

EDB Language Arts Electives

**Learning English through
Short Stories**

HANDOUT BOOKLET

This handbook provides all the materials used in the training workshops as well as many suggestions and additional resources to use with your students.

Contents

Introduction to the Module

Relationship of Compulsory and Elective Parts	Page 3
Aims, Objectives, Content and Assessing of the Short Story Module	Page 6

Practical demonstrations

Openings	Page 13
Collaborative story building	Page 18

Teaching / Learning activities Page 22

1 Characterisation	Page 23
2 Helping students to read, understand and enjoy short stories	Page 32
3 The Element of Setting	Page 41
4 The Element of Dialogue	Page 50
5 Storytelling	Page 57
6 Stories with a Twist : Fractured Fairy Tales	Page 64

Noticing activities Page 72

Resources for teaching short stories Page 75

Part 1: Relationship of Compulsory and Elective Parts Aims, Objectives, Content and Assessing of the Short Story Module

By the end of Part 1, you will have:

- Explored the relationship between the Compulsory and Elective parts of the New Senior Secondary English Language Curriculum
- Discussed the Short Story Module
- Had practical experience of working in groups in various activities detailed below

ACTIVITY 1: The Proposed Changes to the NSS English Language Curriculum.

In your groups turn over the ten strips one by one and discuss the statements about the **proposed changes** to the **New Senior Secondary English Language Curriculum** and decide which ones are true.

ACTIVITY 2: Aims, Objectives, Content and Assessing the Short Story Module

You will complete different tasks with other Workshop Participants to help you gather and process information about each aspect of the Short Story Module.

The Proposed Changes to the NSS English Language Curriculum

<i>Read the following statements and decide if they are true or false</i>	True	False
1. The Proposed New Senior Secondary English Language Curriculum consists of two parts; the Compulsory Part and the Elective Part		
2. Equal lesson time should be allocated to the two parts		
3. Both the Compulsory and the Elective Parts include the learning of English Language in the Interpersonal, Knowledge and Experience strands.		
4. The Compulsory Part focuses on language input (a) language forms and function and b) vocabulary presented in a variety of text-types and developing competence in the skills of <i>Listening, Speaking, Reading and Writing.</i>		
5. The modules in the Elective Part are categorised into two groups with three modules each.		
6. The Elective Part reinforces different aspects of English language learning and should a) add variety to the English Language curriculum, b) broaden learners' learning experience and c) cater for learners' diverse needs and interests.		
7. Students have to complete four of the proposed Elective modules – two from each group.		
8. The Elective modules enhance the further development of nine generic skills (collaboration skills, communication skills, creativity, critical thinking skills, information technology skills, numeracy skills, problem-solving skills, self-management skills and study skills).		
9. The Proposed New Senior Secondary English Language Curriculum has specific language development strategies such as: a) developing thinking skills, b) developing reference skills, c) developing information skills, d) developing enquiry skills, e) planning, managing and evaluating own learning, f) self- motivation and g) working with others.		
10. The development of positive attitudes should be provided in all learning tasks.		

KEY to Activity 1 (True/False Activity about Proposed NSS English Language Curriculum)

- 1 The Proposed New Senior Secondary English Language Curriculum consists of **two parts**; the **Compulsory Part** and the **Elective Part.** **(True)**

- 2 Equal lesson time should be allocated to the two parts. **(False)**
*(75% (about 305 hours) to the **Compulsory Part** and 25% (about 100 hours) to the **Elective Part**.)*
- 3 Both the Compulsory and the Elective Parts include the learning of English Language in the **Interpersonal, Knowledge and Experience strands**, and they both have the same learning objectives. **(True)**
- 4 The **Compulsory Part** focuses on **language input** (a) **language forms and function** and b) **vocabulary** presented in a variety of text-types and developing competence in the skills of Listening, Speaking, Reading and Writing. **(True)**
- 5 The proposed modules in the Elective Part are categorised into two groups with three modules each. **(False)**
*(True: There are **two** groups - Language Arts and Non-Language Arts but **False** as there are **four** modules each. They are: a) Language Arts: Learning English through **Drama** / Learning English through **Short Stories** / Learning English through **Poems and Songs** / Learning English through **Popular Culture** b) Non-Language Arts: Learning English through **Sports Communication** / Learning English through **Debating** / Learning English through **Social Issues** / Learning English through **Workplace Communication**)*
- 6 The **Elective Part** reinforces different aspects of English language learning and should a) **add variety** to the English Language curriculum, b) **broaden learners' learning experience** and c) **cater for learners' diverse needs and interests**. **(True)**
- 7 Students have to complete four of the proposed Elective modules – two from each group. **(False)**
*(Students have to complete only **three** in total but **one** from each group)*
- 8 The Elective modules have to enhance the further development of nine generic skills (collaboration skills, communication skills, creativity, critical thinking skills, information technology skills, numeracy skills, problem-solving skills, self-management skills and study skills). **(False)**
*(The English Language Education KLA provides greater opportunities for the **development of six** of the generic skills - **collaboration, communication, creativity, critical thinking, problem-solving and study skills**)*
- 9 The Proposed New Senior Secondary English Language Curriculum has **specific language development strategies** such as: a) **developing thinking skills**, b) **developing reference skills**, c) **developing information skills**, d) **developing enquiry skills**, e) **planning, managing and evaluating own learning**, f) **self-motivation** and g) **working with others**. **(True)**
- 10 The **development of positive attitudes** should be provided in all learning tasks. **(True)**
*(It is an **integral part** of the curriculum)*

General Description of the Module: Learning English through Short Stories

This module introduces learners to the world of short stories, encouraging them to **read**, **write** and **tell** them.

Learners will be engaged in different activities which aim to develop

- a) their understanding of the major features of short stories,
- b) their **language skills**
- c) **cultural awareness**
- d) **critical thinking skills** and
- e) **creativity**.

At the end of the module learners will either

- a) **write** their own story or
- b) **develop** a given story outline.

Learning Targets of the Module

To develop learners' ability to

- a) understand the major features of short stories (e.g. **openings/closings**, **character**, **plot**, **twists**)
- b) respond and give expression to the **imaginative** ideas and feelings expressed in short stories through **oral**, **written** and **performative** means.
- c) understand how English works in short stories and **apply** this understanding to their learning and **use** of the language.

Learning Objectives of the Module

- a) To help learners to understand the concepts of **narration**, **setting**, **character**, **theme** and **symbol**, as well as to consider ways to create mood, and write good story using **openings**, **closings** and **dialogue**.

- b) To help learners to apply the concepts and **techniques** they have learned in their own **writing**.
- c) To **enhance** learners' skills and interest in **reading** and appreciating short stories from a wide **variety of sources**.
- d) To help learners to talk about **fiction** in an **informed** way.
- e) To introduce learners to storytelling as an **art form**.

Content of the Module

In Part 1, learners are introduced to the **aims, design and content** of the module. They will learn to **identify** and understand the **key features** of a short story, and **read** short stories with **appreciation**.

In Part 2, learners read and write specific aspects of a short story such as **setting, character, theme, dialogue, opening and closing**. They will also start to write their own story for the module by **gathering** ideas and producing **drafts**.

In Part 3, learners practise **oral** and **story-telling** skills by sharing a story of their own choice with the class. They will finalise the **draft** for their module story and **perform** it to the class.

