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# GCSE

# English Literature

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Hub schools network meeting

Activities booklet

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# Statement of importance

## GCSE English Literature

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

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# Interpreting the everyday

Many texts use references to objects and animals that are an everyday part of the UK and British culture, but what if a student misses the allusion? For instance, specific references to birds are often used to aid plot, theme or character description. Is a student's interpretation limited if they aren't aware of the bird referenced?

## Ornithological references

### Jane Eyre by Charlotte Brontë

#### Extract from Chapter XXXVII

'It is a bright, sunny morning, sir,' I said. 'The rain is over and gone, and there is a tender shining after it: you shall have a walk soon.'

I had wakened the glow: his features beamed.

'Oh, you are indeed there, my **skylark**! Come to me. You are not gone: not vanished? I heard one of your kind an hour ago, singing high over the wood: but its song had no music for me, any more than the rising sun had rays. All the melody on earth is concentrated in my Jane's tongue to my ear (I am glad it is not naturally a silent one): all the sunshine I can feel is in her presence.'

The water stood in my eyes to hear this avowal of his dependence; just as if a royal **eagle**, chained to a perch, should be forced to entreat a **sparrow** to become its purveyor. But I would not be lachrymose: I dashed off the salt drops, and busied myself with preparing breakfast.

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## Setting and perspective

### Great Expectations by Charles Dickens

#### Extract from Chapter III

[...] I saw the damp lying on the bare hedges and spare grass, like a coarser sort of spiders' webs; hanging itself from twig to twig and blade to blade. On every rail and gate, wet lay clammy, and the marsh mist was so thick, that the wooden finger on the post directing people to our village—a direction which they never accepted, for they never came there—was invisible to me until I was quite close under it. Then, as I looked up at it, while it dripped, it seemed to my oppressed conscience like a phantom devoting me to the Hulks.

The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run at me. This was very disagreeable to a guilty mind. The gates and dikes and banks came bursting at me through the mist, as if they cried as plainly as could be, "A boy with somebody else's pork pie! Stop him!" The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils [...]

All this time, I was getting on towards the river; but however fast I went, I couldn't warm my feet, to which the damp cold seemed riveted, as the iron was riveted to the leg of the man I was running to meet. I knew my way to the Battery, pretty straight, for I had been down there on a Sunday with Joe, and Joe, sitting on an old gun, had told me that when I was 'prentice to him, regularly bound, we would have such Larks there! However, in the confusion of the mist, I found myself at last too far to the right, and consequently had to try back along the river-side, on the bank of loose stones above the mud and the stakes that staked the tide out. Making my way along here with all despatch, I had just crossed a ditch which I knew to be very near the Battery, and had just scrambled up the mound beyond the ditch, when I saw the man sitting before me...

#### Extract from Chapter XXI

We entered this haven through a wicket-gate, and were disgorged by an introductory passage into a melancholy little square that looked to me like a flat burying-ground. I thought it had the most dismal trees in it, and the most dismal sparrows, and the most dismal cats, and the most dismal houses (in number half a dozen or so), that I had ever seen. I thought the windows of the sets of chambers into which those houses were divided were in every stage of dilapidated blind and curtain, crippled flower-pot, cracked glass, dusty decay, and miserable makeshift; while To Let, To Let, To Let, glared at me from empty rooms, as if no new wretches ever came there, and the vengeance of the soul of Barnard were being slowly appeased by the gradual suicide of the present occupants and their unholy interment under the gravel. A frowzy mourning of soot and smoke attired this forlorn creation of Barnard, and it had strewn ashes on its head, and was undergoing penance and humiliation as a mere dust-hole. Thus far my sense of sight; while dry rot and wet rot and all the silent rots that rot in neglected roof and cellar,—rot of rat and mouse and bug and coaching-stables near at hand besides—addressed themselves faintly to my sense of smell, and moaned, "Try Barnard's Mixture."

So imperfect was this realization of the first of my great expectations, that I looked in dismay at Mr. Wemmick. "Ah!" said he, mistaking me; "the retirement reminds you of the country. So it does me."



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# Activity one:

Discussion:

Teaching context: current and best practice.

**Notes:**



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# Activity two

## Example student responses from June 2017 series

### Example one

**Starting with this conversation, explore how Shakespeare presents aggressive male behaviour in Romeo and Juliet.**

**Write about:**

- **how Shakespeare presents aggressive male behaviour in this conversation**
- **how Shakespeare presents aggressive male behaviour in the play as a whole.**

In 'Romeo and Juliet', Shakespeare presents aggressive male behaviour as dangerous. This can be seen in the quotation 'My naked weapon is out', the use of the word 'naked', connotes that Sampson is ready to fight and that there's no protection around his weapon because he is going to use it. Structurally, Shakespeare uses simple sentences to show how easy it was for Sampson to have a 'naked' weapon and is ready to fight. This makes the reader feel worried because someone could get badly injured. In this way, Shakespeare presents aggressive male behaviours as dangerous through having a 'naked weapon'. Contextually, at the time the play was written divorce was almost impossible and you couldn't live with a man unless you were married.

In 'Romeo and Juliet' Shakespeare presents present's aggressive male behaviour as rude. This can be seen in the quotation 'I do bite my Thumb', the use of the verb 'bite' connotes that biting his thumb is rude because he is swearing at him by biting his thumb. Structurally, Shakespeare used simple sentences, to show how easy it is for people to bite their thumbs at other people. This makes the reader feel surprised because it is on an unusual thing to do. In this way, Shakespeare presents aggressive male behaviour as rude. Contextually, at the time the play was set, religion was more important than the Law.

In 'Romeo and Juliet', Shakespeare presents aggressive male behaviour as hating everything. This can clearly be seen elsewhere in the play when Tybalt says 'Talk of Peace? I Hate the world', the use of the verb 'hate', connotes that Tybalt doesn't dislike it he hates peace because it's nice and Tybalt loves the fight and is really aggressive. The use of the rhetorical question connotes that Tybalt doesn't know what they are talking about but let's everyone know that he hates peace anyway. This makes the reader feel sad because he has so much aggression that it almost scares the reader. In this way, Shakespeare presents aggressive male behaviour as hating everything got to do with peace. Contextually, at the time the play was set at weddings women used to sing their speech to the man, and in the play Juliet's soliloquy was her speech to Romeo.

In 'Romeo and Juliet', Shakespeare presents aggressive male behaviour as demanding. This can be elsewhere in the play when Lord Capulet exclaims 'starve, beg, die in the streets', the use of the tri-colon, connotes that Juliet not marrying Paris there will be a lot of bad things happening to her. Lord Capulet exclaims this to show how little he cares about his Daughter and he just wants an advantageous match between Juliet and Paris structurally, Shakespeare was compound sentences to show how complicated things will be if she doesn't marry Paris. This makes the reader feel worried for Juliet and scared of Lord Capulet because he is threatening to throw his own daughter out onto the streets. In this way Shakespeare presents aggressive male behaviour as demanding.

And he is demanding that she marries Paris if not her life will end. Contextually at the time the play was set, children didn't get the choose who they married, there was always an arranged marriage

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from the parents because they wanted to make an advantageous match.

In 'Romeo and Juliet' Shakespeare presents aggressive male behaviour as always ready to fight. This can clearly be seen elsewhere in the novella in the quotation 'I am for you', the use of the word 'for', connects that Tybalt is ready to fight and he is giving himself to the person he is giving to fight. Structurally, Shakespeare uses simple sentences to show how quickly it is for Tybalt to get ready to fight. This makes the reader feel scared for the person Tybalt is going to fight because Tybalt has lots of confidence and he is really aggressive. In this way, Shakespear presents aggressive male behaviour as always ready to fight. Contextually, at the time the play was set religion was more important than Law.

