text of their choice, for example, an interview, part of a novel, a news article, and so on. Ask them to transform the text they have chosen by using a different narrative voice. For example, an interview could be transformed into a first-person narrative on the events, or a news article could be written using third-person omniscient narration.

Students could review their work or a partner’s piece of writing, commenting on the effect of changing the narrative viewpoint.

**Stretching students** – Ask students to justify why they have chosen the narrative voice for their written task and whether this had the desired effect they had anticipated.

**Supporting students** – Students may need some guidance on a suitable text to select for transformation. It may be more suitable for some students to select a narrative so they are transforming just the narrative voice rather than the style of writing too.

Extension

Changing the narrative voice

Students should revisit the different types of narrative voice they have explored in this unit. They should consider the effect of the different forms of narrative voice, for example:

- **First person** – can be more personal, we may feel closer to the character, but the voice could be biased as we only hear one character’s views. Fictional first-person narration can be useful to voice opinions and views an author does not wish to voice directly.
- **Third person** – There can be more distance between the reader and characters, but it allows the writer to present information from different characters’ viewpoints. We are provided with an omniscient ‘all seeing’ perspective in many cases.

Students could complete an activity on transforming the narrative voice in a text. Ask students to select a short text of their choice, for example, an interview, part of a novel, a news article, and so on. Ask them to transform the text they have chosen by using a different narrative voice. For example, an interview could be transformed into a first-person narrative on the events, or a news article could be written using third-person omniscient narration.

Students could review their work or a partner’s piece of writing, commenting on the effect of changing the narrative viewpoint.

**Stretching students** – Ask students to justify why they have chosen the narrative voice for their written task and whether this had the desired effect they had anticipated.

**Supporting students** – Students may need some guidance on a suitable text to select for transformation. It may be more suitable for some students to select a narrative so they are transforming just the narrative voice rather than the style of writing too.
Alternative reality

Assessment

Spotlight on writing

Introduction
This assessment requires students to write a descriptive narrative and will enable them to demonstrate the writing skills they have revised and acquired. It should be completed independently to provide an opportunity for formative and, if appropriate, summative assessment.

Setting up the activity
Students will need support with decoding the question they are presented with and planning before they begin writing. Work through the ways of decoding the assessment question on pages 16 and 17 of the Student Book. Students will need to be confident in identifying the purpose, audience, type of language and format they are being asked to produce.
Remind students of the planning strategies they used to write their fantasy story. They could use one of these methods to help them plan for this task. Also introduce planning using the 'wh' plan on page 17 of the Student Book. Students can then independently plan their story. They may use the wh-plan or another method of planning they are more confident with. It may be useful to allow 10 minutes for planning and then advise students when they need to move on to writing the story, again reminding them of the time they have and advising them five minutes before the end to proofread their answers.

Success criteria
Success criteria you may wish to share with students:

- I can create a range of interesting and developed ideas and organise these into an effective plan.
- I can select an appropriate narrative voice and use dialogue to convey character to suggest voice and viewpoint.
- I can select appropriate, effective vocabulary in order to match the style and tone.
- I can use a wide variety of sentence structures to interest the reader, including embedded clauses and adverbial phrases.
- I can use a range of punctuation, including semi-colons.

Evaluating
Students may need an explanation of ‘technical accuracy’ in writing as being spelling, punctuation and grammar. After students have completed the evaluation activity in the Student Book, ask them to provide feedback on their findings. You may ask students to feedback on certain aspects, for example, ‘How it matches the question’ and so on. You can distribute the PCM on the CD to offer students further practice by using Story 3. Sample comments on the stories are below:

Story 1 – The school under the sea
This is a good story that matches the question very well; an ordinary day turns into something extraordinary. The writer has created a convincing setting and convincing characters; he/she shows us what is happening and how, but he/she has not proofread the story before handing it in (“Please sir, I think we’re um under water, sir.” I said. / “Don’t be ridiculous boy/the teacher’s name is spelled in three different ways). Unfortunately, there are many mistakes which have not been corrected.

Story 2 – The Cabin
The setting and the story are interesting. We are in a frightening future world where children are disappearing or being eaten by purple monsters (Our planet has been taken over by Purpons and Yellons). The writer shows us what is happening (running from creature, hiding in a cabin) and there is an unexpected ending, but the story does not match the question because the opening does not begin like an ordinary day for people on planet Earth, quite the opposite. This is the beginning of a good story, but not for this question.
Story 3 – Homework (can be set as an Extension task)

This is a simple story but it is very well written. There are a few punctuation and spelling mistakes, but there is also some very good use of English with similes (like tiny little eggs in a nest) and alliteration (slithered into small shapes). The reader can see what is happening and the characters are believable. The main character is weak at the beginning of the story and although she does not make the change herself, we can see that she understands why she is weak and will be changed by what happens. The ending suggests there is more to the story but also brings closure.

Reviewing skills

Ask students to use the example answer on the CD to identify skills they have revisited or acquired in this unit of work. They should identify the following:

- the narrative viewpoint (first person/third person/omniscient)
- whether the student has proofread his or her work (underline any errors)
- if they have used a range of sentence structures, for example, adverbial phrases or embedded clauses
- if they have used a semi-colon.

Once students have identified the areas that need to be improved, they should select one paragraph from this story and rewrite it making improvements, for example, correcting spelling, including a semi-colon if appropriate, and so on.

Alternative reality quiz

1. First person (I am).
2. It is – he and she are.
3. Vermin are: b) animals or insects that damage crops and carry disease.
4. A semi-colon is: a) a punctuation mark used in complex sentences.
5. A fronted adverbial is: c) an opening clause that carries details on where, when and how.
6. You are not likely to find an embedded clause in your bed or bedding because they are used in sentences.
7. Either can be correct, but students need to justify their opinion.