Time Allocation of the Module

It is recommended that approximately a total of **50 periods** be allocated to the teaching of this module. The suggested number of periods is based on the assumption that schools are running 40-minute periods. The breakdown for the three parts can be as follows:

Part 1	<u> 9 </u>	periods
Part 2	<u> 21 </u>	periods
Part 3	<u> 20 </u>	periods

Assessment

Assessment in the Short Stories module will focus on learners' demonstration of their ability to:

- a) understand **concepts** and **techniques** of short story writing
- b) apply this understanding to create **short** examples
- c) **produce** a written short story
- d) comment **helpfully** on the **work** of **others**
- e) tell or **perform** stories **orally**
- f) read and **comment** on a number of short stories

A range of activities will be used for assessing learner performance, including

- a) short pieces of **writing**
- b) an **end-of-course** short story
- c) **oral** performances

Match the **type** of short story with the **extracts**

1. Horror Story	a) She waved her magic wand, and suddenly the frog turned into a handsome prince.
2. Love Story	b) He woke to see a shadowy figure in medieval clothes walking across the room. He went cold and tried to call out, but could not speak
3. Detective Story	c) "Darling!" she whispered. "I've waited all my life for you".
4. Ghost Story	d) The spaceship lowered itself onto this red, powdery planet which appeared to have no people, no animals and no oxygen but which had a series of underground cities.
5. Fairy Story	e) The sheep was praising the wolf for his compassion when a passing fox warned "The compassionate wolf is not what he appears".
6. Fable	f) Watson looked first at Holmes, and then at the gun on the table. "I know who did it", he said calmly.
7. Science Fiction	g) They set off on their way at dawn. The caves were not far away but the journey seemed long by horseback.
8. Adventure Story	h) Slowly, he opened the door and looked inside the room. The portrait on the wall had changed. It was now a mass of tangled branches and blood. He let out a loud scream and ran down the stairs.

Reflection:

1. What *helped* you to match the story types and the extracts?

2. Which story types might not be appropriate for use with your students? Why not?

3. Which **vocabulary** and **language structures** might to be central to students' reading comprehension of (and ability to write) each story type?

Story Type	Lexis	Structures
Horror Story	<i>Adverbs of movement</i>	<i>Narrative tenses</i>
Love Story		
Detective Story		
Ghost Story		
Fairy Story		
Fable		
Science Fiction		
Adventure Story		

Features of short stories – Matching Activity

Opening	the first few sentences, which usually arouse curiosity, pull the reader in and carry compressed information in short stories
Exposition	at the start of the story, the setting, situation and main characters up to now are introduced (though not used as much in short stories as in novels)
Characterisation	the process of creating and developing characters
Plot	a planned, logical series of events having a beginning, middle, and end. The short story usually has <i>one</i> plot so it can be read in one sitting
Dialogue	speech used for moving the story forward, though some dialogue can be redundant
Narrative	describes a sequence of events.
Symbol	an enhancement tool to stress the theme of a story, e.g. a dog can symbolise loyalty.
Complication	an event that introduces conflict.
Rising action	action that leads to a crisis.
Conflict	this is essential to a storyline Without conflict there is no plot. It is the opposition of forces which ties one incident to another and makes the plot move. Within a short story there may be only one central struggle, or there may be one dominant struggle with many minor ones.
Climax	the point of highest interest in terms of the conflict and the point of the story with the most action
Falling action	when events and complications begin to resolve themselves.
Resolution	the point of the story when the conflict is resolved.
Twist	an unexpected final paragraph which shatters readers' perceptions.
Closing	the last paragraph of the story.
Moral	the message conveyed or a lesson to be learned from a story – e.g. fairy stories often have a moral about distrusting people who appear to be trustworthy

NOTES:

- ❖ The short story tends to be **less complex** than **novels in structure**, but its language tends to be more ***compressed***. This can be very challenging for learners.
- ❖ The short story may have a **climax, crisis, or turning-point**
- ❖ The short story only ***occasionally*** it has an exposition
- ❖ Typically, it has an ***abrupt* OPENING** with the story starting in the ***middle*** of the action
- ❖ **CLOSINGS** (endings) may also be ***abrupt***, have a twist, & do **not** necessarily have a moral or practical lesson.

These features will vary by author and by story

Practical Demonstrations

The following pages provide copies of materials used in the practical demonstrations section. The assumption is that you can adapt and use similar activities with your learners of different levels of proficiency. We have also included some additional materials for your use.

By the end of the practical demonstration section you will have participated in activities and staging:

- ❖ To increase students' awareness of effective story openings
- ❖ To develop learners' ability to co-construct a story
- ❖ To give practice in creating character, setting, dialogue.
- ❖ Using chains of action and sequencing devices
- ❖ Shaping ideas and creating first drafts

Openings

What Makes a Good Opening? Opening Writing Techniques

You will first look at some examples of openings to short stories and discuss/compare your ideas about what makes a good short story opening. You will match four openings with the technique that was used. You will be given frameworks for some story openings and will write your own opening.

Materials provided on Good Closings

These materials are not demonstrated in the training session due to time constraints.

Co-constructing a story

Providing whole class brainstorming at the start of a writing lesson on an area such as character, setting or plot can help generate ideas and language for students to use.

You could prompt this through something as simple as focusing on words starting with the same letter, in this lesson the letter 'P' or with a grid of topics to include in a story (handout)

It is important to allow for all students to add their ideas to the story so giving each student an area of responsibility to add to the story recipe can help prompt this. For example, one student decides on a character for the story, another student decides on a location, another student decides on some verbs to use in the story. The students in groups then make a story using as many of the ideas as possible.

Students may be able to build a story through telling it together in a whole class group and then write their individual version.

Students may build a story in small group orally and then write it together. You may want students to write a draft of the story together as their first draft. You will need to remind students that everyone needs to take part in the creating and writing so that the strong writer doesn't take over.

Chains of Action

This is a technique to quickly generate plot ideas. They can be created individually, in small groups or as a whole class. They could be directly recorded as they are created or they could be written on to a worksheet.

What makes a good ‘opening’?

a) Match the example story openings to the descriptions below (there is one extra description without an example opening). Not: You may have more than one possible answer for each.

A Gregor woke up from a bad dream and found he was transformed into a giant insect. <small>Adapted from Franz Kafka’s Metamorphosis</small>	B ‘Why is he here? Why has he come now?’ whispered a small voice. There was no reply.
C As Paul Chan stood in the middle of the shopping mall, all he could think of was lying down and closing his eyes.	D <i>The clock struck thirteen as the glass smashed. They were inside.</i>

A Good Opening?

1. Dropping the reader into the middle of the dramatic action.
2. A quote or dialogue to make the reader ask questions – Who’s this? What are they saying? Why are they saying it?
3. A shocking statement – The telephone rang. He picked it up. The voice at the end told him to run. To run now. To not stop running.
4. ‘Mirror’ or ‘circular’ openings/closings – where each mirrors the other –. (opening) The young boy looked out of the window and wondered “What am I doing here?” (Closing) The young boy looked out of the window and finally knew why he was there.
5. An intriguing opening that makes you wonder – Why? What’s happening here?

b) The four story openings include one or more of the following important elements: character, time/place setting, event and dialogue. They have been annotated for you.

A <i>Gregor</i> woke up in bed from a bad night's sleep and found he was transformed into a giant insect. Adapted from Franz Kafka's Metamorphosis	B 'Why is he here? Why has he come now?' whispered <i>a small voice</i> . There was no reply.
C As <i>Paul Chan</i> stood in the middle of the shopping mall, all he could think of was lying down and closing his eyes.	D The clock struck thirteen as <i>the glass smashed</i> . <i>They</i> were inside.