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## Example two

**‘Ralph wept for the end of innocence, the darkness of man’s heart...’.**

**What does Golding have to say about human nature in Lord of the Flies?**

**Write about:**

- **how the boys behave on the island**
- **how Golding uses the boys’ behaviour to explore ideas about human nature.**

In Lord of the Flies, Golding presents his ideas on human nature by showing that he believes everyone has evil inside of them, and so it is therefore impossible for evil not to exist. In the novel, Golding chooses middle/upper class school boys to be the characters. School boys would be the most nurtured characters which you can get, they are disciplined at home and would have a strict hierarchy in school. Golding purposely does this to show that we all have evil inside of us, even those who are the most nurtured.

On the island, the boys are very civilised in the beginning of the novel; Jack says “we’ve got to have rules and obey them” to which they used the conch to fulfil this wish. The conch keeps the boys in order because previously at home, they were used to rules. They obeyed their leader – Ralph – and followed his instructions until around chapter 5. By choosing a leader, they created a hierarchy for the island, which helped them keep life as normal as possible.

However, later in the play, Jack slowly turns against his old life, and resorts to human nature – which is him being evil. Near the killing of Simon, Jack’s “laugh turned into a bloodthirsty snarling”. This shows how at the beginning of the novel, when civilisation was intact, Jack was under control. However now, he has turned to animalistic behaviour, which is stemmed from human nature. Golding uses the animal imagery, “snarling”, to show how Jack is showing dominance, like a dog. This shows the reader that even innocent ‘choir boys’ will turn to instinctive behaviour as it is in our nature.

In the 1930’s was the takeover of the nazi party, who were guilty of the killing of millions of Jews and other ethnic minorities. Hitler was the leader, and Himmler was left in charge of the concentration camps. In the novel, Lord of the Flies, Jack and Roger slowly turn to be like Hitler and Himmler. Jack is the leader of his tribe, which was once the “choir boys” but throughout the novel became “my hunters”. Golding may have used the pronoun “my” to show that Jack is showing animalistic behaviours of dominance and possessiveness. The reader is shown that we soon turn into wild animals, when left in extreme conditions. Roger represents Himmler as he is practically the killer and torturer; he kills Piggy and is also partially guilty for Simon’s death.

Through the use of metaphors, Golding shows how the characters are slowly becoming different people. As the novel progresses, Jack and many of the hunters decide to wear face paint. Jack’s face was “blocked out with white and red paint”. This could be metaphorical for Jack turning into a new person – his old self is hidden behind the face paint as well as the other boys. Golding shows the reader that the nurtured, civilised boys are turning to savagery and are initially ‘blocking’ out their old life with paint.

Similarly, Golding uses Ralph’s hair as a symbol and a metaphor for savagery. Ralph’s “hair was creeping into his eyes again”. We know as readers that Ralph is the leader, and is one of the only

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characters who hasn't turned to savagery. Ralph's "creeping" hair shows that human nature is slowly trying to take over him, however he "flung back his hair" and remains civilised. Golding may have done this to show the reader that human nature is trying to take over everyone, but is only capable of taking the mentally weak people. Jack is described as hiding behind his mask – "the mask was a thing of its own which Jack hid behind". This again shows how Jack is metaphorically turning into a new person.

The reader can understand that Jack was mentally weak and so collapsed into savagery – human nature.

Roger is another 'weak' character. In the novel, he is throwing rocks at Henry but "misses deliberately" because of the "taboo of the old life". This shows how at the beginning of the novel, even the most evil boys at the end of the novel cannot hurt someone because of their upbringing. However, later in the play, human nature takes over Roger as he purposely pushes the boulder onto Piggy, which kills him. This shows how animal instincts kick in later in the novel, as most of the boys turn to savagery.

Lastly, after World War Two, the cold war began against America and the USSR. America believed in democracy, whilst the USSR lived by dictatorship. Their different political view caused tension for many years. Similarly in the novel, Jack lives by power and dominance, whilst Ralph prefers democracy. Ralph represents America, whilst Jack represents the USSR. This shows how Ralph lives by his upbringing, and does not follow human nature by descending into savagery. However, Jack follows human nature and thinks power and dictatorship is much more important.

## Mark scheme – A03

Level	AO3 Show understanding of the relationships between texts and the contexts in which they were written
Level 6 Convincing, critical analysis and exploration	Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task
Level 5 Thoughtful, developed consideration	Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task
Level 4 Clear understanding	Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task
Level 3 Explained, structured comments	Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task
Level 2 Supported, relevant comments	Some awareness of implicit ideas/contextual factors
Level 1 Simple, explicit comments	Simple comment on explicit ideas/contextual factors

# Activity three

██████████ by Chinua Achebe

In the greyness  
and drizzle of one ██████████  
██████████ by ██████████  
of ██████████ a ██████████  
perching high on  
bones of a dead tree  
██████████ close to his  
██████████  
██████████  
██████████  
██████████  
to hers. Yesterday they ██████████  
the eyes of a swollen  
██████████ in a ██████████  
██████████ and ate the  
things in its ██████████. ██████████ they chose  
their ██████████  
keeping the ██████████ in ██████████  
of cold  
██████████ eyes...

Strange  
indeed how ██████████  
██████████  
██████████  
██████████

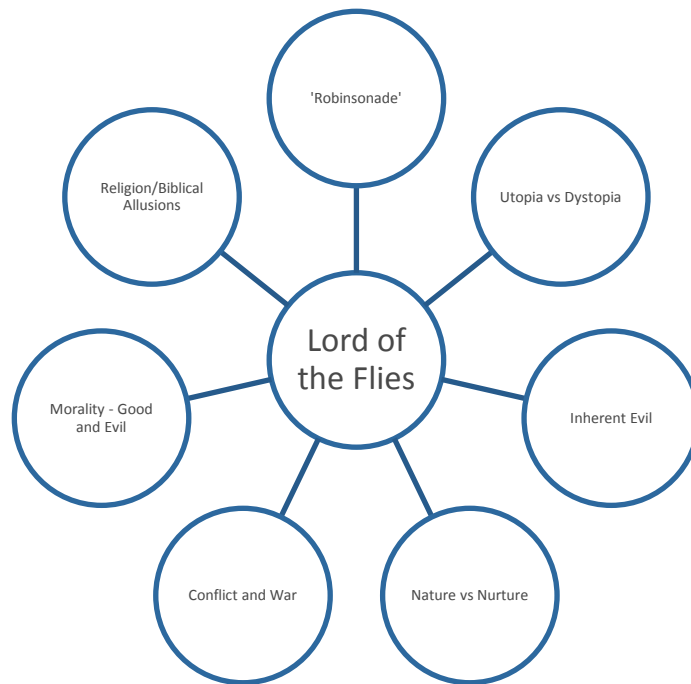
██████████!

.. ██████████ the ██████████ at ██████████  
██████████ going home for  
the day with ██████████  
██████████ clinging  
██████████ to his hairy  
nostrils will stop  
at the ██████████ sweet-shop  
and pick up a chocolate  
for his ██████████  
waiting at home for Daddy's  
return...

Praise ██████████  
██████████ if you will  
that grants even an ogre  
a tiny ██████████  
tenderness ██████████  
in ██████████ of a cruel  
heart or else ██████████  
for in the very germ  
of that ██████████ love is  
██████████ the ██████████  
of evil

# Activity four

Texts studied and their allusions



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## Texts studied and their allusions

**Notes:**



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# Case study

## *Lord of the flies*

### Introduction:

Allusions are a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. They do not describe in detail the person or thing to which they refer. They are just passing comments and **the writer expects the reader to possess enough knowledge to spot the allusions and grasp their importance in a text.** The majority of the texts available for study at KS4 are rich with allusions, and while a basic understanding of the text is usually possible without appreciating the allusions, a richer, deeper engagement can certainly be gained through recognising them.