Orange = characters **Blue = time/place setting** **Pink = event** **Green = dialogue**

Now use the sentence frames to write four openings.

A:

_____ (who?) _____ (where?) and found _____ _____ (what?)
--

B:

_____ (dialogue) whispered _____ _____ (dialogue)

C:

As _____ (who?) _____ (where?) all he could think of was _____ (what?)

D:

_____ (event?) _____ (who?) were _____ (what?)

What makes a good 'closing'?

- a) Read the four statements about how a short story should end. With your group decide if you **agree** (✓) or **disagree** (X) with the statements.
- b) Add one more piece of advice

A Good Closing?	
1	<i>End with "...then s/he woke up and it was all a dream!"</i>
2	<i>Make the reader always ask "What's going to happen next?"</i>
3.	<i>Answer all the questions that the reader has in the closing.</i>
4.	<i>Use 'frames' – make your opening and closing scenes mirror each other.</i>

Tips!

Circular opening / closings

Get students to write an opening based on a theme. Then ask them if they can close the story with the same opening words/phrases to bring their writing full circle.

Shared openings and closings

Get each student to give a classmate just the **first line** of something he or she has been working on. The classmate has to write something starting or ending with that line. This reduces the struggle of finding leads or endings.

Classifying openings and closings

Get students to **classify** the openings they write in a chart according to whether they contain *dialogue*, *a shocking statement*, *a quote*, or other categories they discover through reading. Use a second chart for endings, with categories such as *summary statements*, *predictions*, *reflections about the events*. Later, refer back to these charts to help students think about potential leads and endings.

Closings that don't work!

- **Uninspired chronology:** Students often make the error of just reverting to chronology, and ending their writing with the characters dying or falling asleep. If you ask students never to end their pieces with phrases such as "...and they all went to bed," you'll eliminate lots of dull conclusions. Why not make a light-hearted poster of banned short story phrases for your classroom?!
- **Catchall endings:** As above, students use these when there are loose ends that they cannot tie up. In these instances, it is typical for students to conclude with passages such as, "It was all just a dream," or anything that provides an easy return from fantasy to reality. Discourage them from doing this.

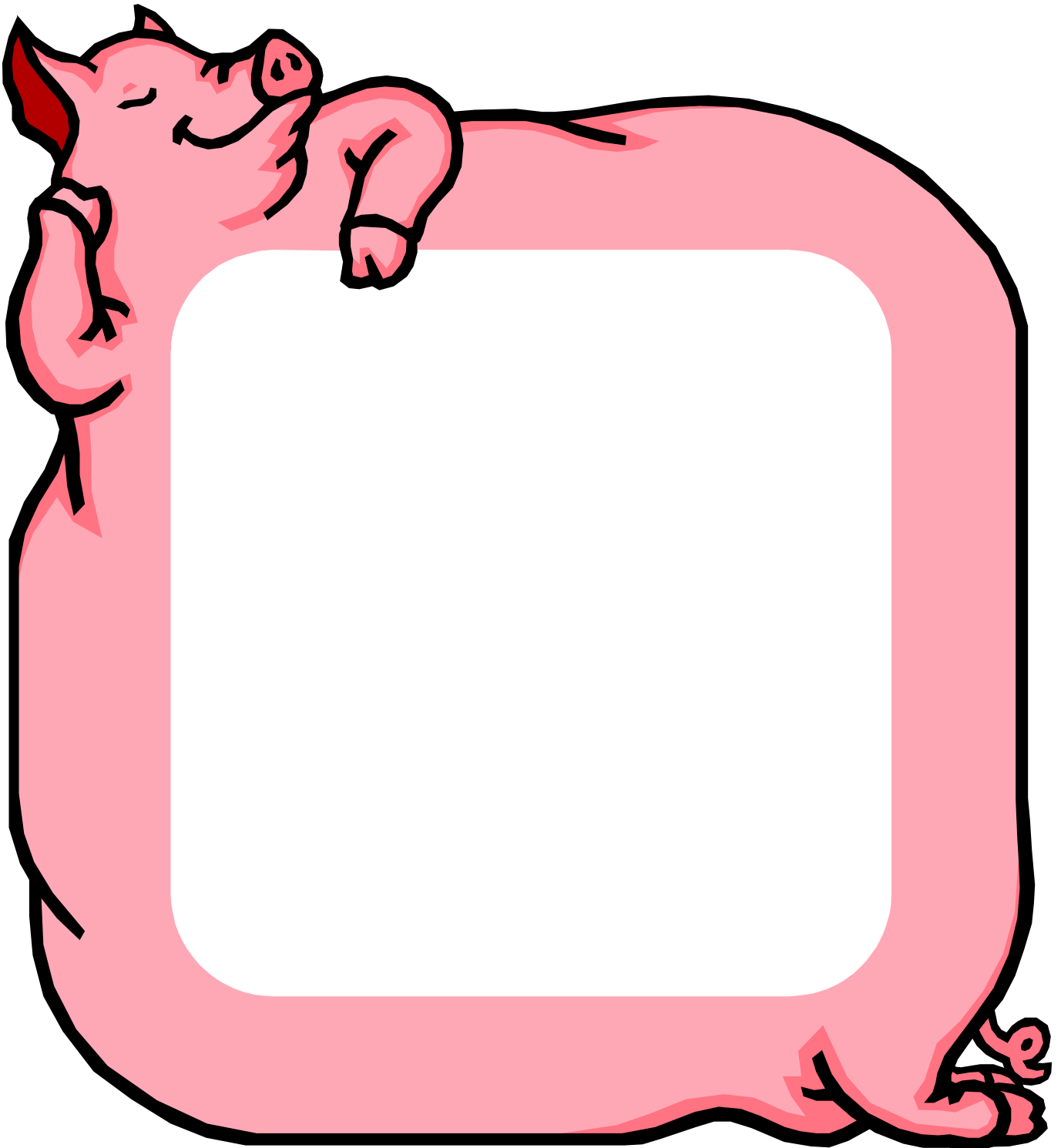
References:

<http://teacher.scholastic.com/lessonrepro/lessonplans/instructor/power.htm#strategies>
<http://www.primaryresources.co.uk/english/englishC1.htm> (*adaptable to secondary contexts*)

STORY-BUILD RECIPE CARDS

1- Write a description of the setting:	2- Write a description of a character he meets:
3- Write three things Percy says during this story:	4- Choose 5 verbs you can use in the story:
5- Choose 5 adjectives we have to use in the story:	6- Choose 3 objects that appear in the story:

Write your story about Percy below.



The Collaborative Storytelling Activity and the NSS English Language Curriculum

action	consequences
	Fortunately Unfortunately

Write two more sentences for your story starting '*Because...*'

Because

Because.....

Re-write your first draft ideas using *fortunately*, *unfortunately*, *because* and some of the words below:

Today

Suddenly

Luckily

Later that morning

Later that day

Finally

Give your story an interesting beginning and end. Organise your ideas into paragraphs. Now tell your partner the story. Use your notes to help you but do not read from the paper- keep eye contact with your audience!



Part 3 **Introductory note to Learning & Teaching Activities**

At this stage you will experience the activities from the perspective of the student. As we have limited time in the workshop, we will divide you into **6 groups**, and give you instructions to follow in each group. The tutor will be mingling amongst you to help with procedures, ideas and the development of your work. Some of the work you generate at this point will be used as material for formative assessment practice in Part 4 of the day.

Important note: if you were to run these activities with your students, you would **not** give them the instructions to follow (remember that we have used this method in the workshop today because of time constraints). Instead, as a teacher, you would lead the students, stage by stage, through the activities.

Therefore, as you are working through the activities, think about the sequencing of your presentational language, your concept checking questions, your instructions and your round-up questions. This will help you decide which stages may need to be modified for the needs of your particular groups.

By the end of Part 3a, you will have:

- experienced detailed procedures and worked with material which relates to each content part of the module and can be used, modified or adapted for the needs of your own students.

Activity 1 Characterisation: “*FRANKENSTEIN*” by Mary Shelley

Note for teachers: Strictly speaking, Frankenstein is not a short story, but these activities use the abridged version (from Oxford graded readers for language learners) which makes it accessible for students. We feel that it will be highly motivating for students to feel they can read an entire novel which is also a well-known classic.

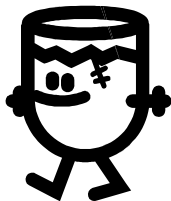
A A SHORT DISCUSSION - BEFORE READING

Discuss the following questions with the students in your group.



- What is a monster?
- What famous monsters can you think of?
- Can you describe any monsters from films? Think about their appearance, behaviour and personality.
- How might people react to a monster?
- Do you think we'll be able to create monsters in the future?
- Read the following definitions of monsters and tick the ones you agree with:

A monster is



someone who looks different
 a freak of nature
 a scary creature
 a beautiful person
 someone with a frightening appearance
 a person or animal that is deformed or unusual
 an imaginary creature having human and animal parts
 an extremely clever animal
 a very cruel or wicked person
 a huge or horrible creature

Now look at the **blurb** on the back cover and read the first page of the book inside the front cover.

Tell your partner what you know about **this** story.

INSTRUCTIONS

- 1 Do activity 1 with your group.
- 2 Open **Envelope 2** which contains:
 - 6 copies of **Student A** and **Student B** Worksheet



- Divide your group into 2 or 3 x Student As and 2 or 3 x Student Bs. Turn to the appropriate side of the worksheet (A or B).
- Go to the chapter on your worksheet for the story “**Frankenstein**” by **Mary Shelley** and answer the questions.

You have 10-15 minutes to do this activity.

- Now compare your ideas with someone who answered the same questions as you.
- 2 Open **Envelope 3** which contains 6 sheets.
 - You now need to work with someone who looked for information about a different character.
 - Each **Student A** should work with a **Student B**.
 - Tell your partner about your character using your notes to help you.

You have 10 minutes to do this part of the activity.

- 3 Work together to complete the text analysis activities or sample extension task. Check with the answer key in **Envelope 4**.

You have 10 minutes to do this part of the activity.

- 4 Open **Envelope 5** which contains 6 A4 sheets. In your pairs (each pair should have a **Student A** and a **Student B**), discuss the questions and statements.

You have 15-20 minutes to do this activity.

Envelope 2

B WHILE-READING TASK “FRANKENSTEIN” by Mary Shelley
STUDENT A: Victor Frankenstein’s story

1. What information can you find in the story about the character of Victor Frankenstein?

 Fill in the table below with as much information as possible. **Read Chapter 2 and chapter 3 to the end of page 7**

Name: Victor Frankenstein :	
a. Where is he from?	
b. What do we know about his appearance?	No specific details given.
c. Tell us about his family	
d. What do we know about his childhood?	
e. What were his feelings about studying and learning?	
f. How would you describe his personality? Tick the words which you think apply to him.... <div style="text-align: center;"> hard-working sensitive stupid focussed crazy kind light-hearted sad ambitious hopeless confused angry shy loving eccentric </div> <p>Justify your impression with examples from the story.</p> <p>make some notes about the words you have chosen: hard-working - studied hard at school, read a lot of books and wanted to learn</p>	
Fast finishers: Write a short summary of Victor Frankenstein : I think he’s because	

Exchange your ideas:

Work with a partner who read about the other character. Tell each other your information and fill in the other side of the worksheet as you talk with your partner.

B WHILE-READING TASK “FRANKENSTEIN” by Mary Shelley
STUDENT B: The Monster’s story

1. What information can you find in the story about the character of the monster?

 Fill in the table below with as much information as possible. **Read chapter 7.**

Name: unknown	
a. Where is he from?	<i>Switzerland</i>
b. What do we know about his appearance?	
c. How do people react to the monster?	
d. How does he survive?	
e. What did he learn from the blind family?	
f. How would you describe his personality? Tick the words which you think apply to him.... hard-working sensitive stupid afraid crazy kind light-hearted sad ambitious hopeless confused angry shy loving eccentric 	
Justify your impression with examples from the story. make some notes about the words you have chosen: confused – he doesn’t understand the reaction of people to him	
Fast finishers: Write a short summary of the monster : I think he’s because	



Exchange your ideas:

Work with a partner who read about the other character. Tell each other your information and fill in the other side of the worksheet as you talk with your partner.

C POST-READING TASKS

TEXT ANALYSIS

1. Look back at the chapters you read. Which of these short story devices does the write use to tell us about the character? Add an example from the text to illustrate your analysis.

How to show character in a story	√ X
She uses some adjectives to describe their personalities, example: <i>Victor was a hard-working and determined man.</i> example:	
She uses verbs and descriptions of actions/events to give us an impression of their personalities and how they behave. example:	
She uses direct quotations from the characters to show how they speak. example:	
She shows how other people react to the characters. example:	

2. Compare the following pairs of sentences. Choose the one in each pair which you think is more interesting for the reader and say why.

- a) (i) The monster was very ugly and had big hands.
 (ii) Their faces were filled with horror and fear when they saw him.
- b) (i) He was a kind creature.
 (ii) "I tried to help them in other ways too..."
- c) (i) Victor was an ambitious man.
 (ii) "I wanted to use electricity to help people, and I wanted to discover the secrets of life."

3. Sample Extension Task:

Read the extract below. Do you know *when* it takes place?

What is missing? (a) verbs (b) linking words (c) time reference words

(1) _____ I had worked to make this creature but (2) _____ it looked terrible and frightening. I almost decided to destroy it. But I could not. I had to know if I could put life into it.

(3) _____ I saw dark clouds in the sky, and I knew that a storm was coming.

(4) _____ the lightning came. My mast began to do its work immediately and the electricity from the lightning travelled down the mast to my machine. Would the machine work?

(5) _____ nothing happened. But (6) _____ I saw the creature's body begin to move. Slowly, terribly, the body came alive. Its arms and legs began to move, and slowly it sat up.

The dead body had been an ugly thing, but alive, it was much more horrible.

(7) _____ I wanted to escape from it. I ran out of the laboratory, and locked the door. I was filled with fear at what I had done.

(8) _____, I walked up and down in my flat. (9) _____ I lay down on my bed and fell asleep.

Add the missing words and phrases to the gaps so that it is easier to understand when the events happen.

- a) two days later
- b) for hours
- c) at last
- d) suddenly
- e) at first

- f) after a few minutes
- g) at about one o'clock in the morning
- h) now
- i) for a year



ANSWER KEY
POST-READING TASKS
TEXT ANALYSIS

1. Look back at the chapters you read. Which of these short story devices does the write use to tell us about the character? Add an example from the text to illustrate your analysis.