With this in mind, we investigated the efficacy of altering the KS3 curriculum in order that affording students the opportunity to experience a wide and rich curriculum at KS3 – one which moves far away from the narrower experiences offered to students due to the KS2 SATs, and supports independent thinking and a curiosity and love of literature. The idea was that the scheme would expose the students to a rich variety of texts and encourage not only the skills in interpreting and analysing those texts, but also aid in development of a cultural knowledge that may not be provided from their social background. Thus students are being equipped with the ability to “activate prior knowledge” – something which the [Education Endowment Foundation](#) rank as a necessity in improving literacy and aiding understanding of texts – when accessing texts in later years.

Further reading with a similar philosophy can be found in the [EMC blogpost: noticing context: putting the text first](#)

## *Lord of the flies*

An excellent example of this is the text chosen for the first of our two case studies: William Golding's 1954 novel *Lord of the Flies*. Behind the story of a group of boys who find themselves stranded on a desert island lies a set of much wider contexts, only hinted at by allusion. The novel is a microcosm that is packed full of allusions to other novels, to politics, to world affairs, to social class, to religion and to philosophical questions about man's innate nature. This series of lessons is designed to teach and empower students to be able to recognise relevant allusions in advance of their reading of *Lord of the Flies*, to understand some wider meanings and contexts that lie behind these allusions and to acquire essential 'cultural capital' to enhance their appreciation of this seminal literary text

It should be noted that this is just a starting point for ideas of how one may teach cultural context and recognition of allusion, and the projects aren't comprehensive or exhaustive. Rather we hope they will spark consideration and discussion of how allusion might be approached and incorporated into the KS3 curriculum, enriching our students' cultural literacy.

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## Activities and implementation

Initially, we listed the key contextual ideas in *Lord of the Flies* that we would hope to introduce to the students through a range of fiction and non-fiction texts. These were:

- Robinsonade: Stranded on an Island
- O Brave New World: Utopia or Dystopia
- We're not savages: Is Man Inherently Evil?
- Nature vs Nurture
- Conflict and War
- Morality: Good and Evil
- Religion and Biblical Allusions.

The purpose of this research project was to explore whether approaching allusions at KS3 would be appropriate and trial how it could be done. There is so much potential contextual background to *Lord of the Flies*, so we quickly realised that there is a balance to be struck in a trial unit of work. To try to pack everything into the 6-8 planned research lessons would be overwhelming and confusing for students. In a real-life context where changes are being made to the curriculum, there would be much more scope and opportunity to teach students about a far wider range of contextual elements that lie behind the textual allusions. The main focus of these few lessons, therefore, became to broaden minds ahead of the key themes that will be encountered in the novel, but also to begin training students to be able to notice and understand some textual allusions.

In addition to this, we wanted to absolutely avoid covering things so quickly that the students only have a limited amount of knowledge which they are tempted to include in the 'bolt on' style that is completely against the AQA philosophy on teaching AO3. (Please see also chief examiner's reports and AQA Further Insights: Context in Literature).

Golding's novel was written at a particular time in history with some specific contexts, but he was also addressing universal themes for all time. We concluded that it is imperative that students be given the time and knowledge in order to understand and comment upon these ideas fully.

With this in mind, the teaching activities and work that follows is based on the first two ideas in the list: **Robinsonade** and **Utopia vs Dystopia**.

## Extracts from the lessons and student work

Firstly, the students were introduced to the idea of a group of children being stranded on an uninhabited desert island. They were encouraged to explore their initial impressions of this concept, and then to think more deeply about life on the island – how it would be organised; potential problems and possible solutions; and a comparison to life at home.

Imagine This:	What About Life on The Island?	Remembering Home
<p>20-30 children aged between 7 and 14 find themselves stranded on an uninhabited and beautiful desert island. There are no adults!</p> <p><b>First Impressions:</b></p> <ul style="list-style-type: none"><li>What would be the first things they would do?</li><li>What do they think they would enjoy about being on the island?</li><li>What positive experiences would there be?</li><li>What possible negative elements about being on the island can you think of?</li></ul>	<ul style="list-style-type: none"><li>How would the students <b>organise their life</b> on the island?</li><li>What would be the <b>practical problems</b> they would have to solve?</li><li>What <b>solutions</b> can they think of to solve these problems?</li><li>Would you need to have a <b>leader or leaders</b>?</li><li>How would you <b>decide on a leader</b>?</li><li>Would there be any <b>rules</b>? If so, <b>what rules</b> would you have?</li></ul>	<ul style="list-style-type: none"><li>How would being on the island be <b>better than life at home</b>?</li><li>How would being on the island be <b>worse than life at home</b>?</li><li>What would you <b>miss the most</b>?</li><li><b>Overall</b>, would life be better or worse on the island compared to life in the UK now? <b>Why?</b></li></ul>

The teacher then introduced an extract from *Coral Island* by R M Ballantyne, which the students read, discussed and responded to both verbally and in writing. This text was specifically chosen not only for its links to the idea of Robinsonade, but also for the allusions made to it at the beginning and the end of *Lord of the Flies*. It is hoped that students will be able to draw on past knowledge to recognise Golding's intentions in including such allusions.

### Coral Island by R M Ballantyne

#### Extract from chapter three

"But what has become of the wreck, Jack? I saw you clambering up the rocks there while I was watching Ralph. Did you say she had gone to pieces?"

"No, she has not gone to pieces; but she has gone to the bottom," replied Jack. "As I said before, she struck on the tail of the island and stove in her bow; but the next breaker swung her clear, and she floated away to leeward. The poor fellows in the boat made a hard struggle to reach her, but long before they came near her she filled and went down. It was after she had foundered that I saw them trying to pull to the island."

There was a long silence after Jack had ceased speaking, and I have no doubt that each was revolving in his mind our extraordinary position. For my part, I cannot say that my reflections were very agreeable. I knew that we were on an island, for Jack had said so; but whether it was inhabited or not, I did not know. If it should be inhabited, I felt certain, from all I had heard of South Sea Islanders, that we should be roasted alive and eaten. If it should turn out to be uninhabited, I fancied that we should be starved to death. "Oh," thought I, "if the ship had only struck on the rocks we might have done pretty well, for we could have obtained provisions from her, and tools to enable us to build a shelter; but now—alas! alas! we are lost!" These last words I uttered aloud in my distress.

"Lost, Ralph!" exclaimed Jack, while a smile overspread his hearty countenance. "Saved, you should have said. Your cogitations seem to have taken a wrong road, and led you to a wrong conclusion."

"Do you know what conclusion I have come to?" said Peterkin. "I have made up my mind that it's capital—first-rate—the best thing that ever happened to us, and the most splendid prospect that ever lay before three jolly young tars. We've got an island all to ourselves. We'll take possession in

the name of the king. We'll go and enter the service of its black inhabitants. Of course we'll rise, naturally, to the top of affairs: white men always do in savage countries. You shall be king, Jack; Ralph, prime minister; and I shall be—"

"The court-jester," interrupted Jack.

"No," retorted Peterkin; "I'll have no title at all. I shall merely accept a highly responsible situation under government; for you see, Jack, I'm fond of having an enormous salary and nothing to do."

"But suppose there are no natives?"