How to show character in a story	√	X
She uses some adjectives to describe their personalities, example: <i>Victor was a hard-working and determined man.</i> example:	√	
She uses verbs and descriptions of actions/events to give us an impression of their personalities and how they behave. example:	√	
She uses direct quotations from the characters to show how they speak. example:		X
She shows how other people react to the characters. example:	√	

2. Compare the following pairs of sentences. Choose the one in each pair which you think is more interesting for the reader and say why.

- a) (i) The monster was very ugly and had big hands.
(ii) Their faces were filled with horror and fear when they saw him.
- b) (i) He was a kind creature.
(ii) "I tried to help them in other ways too..."
- c) (i) Victor was an ambitious man.
(ii) "I wanted to use electricity to help people, and I wanted to discover the secrets of life."

Students' own answers, but in general the second sentence in each pair is preferable because it makes use of the techniques in (1) above.

3. Sample Extension Task:**Read the extract below. Do you know *when* it takes place?**

What is missing? (a) verbs (b) linking words (c) time reference words

(1) _____ **i** _____ I had worked to make this creature but (2) **h** _____ it looked terrible and frightening. I almost decided to destroy it. But I could not. I had to know if I could put life into it.

(3) _____ **a** _____ I saw dark clouds in the sky, and I knew that a storm was coming.

(4) _____ **g** _____ the lightning came. My mast began to do its work immediately and the electricity from the lightning travelled down the mast to my machine. Would the machine work?

(5) _____ **e** _____ nothing happened. But (6) _____ **f** _____ I saw the creature's body begin to move. Slowly, terribly, the body came alive. Its arms and legs began to move, and slowly it sat up.

The dead body had been an ugly thing, but alive, it was much more horrible.

(7) _____ **d** _____ I wanted to escape from it. I ran out of the laboratory, and locked the door. I was filled with fear at what I had done.

(8) _____ **b** _____, I walked up and down in my flat. (9) _____ **c** _____ I lay down on my bed and fell asleep.

Add the missing words and phrases to the gaps so that it is easier to understand when the events happen.

- a) two days later
- b) for hours
- c) at last
- d) suddenly
- e) at first
- f) after a few minutes
- g) at about one o'clock in the morning
- h) now
- i) for a year

Choose some of the following questions to discuss as a follow up to lessons or on completion of the book

1. The title of this story is 'Frankenstein'. Does the title make it clear that Frankenstein is the scientist, not the monster? And if it doesn't, is there a reason for this, do you think? How much should a title explain about a story? Should it give information, or be mysterious?
2. What do you think about Frankenstein's decision to try and put life into a dead body? Do you think what he did was right or wrong? Why?
3. Can we blame the monster for his actions? For example, did he know what he was doing when he committed the murders or was it not his fault?
4. How do you think a 'monster' like Frankenstein would be treated in our society today?
5. What were your feelings towards the monster? Did you feel sorry for him? Why / why not?
6. Do you agree or disagree with the following statements? Explain why.
 - Scientists should try new things all the time. If they don't, we will never find new and better ways of living.
 - There are some ideas that scientists should not think about or study, for example, putting an end to a seriously ill person's life, or putting parts of animals into humans.
 - Nobody (doctors, scientists, artists etc.) should re-use parts of dead people's bodies for any reason.
 - Scientists just want to discover and understand new things. It is not their fault if other people use their scientific discoveries in dangerous or evil ways.
7. What did you think of the story? Would you recommend it to your friends? Why / why not?



Choose one of the questions you discussed to give you some ideas to add to your reading journal. Write about your thoughts and impressions of the book (or part of it).

Activity 2 Helping students to read and understand short stories:**“THE LONG TUNNEL” by John Milne****INSTRUCTIONS****1 Five-minute discussion**

Answer the questions in **envelope 1** with your group.

2 While-reading task

Take a copy of the book ‘The Long Tunnel’ from **envelope 2**. Read the questions on the worksheet. Read the whole story through once. Now answer the questions.

3 Post-reading Tasks

Work with a partner to discuss questions 1 - 7.

4 Take one cut-up story strip each from **envelope 3**. Read your part of the story aloud to the group. **Don’t show them.** Move places on the table so that the story is in the correct order.

5 Language Analysis

Open **envelope 4**. Work through the language analysis tasks together.

6 Role-Play

Open **envelope 5**. Divide your group into two smaller groups of 3 (Group A and group B) for the role-play activity.

7 Follow-up Discussion

Discuss the questions as a whole group.

Activity 2 Helping students to read and understand short stories (2): “THE LONG TUNNEL” by John Milne

1 FIVE MINUTE DISCUSSION

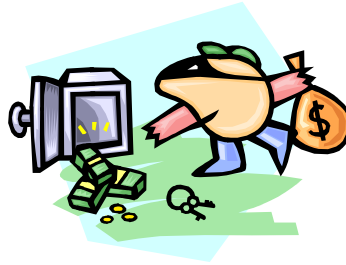
The story you are going to read is about some students and a robbery.

Discuss the following questions with the students in your group before you read.



- What age do people go to university?
- How many universities are there in Hong Kong? Where are they?
- When do university students do exams?
- How many months holidays do university students have?
- When is the summer holiday?
- What do *you* do in the summer holidays?
- Which type of holiday would you like to go on? Why?
 - (a) a camping holiday
 - (b) staying at a hotel by the beach
 - (c) visiting relatives
 - (d) staying at a friends house in the countryside
 - (e) a sports camp
- What is it called when someone takes money that is not theirs from a bank?
 - (a) a bank robbery
 - (b) a bank burglary
 - (c) a bank steal
- Do people rob banks in Hong Kong? Why / why not?
- Is it safer to live in the country than the city? Why / why not?





Envelope 2

2 WHILE-READING TASK “THE LONG TUNNEL” by John Milne

Read the book then work with a partner to answer the questions.

How many characters are there in this book? What do you know about them? Fill in the table with as much information as possible. Some answers have already been done for you.

Character's name (some characters aren't named)	What is her/his job?	How old is she/he?	What does he/she look like?	Is he/she an important character in the story?	
				Yes	No
	student				
Sheila				✓	
		about forty years old			
4 men- no names given	robbers				
	train driver				✓
the sergeant					