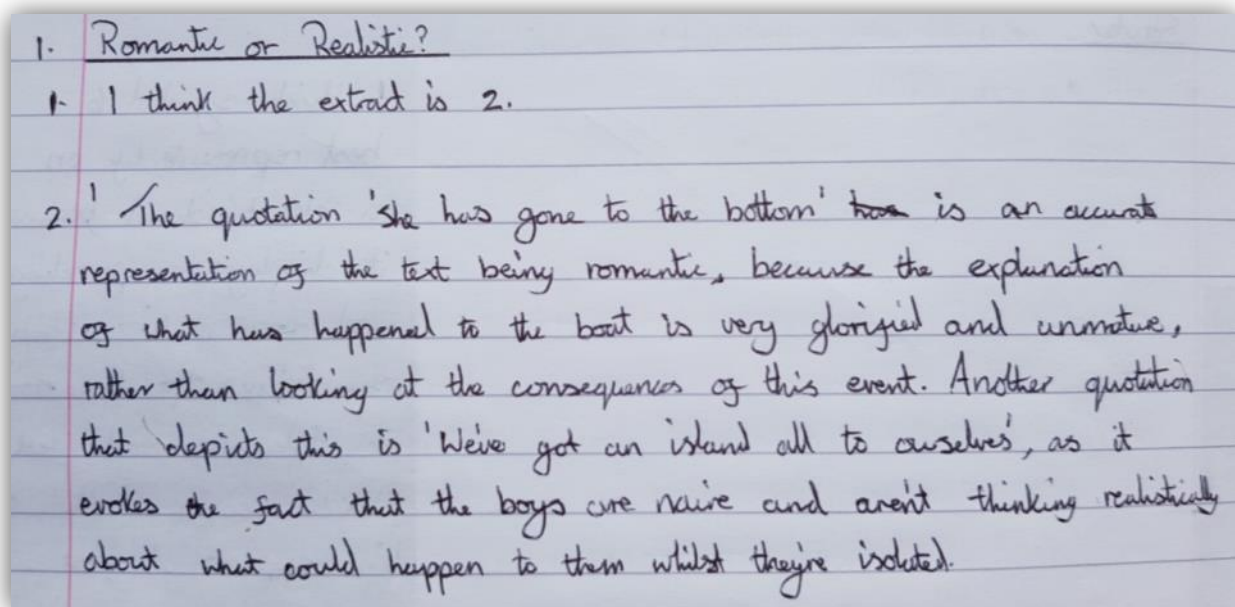
"Then we'll build a charming villa, and plant a lovely garden round it, stuck all full of the most splendiferous tropical flowers; and we'll farm the land, plant, sow, reap, eat, sleep, and be merry."

"But to be serious," said Jack, assuming a grave expression of countenance—which, I observed, always had the effect of checking Peterkin's disposition to make fun of everything—"we are really in rather an uncomfortable position. If this is a desert island, we shall have to live very much like the wild beasts; for we have not a tool of any kind—not even a knife."

"Yes, we have that," said Peterkin, fumbling in his trousers pocket, from which he drew forth a small penknife with only one blade, and that was broken.

"Well, that's better than nothing.—But come," said Jack, rising; "we are wasting our time in talking instead of doing.—You seem well enough to walk now, Ralph.—Let us see what we have got in our pockets; and then let us climb some hill and ascertain what sort of island we have been cast upon, for, whether good or bad, it seems likely to be our home for some time to come."

The students recognised this work as an unrealistic and romantic view of boys being stranded on a desert island:



The quotation "she has gone to the bottom" is an accurate representation of the text being romantic, because the explanation of what has happened to the boat is very glorified and [immature] rather than looking at the consequences of this event. Another quotation that depicts this is "we've got an island all to ourselves", as it evokes the fact that the boys are naïve and aren't thinking realistically about what could happen to them while they're isolated.

## Romantic or Realistic.

I rate this extract a four which means it is quite realistic but a little bit romantic ~~at well~~ at the same time. This is because the extract shows the reality of what being stranded on a desert island but also is slightly romantic as it is unrealistic of not being extremely worried after it happens. This is supported in the quote 'You shall be king, Jack; Ralph, prime minister' as it is accurate of the roleplay that children do as they are young and shows the possibilities they think of when presented with an adventure.

I rate this extract a four, which means it is quite realistic but a little bit romantic at the same time. This is because the extract shows the reality of what being stranded on a desert island [is like], but also is slightly romantic as it is unrealistic of not being extremely worried after it happens. This is supported in the quote "You shall be king, Jack; Ralph, Prime Minister" as it is accurate of the roleplay that children do [when] they are young and shows the possibilities they think of when

Students were then encouraged to plan and produce a piece of descriptive writing based on the given scenario, and the picture stimulus. The teacher provided a method for planning and a suggested structure, as well as a model piece of writing that the students were able to annotate and explore:

~~Reality suddenly hit me~~ The calling of the wind whistled through my hair as I slowly opened my eyes. Statuesque trees swayed all around us, birds teetering in the leafy branches, singing to one another. Our sudden arrival must have disgruntled them - ~~as~~ they looked flustered and weary. All around me lay carnage from the crash; Luggage thrown across the golden sand; blades torn

off from the propellers ~~of~~ lay motionless across large rocks, obstructing the picturesque landscape; and there lay us, our backs toward the blazing sun - hopelessly stranded on a majestic island.

Lost.

## The island: Descriptive writing (first draft)

The calling of the wind whistled through my hair as I slowly opened my eyes. Statuesque trees swayed all around us, birds teetering in the leafy branches, singing to one another. Our sudden arrival must have disgruntled them – they looked flustered and weary.

All around me lay carnage from the crash: luggage thrown across the golden sand; blades torn off from the propellers lay motionless across large rocks, obstructing the picturesque landscape; and there lay us – our backs toward the blazing sun – hopelessly stranded on a majestic island.

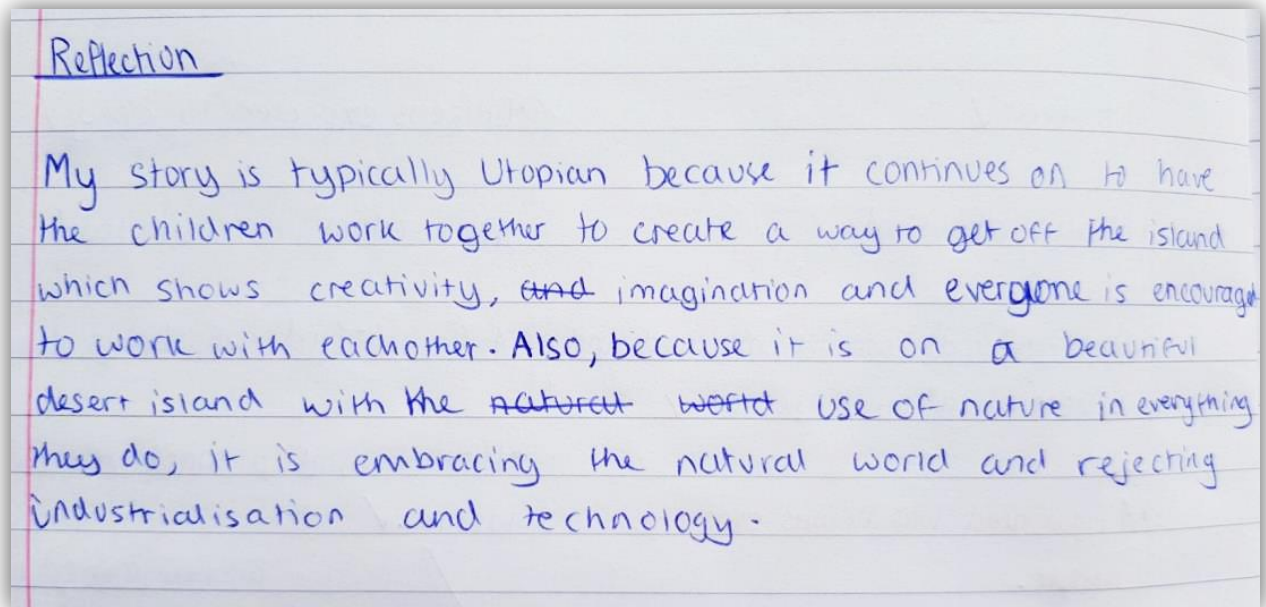
Lost.

Following this writing task, students were introduced to the terms utopian and dystopian, and considered the definition of each, as well as the features of a utopian or dystopian story. We saw this as essential knowledge, and hope that from now on, students will be able to recognise a dystopian text, and comment upon the features that reveal it as such. Discussion led to students making some extremely insightful observations on the features of utopian and dystopian texts:

Mini Plenary  
 A Utopian story is an environment (which is usually fictional) in which everything is positive and nothing terrible ever happens there. The word can also be linked with euphemism and is usually illustrated as this.  
 A Dystopian story is the opposite of a Utopian story, as it is set in an <sup>imposed</sup> world or country where everything is controlling and not enjoyable, or sometimes even a place of suffering.

Features of a Utopian story	Features of a dystopian story
<ul style="list-style-type: none"> <li>• Power is seen as corrupt ✓</li> <li>• Encouraged to think independently ✓</li> <li>• Freedom of thought encouraged ✓</li> <li>• Everyone works together as one collective society ✓</li> <li>• No fear ✓</li> <li>• Creativity welcomed ✓</li> <li>• Money abolished ✓</li> <li>• A figurehead who brings everyone together. ✓</li> <li>• The natural world embraced and industrialisation rejected. ✓</li> </ul>	<ul style="list-style-type: none"> <li>• Uses propaganda to control citizens ✓</li> <li>• Individuality and creativity banned ✓</li> <li>• Feeling of fear ✓</li> <li>• Leader is worshipped and has total control. ✓</li> <li>• Constant surveillance of its citizens ✓</li> <li>• Citizens expected to obey. ✓</li> <li>• All freedom is restricted ✓</li> <li>• Hides behind a mask of a perfect world ✓</li> </ul>

This then led to the students being able to reflect on their own piece of writing and recognise whether their scenario was more utopian or dystopian in nature:



My story is typically utopian because it continues on to have the children work together to create a way to get off the island which shows creativity, imagination, and everyone working with each other. Also, because it is on a beautiful desert island with the use of nature in everything they do, it is embracing the natural world and rejecting industrialisation and technology.

The teacher observed here how much the students had enjoyed reflecting on their own work, and finding features that they had unconsciously included: they seemed to take great pride in having incorporated features that a 'proper writer' might use.



# Key terms in practice: Orwell's 1984

Students were then given the opportunity to look at several extracts from typically dystopian novels. They did this as a class, in small groups and independently. The teacher also took advantage of the clear use of structure by George Orwell in Nineteen Eighty-Four, and used this extract to revisit prior learning about how a writer uses structure to create meaning (Language Paper 1 Question 3).

## The three key moments...

### 1. The opening

The writer opens with a description of the weather. This is focused on to possibly foreshadow a later event linked with the peculiar weather, making the reader curious as to what the event will be, and whether or not it is something good or bad - feel concerned as they later find out that the citizens are being watched.

*\* being bright but cold*

Protagonist tries to hide his face as he enters the apartment

What the writer is focusing on?  
Why are the writer focuses on this?  
How does it effect the reader?

*more cautious in daylight.*

*Stalking him*  
*This foreshadows later in the text that when it is discovered that Big Brother (Party) is watching*

*Telescreen  
helicopter  
Posters*

*Winston*

*In opening his inside doesn't matter where he is always being watched!  
in a hit to remain alive*

### 2. A change/shift ...

*Wester (dull) (overcast)*  
*Wind*  
*Even the wind is like a spy following and waiting on as Winston enters his apartment*

### 3. Ending

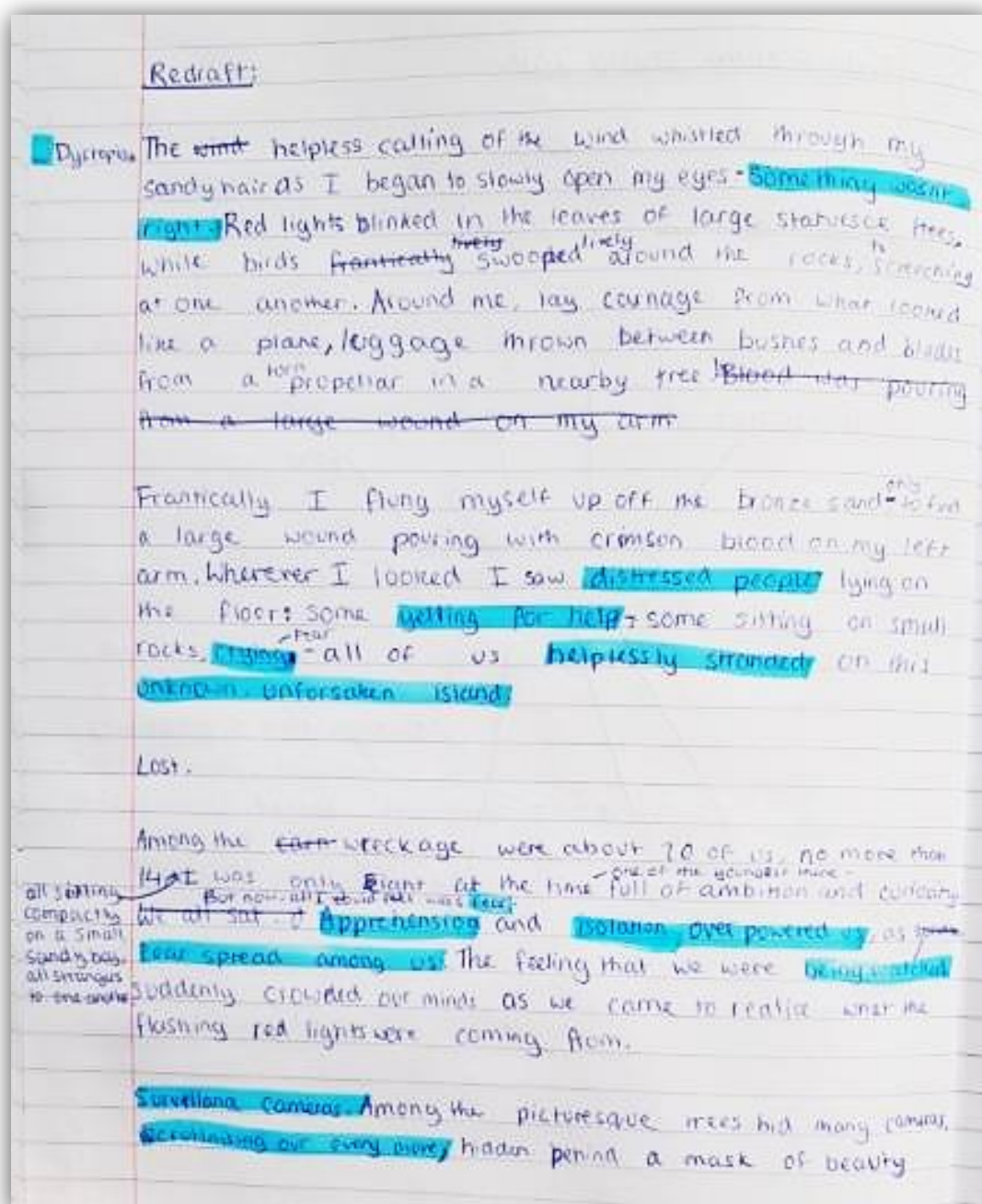
Everyone the writer ends with by mirroring the beginning in the way that

*Ends with focus on thought Police watching out listening to every move of their citizens*

*The writer wants the reader to end with a thought or realization that the citizens of this city had to censor their behavior and become like robots to survive*

*Links/mirrors the opening as they're still being watched and having to hide and act abnormally and city had to censor their behavior and become like robots to survive*

Finally, in light of everything they had seen, discussed and read, students revisited and redrafted their original piece of writing, adding elements of dystopian fiction in order to change the tone from a Coral Island style piece of writing into something more resembling – albeit unconsciously – Lord of the Flies. Students annotated their work, identifying the changes that had been made, and highlighting elements of dystopian fiction:



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The helpless calling of the wind whistled through my sandy hair as I began to slowly open my eyes. Something wasn't right. Red lights blinked in the leaves of the nearby statuesque trees while birds swooped animatedly around the rocks, screaming and screeching at one another. Around me lay the carnage of what looked like a plane: luggage strewn between bushes and blades from a torn propeller in a nearby tree.