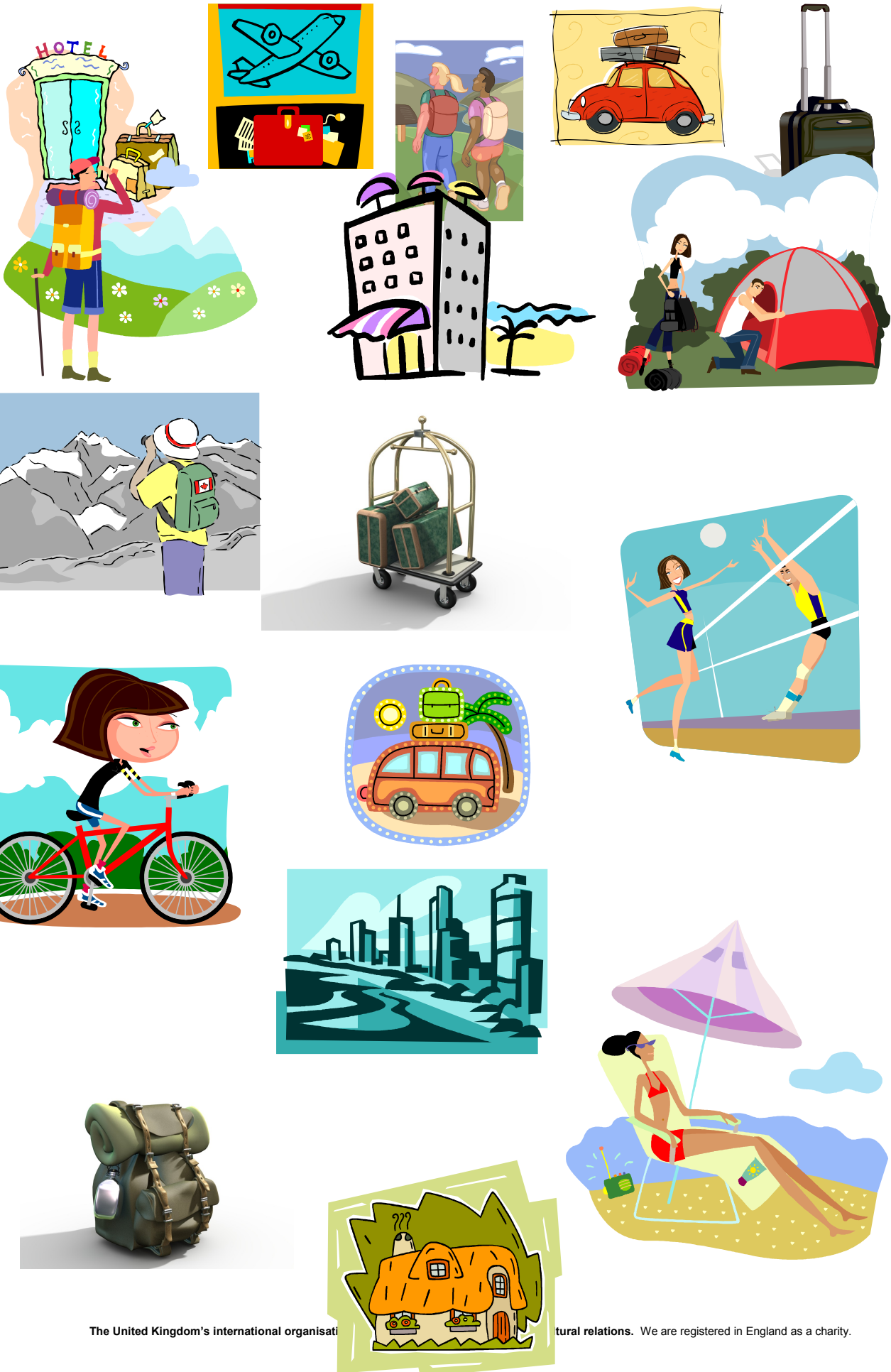
3 POST-READING TASK

Answer the questions.

1. Paul, Charles and Sheila go on holiday in the book.

- Where do they go on holiday?
- How long are they going to stay there?
- When is their holiday?
- How do they get there?

2. Tick the pictures that are about their holiday. What do they take with them?



3. What happened when Sheila and Charles got to the cottage?
 - a) They met Paul and had dinner with him
 - b) Paul wasn't there because he had gone to the cinema
 - c) There was a stranger at the cottage

4. Where was Paul?
 - a) He was tied up in the bedroom
 - b) He was at McDonald's
 - c) He was asleep in the bedroom

5. What was the problem?
 - a) Paul was sick
 - b) Paul was a prisoner
 - c) Paul made a loud noise

6. What were the men planning to do that night?
 - a) Go for coffee
 - b) Rob a train
 - c) Kill Paul

7. How did Sheila and Paul trap the robbers?
 - a) They tied them up and gagged them
 - b) They locked them in the cottage until the police came
 - c) They put stones on top of the shaft cover so they couldn't get out

4 CUT-UPS

Number the sentences in the correct order to give the outline of the story.¹

1	Paul, Sheila and Charles were sitting their exams. Sheila and Charles agreed to spend a week with Paul in Wales.
2	Paul and Sheila trapped the criminals in the shaft. The criminals were arrested by the police.
3	Sheila saw soldiers putting bags of money into a lorry.
4	Sheila and Charles found out that some criminals were going to steal the money from a train.
5	When they got to the cottage, Paul was not there. Sheila and Charles found Paul's exam paper.
6	While the criminals were out of the cottage, Sheila and Charles rescued Paul.

ANSWER KEY:**1, 3, 5, 6, 4, 2**

¹ Activity taken from The Long Tunnel (Macmillan Readers), published by Macmillan Heinemann, Oxford, 2005

5 LANGUAGE ANALYSIS

Envelope 4

1. Which are the main tenses the writer uses to tell the story?

- a) past simple
- b) present simple
- c) past continuous

2. Read the two extracts from the story:

a) *Paul was lying on the grass...His friends Sheila and Charles were sitting near him.... Paul and Charles were nineteen.*

b) *"It's not my cottage," replied Paul. "It belongs to my uncle. He usually goes there for his holidays every summer."*

Complete the grammar explanations and match them to the correct extract (a) or (b).

- We can use the _____ and _____ tenses to set the scene for a story. They describe the background of the story and give us information about the characters. Example extract ().
- We use the _____ tense to show the exact words a character says. Example extract ().

3. Look at the examples of conversations from the story. What is special about the underlined verbs?

"Where are you going this summer?" Sheila asked Paul.
"To Wales," Paul replied. "I'm going to stay in a cottage in the country."

"Let's go and stay with Paul," Sheila said to Charles.
"OK," agreed Charles. "We can stay there for a week."

"You've made a mistake," he shouted. "I don't like visitors here. Go away."

Use the pictures on pages 8-9 and reporting verbs to help you write the conversation between Sheila and Charles. The first line has been done for you already.

"Here we are- Llanvoy" said Charles.

6 ROLE-PLAY

Envelope 5

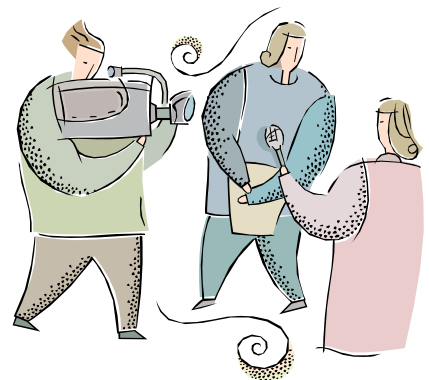
Group A:

Work with a partner. You are both journalists working for Apple Daily. Write five questions to ask the witnesses.

- 1.
- 2.
- 3.
- 4.
- 5.

Group B: You are the witnesses (Sheila, Charles and Paul). Prepare your version of what happened to tell the Apple Daily journalists. Write notes.

Make a pair with Student A and Student B and role-play the interview.



Possible follow-up activities:

Work together to write the newspaper story and headline.

Produce a recorded news report.

Do a dramatisation of the events in the story.

7 Discuss the following questions / statements with your group

1. Why do you think people commit robberies and other crimes?
2. Do you think this story could have taken place in Hong Kong? Why / why not?
3. When did this story take place?
 - a) nowadays
 - b) 20 years ago
 - c) 200 years ago

How do you know?

4. Has your answer to the following question changed after reading the story? Is it safer to live in the country than the city? Why / why not?
5. What would you do if you were Paul and some robbers tied you up? How would you feel?
6. If you found out that some men were planning to rob a train, like Sheila, Charles and Paul did in the story, what would you do?



Write your thoughts and feelings in your reading journal about one of the questions you discussed.

Activity 3 The Element of Setting

1 USING YOUR SENSES

- Open **Envelope 1**.
- Take a yellow question card each and discuss each one with your group.
- Then match up with the green answer cards.

- Take a worksheet (1) each.

(a) Listen to the instructions on the cassette.

Compare your list with the other group members'. Do you have very different answers? Can you explain your choices?

- Take a worksheet (2) each.

(b) Listen to the instructions on the cassette again.

- Use your ideas from the previous activities to write a short description of this room (on page 4) using as many sensory descriptions as possible.

You have about 10 minutes for this part of the activity.

2 LANGUAGE WORK

- Work in pairs to complete worksheets 3 and 4 in envelope 2.

You have about 10 minutes for this part of the activity.






3 WRITING PRACTICE

- Using the template on page 8, expand your first draft to make the beginning of a short story using as much descriptive language as possible to create an atmospheric setting.

You have about 10-15 minutes for this part of the activity.

Worksheet 1- Senses Dictation

a) Write the words you hear in your preferred column

See 	Hear 	Feel 	Taste 	Smell 

Discuss your choices with your partner. Can you explain why you put the words in those columns?

b) Listen to the cassette again and follow the instructions.

Worksheet 2- Using your senses

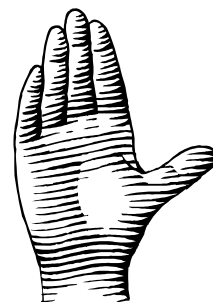
I could hear...



I could smell...



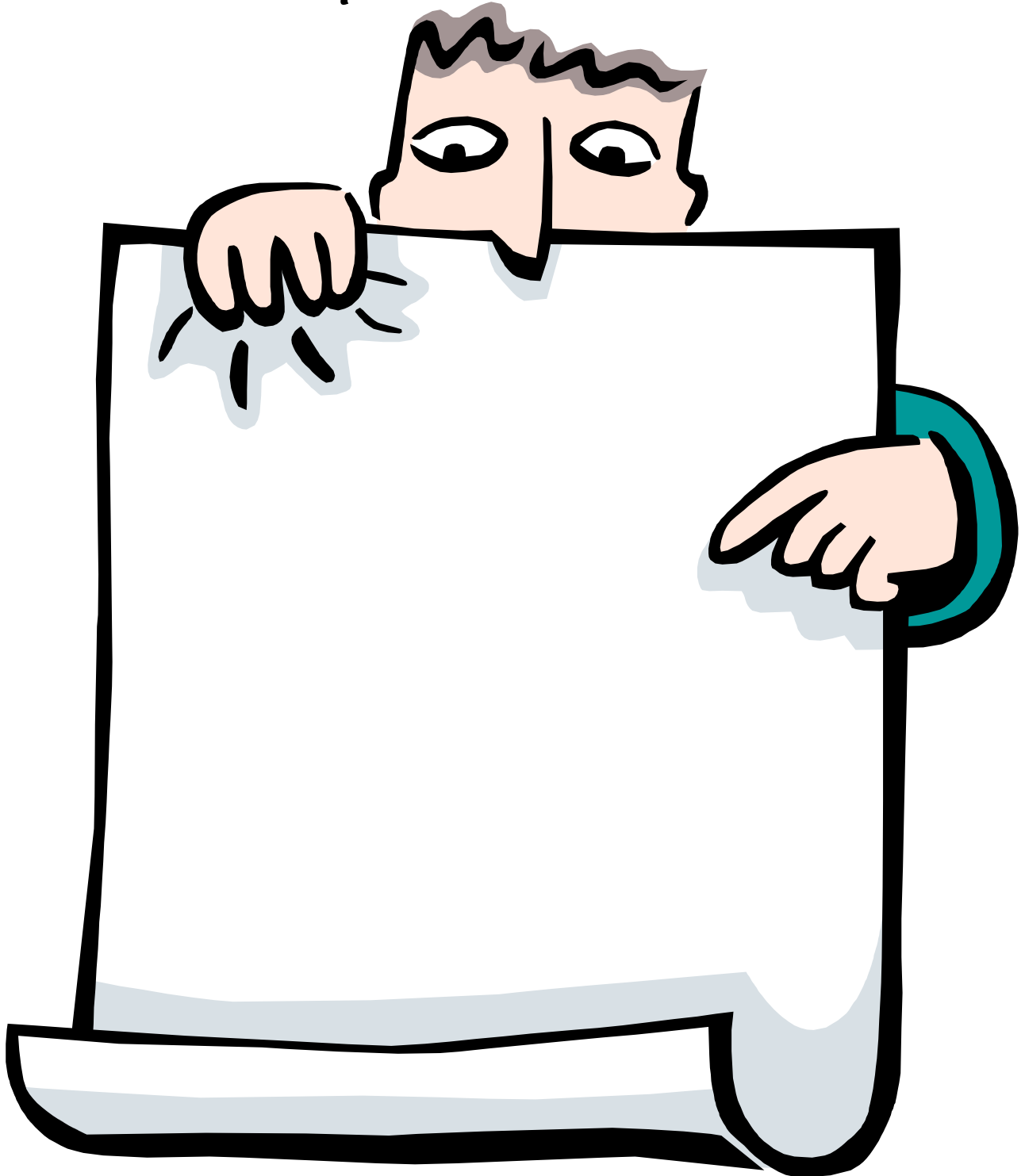
I could feel...



Share your ideas with the students in your group.

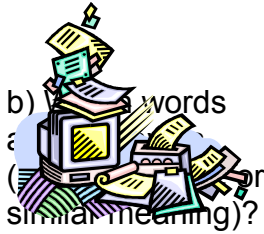
You now have five minutes to write a description of this room that uses ALL the senses available to you. Concentrate on using the impressions you gained while sitting with your eyes closed. Try to use phrases and verbs as well as adjectives and adverbs.
NB. THIS IS YOUR FIRST DRAFT.

Description of this room



Worksheet 3- Vocabulary work

a) Match the adjectives with an opposite



1. messy	a. old-fashioned	
2. clean	b. spacious	
3. tiny	c. uncomfortable	
4. cramped	d. complicated	
5. spotless	e. basic	
6. cosy	f. tidy	
7. modern	g. filthy	
8. luxurious	h. dirty	
9. simple	i. dark	
10. bright	j. huge	

c) Read the following short extract describing a place.

As Dick squeezed through the doorway, the huge pile of newspapers that had been holding the door ajar fell onto his foot. "Ouch!" he cried. As his eyes adjusted to darkness, he could see boxes stacked up to the ceiling and books jostling for space on the broken shelves. How would he ever find what he was looking for in this messy place? He carefully stepped over the discarded drinks bottles and empty food cartons, taking care not to place his feet on any of the rubbish that was almost ankle-deep in parts of the cramped room. The smell of rotting vegetables crept into his nostrils and he looked for a window to open. There were none. The only light came from an old-fashioned oil lamp hanging just centimetres above his head. Dick pushed his way into the narrow space between two bookshelves, banging his elbow on a sharp piece of wood as he tried to reach an overflowing box of papers.



- What kind of place does it describe?
 - i. a beautiful big bedroom
 - ii. a tiny storeroom
 - iii. a fresh fruit and vegetable market
- What feeling does it give you?

Underline any examples of descriptions for setting associated with lack of space. One has already been done for you. Try to select phrases as well as individual words and remember they do not only have to be adjectives.