Frantically, I flung myself up off the bronze sand, only to find a large wound pouring with crimson blood on my left arm. Wherever I looked I saw distressed people lying on the floor: some yelling desperately for help, some sitting helplessly on small rocks, crying silently. All of us united by one thing: we were stranded on this unknown, unforsaken island.

Lost.

Among the wreckage were about twenty of us, no more than 14 years old. I was only 8 at the time – one of the youngest there – full of ambition and curiosity. But now all I could feel was fear. Apprehension and isolation overpowered us like a living creature as the fear spread.... The feeling that we were being watched suddenly crowded our minds as, one by one, we began to realise what the flashing red lights were coming from.

Surveillance cameras. Among the picturesque trees hid many cameras, scrutinising our every move, hidden behind a cruel mask of beauty.

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## Conclusions – How the project was received

### Teacher who delivered materials

The teacher who delivered the planned materials took great care to ensure that they were tailored specifically to her class. This, I feel, is a vital element in the success of the project, and helps to ensure quality teaching, and a positive reception by students. She reported that the students were eager to produce their own piece of writing after seeing the extract from Coral Island, and that the classroom was alive with ideas and scenarios of how the children might have arrived on the island...and challenges they might face.

The teacher felt that this diagnostic piece of writing was incredibly important – not just as a basis for students to see the difference that a change in tone can offer, but for firing up imagination and, therefore, engagement in the whole unit of work.

The teacher was particularly pleased with the inclusion of extracts from a wide range of texts, and the opportunity to move between the English Language and English Literature skills rather than be tied to one skill. Similarly the texts being used as a stimulus for writing meant that writing skills were being honed as well as reading.

### Colleagues in general

Everyone I have spoken to about this research project has responded extremely positively to the idea, in fact the only negative from the majority of colleagues was that they hadn't thought of it before.

The only negative came from people who were concerned that this would lead to an immediate and vast overhaul of the whole KS3 curriculum – something which terrifies the average time-poor English teacher. Upon discussion, however, it was realised that this is something that could be introduced slowly and gradually, being weaved into existing schemes of learning and long term plans, and utilising resources that teachers already use. It was generally agreed that the benefit of students accessing prior learning to recognise allusions that may otherwise been missed, or in recognising contextual information, far outweighed any work necessary in altering the existing KS3 curriculum.

### Students

The students reported in feedback that they had enjoyed seeing a range of extracts, and that some were keen to read more of the texts they had been introduced to. Similarly, some liked the fact that some of the texts were familiar though being made into films, giving them a sense of familiarity and ownership over these texts.

The inclusion of the extract from Coral Island opened up a really interesting debate about how the children in the text perceived any islanders to be “savages”. The vast majority of students in the class (and school) of predominantly White British students were largely unaware of British Colonialism, so this opened up an opportunity to discuss this.

Students seemed to engage particularly well with the idea of dystopian fiction, and one student reported that she had watched the beginning of the film version of Divergent and could pick up numerous clues that it was dystopian from the first 30 seconds of film.

### Concluding remarks

How does one measure success in a project like this? The students learnt new terms and were able to recognise the features of these in their own and existing texts; they demonstrated an ability to change the tone of their own writing to include features of dystopian fiction; they used extracts to practise their skills in analysing language and structure; they engaged with the extract from Coral Island and will recognise the allusion in Lord of the Flies... These factors alone would mark the

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project as a success, but when added to the high level of enthusiasm and engagement that the students demonstrated towards the project, as well as the worth that the teacher placed on the students gaining insight into otherwise unfamiliar contextual issues, this is certainly an idea that we will be exploring further.

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# Coral Island by R M Ballantyne

## Extract from chapter three

“But what has become of the wreck, Jack? I saw you clambering up the rocks there while I was watching Ralph. Did you say she had gone to pieces?”

“No, she has not gone to pieces, but she has gone to the bottom,” replied Jack. “As I said before, she struck on the tail of the island and stove in her bow, but the next breaker swung her clear, and she floated away to leeward. The poor fellows in the boat made a hard struggle to reach her, but long before they came near her she filled and went down. It was after she foundered that I saw them trying to pull to the island.”

There was a long silence after Jack ceased speaking, and I have no doubt that each was revolving in his mind our extraordinary position. For my part I cannot say that my reflections were very agreeable. I knew that we were on an island, for Jack had said so, but whether it was inhabited or not I did not know. If it should be inhabited, I felt certain, from all I had heard of South Sea Islanders, that we should be roasted alive and eaten. If it should turn out to be uninhabited, I fancied that we should be starved to death. “Oh!” thought I, “if the ship had only stuck on the rocks we might have done pretty well, for we could have obtained provisions from her, and tools to enable us to build a shelter, but now—alas! alas! we are lost!” These last words I uttered aloud in my distress.

“Lost! Ralph?” exclaimed Jack, while a smile overspread his hearty countenance. “Saved, you should have said. Your cogitations seem to have taken a wrong road, and led you to a wrong conclusion.”

“Do you know what conclusion I have come to?” said Peterkin. “I have made up my mind that it’s capital,—first rate,—the best thing that ever happened to us, and the most splendid prospect that ever lay before three jolly young tars. We’ve got an island all to ourselves. We’ll take possession in the name of the king; we’ll go and enter the service of its black inhabitants. Of course we’ll rise, naturally, to the top of affairs. White men always do in savage countries. You shall be king, Jack; Ralph, prime minister, and I shall be—”

“The court jester,” interrupted Jack.

“No,” retorted Peterkin, “I’ll have no title at all. I shall merely accept a highly responsible situation under government, for you see, Jack, I’m fond of having an enormous salary and nothing to do.”

“But suppose there are no natives?”

“Then we’ll build a charming villa, and plant a lovely garden round it, stuck all full of the most splendiferous tropical flowers, and we’ll farm the land, plant, sow, reap, eat, sleep, and be merry.”

“But to be serious,” said Jack, assuming a grave expression of countenance, which I observed always had the effect of checking Peterkin’s disposition to make fun of everything, “we are really in rather an uncomfortable position. If this is a desert island, we shall have to live very much like the wild beasts, for we have not a tool of any kind, not even a knife.”

“Yes, we have *that*,” said Peterkin, fumbling in his trousers pocket, from which he drew forth a small penknife with only one blade, and that was broken.

“Well, that’s better than nothing; but come,” said Jack, rising, “we are wasting our time in *talking* instead of *doing*. You seem well enough to walk now, Ralph, let us see what we have got in our pockets, and then let us climb some hill and ascertain what sort of island we have been cast upon, for, whether good or bad, it seems likely to be our home for some time to come.”

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# Really wide reading list

The English & Media Centre

## Really wide reading: *Dr Jekyll and Mr Hyde*

Helpful reading might include elements of: the Gothic, mystery/thriller, questions of identity, unreliable narrators, stories told through documents, the pressures of society/peers, fears about science going 'too far'.

### **Jekyll's Mirror**

**By William Hussey**

Supernatural YA horror story Jekyll's Mirror takes Robert Louis Stevenson's novel as its theme and brings personality distortion into a 21st-century setting - by way of modern social media.

### **Set in Stone**

**By Linda Newbery**

In 1898 a young artist arrives to tutor the daughters of a wealthy hermit at Fourwinds, a house at the cutting edge of Arts and Crafts elegance. The contrast between the light and beauty evoked by the setting and the unsavoury family secrets within its walls is just one of the pleasures of this novel.

### **The Moth Diaries**

**By Rachel Klein**

Life at a girls' prep school on the East Coast of the US in the 1960s is claustrophobically intense, even before our heroine decides that her best friend is the prey of a vampire. The narrator's troubled relationships with her peers and herself emerge through her unreliable diary.

### **Sorcery & Cecelia: or The Enchanted Chocolate Pot**

**By Patricia C. Wrede and Caroline Stevermer**

Sorcery and Cecelia started out as a letter game between two writers. Set in an Austen-like 1817 England in which magic is real, the novel has two strong heroines, and a great deal of humor.

### **ttyl**

**By Lauren Myracle**

An epistolary novel told entirely through transcripts of IM messages between three high-school girls.

### **Demon Road**

**By Derek Landy**

'Amber examined her hand, tried to remember what her claws had looked like. She was a beast, too, of course. A monster. Not a monster like her parents, though.' This is 16-year-old Amber Lamont, a typical insecure teenager in many ways, except for the terrible truth about her real nature.

### **The Absolutely True Diary of a Part-Time Indian**

**By Sherman Alexie**

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Determined to take his future into his own hands, Junior leaves his troubled school on the Spokane Indian Reservation to attend an all-white farm town high school where the only other Indian is the school mascot. Explores identity and peer pressure in diary form. (Older KS3 or KS4)

#### **Human.4**

**By Mike A. Lancaster**

After volunteering to be hypnotized at the annual community talent show, Kyle experiences the world very differently from before. Narrated on a set of found cassette tapes at an unspecified point in the future, Human.4 explores ideas about technology 'gone too far'.

#### **The Big Lie**

**By Julie Mayhew**

Questions of morality, societal norms and identity set in a 2014 Britain that is under Nazi Rule.

#### **The Lie Tree**

**By Francis Hardinge**

Although this is a mildly alternative Victorian England, nevertheless it has as a backdrop the new fangled ideas about evolution and feminism. It's also in the gothic genre.

#### **Flowers for Algernon**

**By Daniel Keyes**

When brain surgery makes a mouse into a genius, dull-witted Charlie Gordon wonders if it might also work for him. It does ... but then the mouse begins to regress.

#### **The Giver**

**By Lois Lowry**

A futuristic society in which each citizen is assigned a role in keeping society painstakingly controlled. When Jonas is named the Giver — the keeper of the community's secrets and past — he must decide what to do with his power. Deals with question of morality, responsibility, emotions suppressed by society.

#### **The Immortal Rules**

**By Julie Kagawa**

Allison Sekemoto has been scavenging for food in a city ruled by vampires, until, finally, she herself becomes one. 'You will always be a monster, there is no turning back from it. But what type of monster you become is entirely up to you.'

#### **The Art of Being Normal**

**By Lisa Williamson**

A powerful tale of a transgender teenager's struggle with identity.

#### **Under My Skin**

**By James Dawson**

Shy 17-year-old, Sally Feather, gets a secret tattoo of US pin-up girl Molly Sue. Molly Sue, it turns out, has a life of her own, and begins trying to make Sally into a bolder, sexier, more assertive and more dangerous person. The book's ending reminds us that we all have a bit of darkness inside us —and that this isn't always a bad thing.

#### **The Fire Sermon**

**By Francesca Haig**



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Perfect twins, so rare they are almost a myth, but only one is a blessing; only one is an Alpha. Sooner or later the Omega will slip up. It will eventually show its true self. The polluted cannot help themselves.

## Really wide reading: *A Christmas Carol*

Helpful reading might include elements of morality, ghost stories, seeing the future or the past.

### **Roald Dahl's Book of Ghost Stories**

Favorite tales by such masterful storytellers as E. F. Benson, J. Sheridan Le Fanu, Rosemary Timperley, and Edith Wharton.

### **Three Dickens Ghost Stories**

E-book available free on Project Gutenberg: [gutenberg.org](http://gutenberg.org)

### **Tighter**

#### **By Adele Griffin**

Based on Henry James's *The Turn of the Screw* – tells the story of Jamie Atkinson's summer on an estate in a small Rhode Island beach town, where she begins to fear that the estate may be haunted.

### **A Monster Calls**

#### **By Patrick Ness**

A boy is haunted each night by a storytelling monster in the midst of his mother's battle with terminal cancer. 'You do not write your life with words... You write it with actions. What you think is not important. It is only important what you do.'

### **If I Stay**

#### **By Gayle Forman**

Moves backwards and forwards in time through the life of Mia, a teenager involved in an accident with a tough choice to make. 'I realize now that dying is easy. Living is hard.'

### **A Wrinkle in Time**

#### **By Madeleine L'Engle**

Classic YA science fiction with a time travel plot. 'Life, with its rules, its obligations, and its freedoms, is like a sonnet: You're given the form, but you have to write the sonnet yourself.'

### **Ruined**

#### **By Paula Morris**

A gripping YA supernatural/ghost novel set in New Orleans. Great for fans of *Twilight*.

### **Impulse**

#### **By Ellen Hopkins**

Three patients arrive at a psychiatric hospital after attempting suicide, and together they figure out what they will do with their second chance at life.

### **Jessica's Ghost**

#### **By Andrew Norris**

Friendship is at the heart of *Jessica's Ghost*, although the friend to Francis Meredith, himself a loner, happens to be a ghost called Jessica Fry.

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### **The Boy Who Drew the Future**

**By Rhian Ivory**

Two boys are linked by parallel stories in this atmospheric thriller. One is a modern teenager while the other is a boy accused of witchcraft in the 1860s. Both have the same ability, to draw the future. Is it a gift or a curse?

## Really wide reading: fiction set in the 19th-century

### **The Door That Led to Where**

**By Sally Gardner**

A complex and gripping historical mystery thriller, which has a lot to say about the values of London then (1830) and now. 19th-century Clerkenwell and Holborn brought to life, in the spirit of Charles Dickens, whom protagonist AJ loves

### **The Ruby in the Smoke**

**By Philip Pullman**

When her dear father is drowned in suspicious circumstances in the South China Sea, Sally is left to fend for herself, orphaned and alone in Victorian London. First in a series.

### **The House of Silk**

**By Antony Horowitz**

Cracking Sherlock Holmes mystery, Horowitz writes with a great eye for the detail of Victorian London. There is a sequel.

### **The Case of the Missing Marquess: An Enola Holmes Mystery**

**By Nancy Springer**

When Enola Holmes, sister to the detective Sherlock Holmes, discovers her mother has disappeared, she quickly embarks on a journey to London in search of her. But nothing can prepare her for what awaits. First in a series.

### **Stalking Jack the Ripper**

**By Kerri Maniscalco**

Presented by James Patterson's new children's imprint, this deliciously creepy horror novel has a storyline inspired by the Ripper murders and an unexpected, blood-chilling conclusion...

### **Alistair Grim's Emporium**

**By Gregory Funario**

A mysterious stranger changes everything for child chimney sweep, Grubb. Another 'slightly alternative' Victorian London.

### **The Eleventh Orphan**

**By Joan Lingard**

Mr and Mrs Bigsby of the Pig and Whistle, Stoke Newington already look after ten children. When Constable O'Dowd brings her an eleventh orphan he found on the streets, Ma Bigsby is reluctant to take her. But there's something about Elfie, it's the first day of a new century and Ma loves a mystery... First in a series.

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## Really wide reading: 19th-century novels for KS3

Able pupils might manage any of these in full. Others may prefer to tackle an abridged version, or listen to an audio version. Many are also available in graphic novel or simplified versions for EAL pupils, reluctant or less able readers.

### **Jane Eyre**

#### **By Charlotte Brontë**

A good first classic with plenty of gothic tropes. Introduces Victorian ideas, particularly around morality, the class system and the place of women.

### **The Turn of the Screw**

#### **By Henry James**

A difficult read, but driven by the ghostly plot, and short.

### **Wuthering Heights**

**By Emily Bronte** Classic gothic read.

### **Oliver Twist or Great Expectations Short stories such as The Signal Man**

#### **By Charles Dickens**

Pupil may be familiar with t.v. or film versions. Dickens wrote some great spooky stories which are good to read aloud.

### **Sherlock Holmes short stories**

#### **By Arthur Conan Doyle**

Short stories are a great way in and the television series with Benedict Cumberbatch hasn't done Holmes' reputation any harm.

### **Treasure Island**

#### **By Robert Louis Stevenson**

A great novel to read aloud and give year 7 their first taste of Robert Louis Stevenson.

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# Discovering Literature

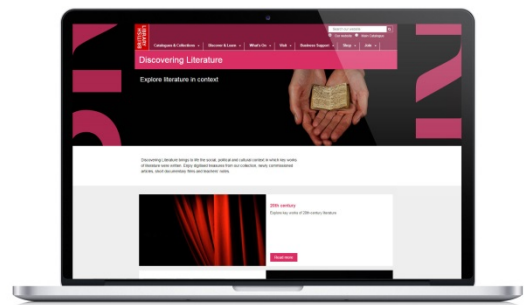
from the British Library

The British Library's free *Discovering Literature* website is full of rich resources for teaching texts in context.

Visit [bl.uk/discovering-literature](https://bl.uk/discovering-literature) and add the link to your school portal.

Aimed at GCSE and A-level teachers and students, the site uses digitised treasures from the British Library's collections to bring over a thousand years of literature to life.

You can see original manuscripts of works such as William Blake's 'London' or find vivid primary sources to help you explore contexts. There are short, illustrated articles and videos on themes from the Gothic to gender in Shakespeare. Or there are teaching resources with practical ideas on using the site in your classroom.



## Highlights

### ***Jane Eyre***

A whole hub of resources on Charlotte Brontë's *Jane Eyre*

[bl.uk/works/jane-eyre](https://bl.uk/works/jane-eyre)

An article exploring ideas of fairytale and realism in *Jane Eyre*

[bl.uk/romantics-and-victorians/articles/jane-eyre-fairytale-and-realism](https://bl.uk/romantics-and-victorians/articles/jane-eyre-fairytale-and-realism)

### **Context**

A video on the Brontës' life in Haworth

[bl.uk/romantics-and-victorians/videos/brontes-life-in-haworth](https://bl.uk/romantics-and-victorians/videos/brontes-life-in-haworth)

Jane Eyre and the 19th-century woman

[bl.uk/romantics-and-victorians/articles/jane-eyre-and-the-19th-century-woman](https://bl.uk/romantics-and-victorians/articles/jane-eyre-and-the-19th-century-woman)

The Governess

[bl.uk/romantics-and-victorians/videos/the-governess](https://bl.uk/romantics-and-victorians/videos/the-governess)

Orphans in fiction

[bl.uk/romantics-and-victorians/articles/orphans-in-fiction](https://bl.uk/romantics-and-victorians/articles/orphans-in-fiction)

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## ***Strange Case of Dr Jekyll and Mr Hyde***

A whole hub of resources on Robert Louis Stevenson's novel

[bl.uk/works/the-strange-case-of-dr-jekyll-and-mr-hyde](http://bl.uk/works/the-strange-case-of-dr-jekyll-and-mr-hyde)

A great article on the theme of duality

[bl.uk/romantics-and-victorians/articles/duality-in-robert-louis-stevensons-strange-case-of-dr-jekyll-and-mr-hyde](http://bl.uk/romantics-and-victorians/articles/duality-in-robert-louis-stevensons-strange-case-of-dr-jekyll-and-mr-hyde)

### **Context**

A video introducing Gothic motifs

[bl.uk/romantics-and-victorians/articles/gothic-motifs](http://bl.uk/romantics-and-victorians/articles/gothic-motifs)

An article on the theory of evolution

[bl.uk/romantics-and-victorians/articles/darwin-and-the-theory-of-evolution](http://bl.uk/romantics-and-victorians/articles/darwin-and-the-theory-of-evolution)

An article exploring links with the Jack the Ripper murders

[bl.uk/romantics-and-victorians/articles/jack-the-ripper](http://bl.uk/romantics-and-victorians/articles/jack-the-ripper)

## **Sir Arthur Conan Doyle**

[An introduction to Sir Arthur Conan Doyle](http://bl.uk/romantics-and-victorians/articles/an-introduction-to-sir-arthur-conan-doyle)

[bl.uk/romantics-and-victorians/articles/an-introduction-to-sir-arthur-conan-doyle](http://bl.uk/romantics-and-victorians/articles/an-introduction-to-sir-arthur-conan-doyle)

An article on Sherlock Holmes: the world's most famous literary detective

[bl.uk/romantics-and-victorians/articles/arthur-conan-doyle-the-creator-of-sherlock-holmes-the-worlds-most-famous-literary-detective](http://bl.uk/romantics-and-victorians/articles/arthur-conan-doyle-the-creator-of-sherlock-holmes-the-worlds-most-famous-literary-detective)

### **Context**

The creation of the police force and the rise of detective fiction

<https://www.bl.uk/romantics-and-victorians/articles/the-creation-of-the-police-and-the-rise-of-detective-fiction>

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# Context of your classroom

Who are you teaching?

Think about one of your Key Stage 3 classes and note the specific attributes of that class.

Gender	Ethnicity	Academic attainment

SEND	First languages	Socio-economics

Immigration status	Residential areas	Interests/hobbies

Identity	Class size	Other

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## Context of your classroom – who are you teaching?

- Which allusions might your current Key Stage 3 students find challenging when they begin reading their GCSE texts at Key Stage 4?
- How can you help your students to develop the knowledge and experience that will aid their interpretation of the GCSE texts when they read them during Key Stage 4?

<b>Paper 1</b>	
<b>Section A - Shakespeare</b>	<b>Section B – 19th Century Novel</b>

<b>Paper 2</b>	
<b>Section A – Modern text</b>	<b>Section B - Poetry</b>

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# Space for shared planning



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# Appendix

## Activity three - Vultures by Chinua Achebe

In the greyness  
and drizzle of one despondent  
dawn unstirred by harbingers  
of sunbreak a vulture  
perching high on  
bones of a dead tree  
nestled close to his  
mate his smooth  
bashed-in head, a pebble  
on a stem rooted in  
a dump of gross  
feathers, inclined affectionately  
to hers. Yesterday they picked  
the eyes of a swollen  
corpse in a water-logged  
trench and ate the  
things in its bowel. Full gorged they chose  
their roost  
keeping the hollowed remnant in easy range  
of cold  
telescopic eyes...

Strange  
indeed how love in other  
ways so particular  
will pick a corner  
in that charnel-house  
tidy it and coil up there, perhaps

even fall asleep - her face  
turned to the wall!

...Thus the Commandant at Belsen  
Camp going home for  
the day with fumes of  
human roast clinging  
rebelliously to his hairy

nostrils will stop  
at the wayside sweet-shop  
and pick up a chocolate  
for his tender offspring  
waiting at home for Daddy's  
return...

Praise bounteous  
providence if you will  
that grants even an ogre  
a tiny glow-worm  
tenderness encapsulated  
in icy caverns of a cruel  
heart or else despair  
for in the very germ  
of that kindred love is  
lodged the perpetuity  
of evil

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