Highlight any words or phrases associated with the senses. Are all five senses used in this description?

d) Here are some basic sentences:

1. Ho walked along the quiet road.



2. MeiLing opened the big door.

3. His breakfast tasted bad.

4. Coco closed the door.

5. Jin had a test at school.

6. The teacher was tall.

7. The boy got onto the crowded bus.

8. Clara didn't like the rain.



Now match each one with a more interesting description from below (these use verbs, adverbs and phrases to give us a sense of atmosphere or setting).

i. She had to use all her strength to push against the door which creaked loudly as she slowly entered the room.

ii. He towered over everybody else and we had to stretch our heads back to look at him.

iii. Nervously, he sat at his desk in the exam hall. The nightmare was just beginning...

iv. She slammed the heavy door angrily as he left the room.

v. He squeezed on just as the doors hissed shut and stood with his nose pressed against somebody's stomach.

vi. He could hear the birds singing and the trees blowing in the wind as he strolled along. There was no-one else around. It felt as if he was the last person in the world.

vii. She frowned and wrapped her coat tightly around her as she splashed down the street, wishing she was home in her warm dry living room with a cup of tea.

viii. He closed his eyes and forced the food into his dry mouth. He chewed it and tried to swallow, but he couldn't do it.

Tell your partner what kind of atmosphere or setting the descriptions make you think of.

Worksheet 4- Writing practice

Here is another short extract. What is the setting? What sort of atmosphere is it?

The sun shone fiercely onto the golden sand, burning my feet as I ran down to the water. I plunged into the sparkling water, eager for the refreshing coolness. There was not a cloud in the sky and even the birds were sleepy in the trees. The waves lapped gently onto the beach with a relaxing sound and I floated on my back gazing up at the clear sky above. I could feel the warmth of the sun on my skin as I closed my eyes.

Use the word bank below to re-write the extract above, giving it a different atmosphere. You can add other words and phrases if you want to. Write at least 100 words please.

pouring with rain	rainclouds	dark	heavy	stormy
thundering	Crashing	splashing	angrily	noisy
cold and wet	soaked through	grey	shivering	run



Worksheet 5

Now use your earlier first draft description of a room (page 5) to create a setting for a story. The first line of the story has been given below (you may want to change the adjective in brackets):



Instructions tapescript:

a) You will hear a list of words. As you hear each word, write it in the column you think it is associated with. For example, if the word is 'Cookie', I might write it in the 'see' column because I can picture a cookie in my mind, but other people might write it in the 'taste' column because they imagine the taste in their mouth. And someone else may write it in the 'smell' column because they can smell the cookies baking. There are no right or wrong answers- everyone will have something different.

Words for dictation:

dog; orange; school; dictionary; ice-cream; newspaper; trees; yourself; telephone; baby; onion; rain; computer; friend; rose; Hong Kong; train; fish; church; moon; maths; grass; coffee; silk; home.

b) Close your eyes and focus on the classroom. Sit in silence for a minute. What can you hear? Sit with your eyes closed for a minute listening to what is going on around you.

[Allow one minute silent listening]

Open your eyes. For the next few minutes, in the table below write down all the words, images and phrases that occurred to you about the room as you had your eyes closed.

Close your eyes again. What can you smell around you? Sit for a moment, noticing the smells of the room.

[Allow 20-30 seconds silent smelling]

Open your eyes. Now write down what you could smell.

Close your eyes for a final time and focus on the room. Sit in silence for a minute. What does the area around you feel like? Think about the feeling of the chair under you, your feet on the floor? What is the temperature? Can you feel anything touching your skin? What? What does it feel like? What about the feelings and emotions inside your mind?

[Allow 20-30 seconds for them to touch things around them]

Open your eyes. Write down all the words, images and phrases that occurred to you about the things you felt when you had your eyes closed.

Activity 4 The Element of Dialogue in Short Stories

(The Space Invaders by Geoffrey Matthews, Macmillan Readers, 2005)

1 Warmer

- Work in pairs. Choose who is A and who is B. (If you are a group of three, add C). Take a piece of scrap paper.
- Student A: Write a question or greeting on the paper and pass it to Student B.
- Student B: Answer your partner's question or greeting in writing, add something else, then pass it back.
- Student A: Answer your partner's question or greeting in writing, add something else, then pass it back.
- Continue for about two minutes.

Keep this paper for later

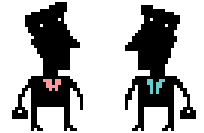
2 Language Focus – awareness raising

- As a group, use the space provided below and brainstorm synonyms for 'said'.



Brainstorm

How many synonyms can you think of for 'said'?



Answered

asked

shouted

loudly

with a laugh

looking worried

Now think of some phrases to describe how someone speaks

- Now pass your paper to another pair. Tell the other pair your names and who was A and who was B.
- Each pair can make the dialogue more 'dramatic' by adding reporting verbs and descriptions to their friends' dialogues.

For example:

A: Hey. What are you doing after school?

B: Playing football with my friends.

"Hey. What are you doing after school?" whispered Janice.

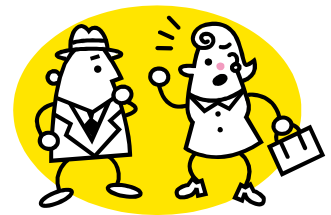
"Playing football with my friends" replied Eason looking worried.

Then hand back the dialogue for the speakers to read. (This can be done with language input targeted at the proficiency of your students)

3 Expressing meaning

a) What do you notice about the dialogue extract from a story below? (Hint: look at the reporting verbs)

"Did you see that?" said May.
"Yes, what on earth was it?" said Michael.
"I think it was a UFO" said May.
"Are you sure?" said Michael.
"No but I don't want to stay here to find out" said May.
"You're right. Let's get out of here!" said Michael.

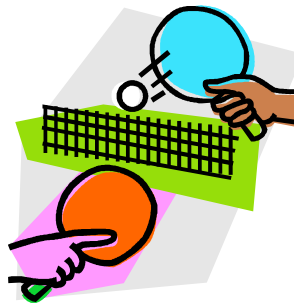


To make a dialogue more interesting, writers often use verbs and adverbs to show how somebody is feeling or behaving. Match the verbs below with an action or feeling (some may have more than one possible answer). One answer has been done for you. These example sentences might also help you.

Examples:

- "Please, please, please can I have an ice-cream Mummy?" begged little Billy.
- "How many more people can squeeze into this lift?" wondered Candy.
- "I've got so much homework to finish this weekend" sighed the student.
- "I got an A in my chemistry exam!" laughed Wing.
- "Did you hear what happened to those naughty students?" whispered Calvin.
- "Sit down and get on with your work immediately!" shouted the headmaster.
- "Help! There's a big spider under my chair" screamed Andy.
- "Have you got a ticket, Sir?" enquired the bus driver.
- "Can you open the door for me please?" asked the old lady.
- "Nobody loves me" cried the ugly duckling.

Verb		This person...
a. shouted	7	1. feels happy
b. whispered		2. wants to get an answer
c. screamed		3. is sharing a secret
d. begged		4. is feeling tired and fed-up
e. enquired		5. is not sure about something
f. laughed		6. needs some help
g. sighed		7. is angry
h. wondered		8. may be frightened
i. cried		9. really wants something
j. asked		10. feels sad



b) The dialogue between May and Michael above could be called a 'ping pong' dialogue² as it goes back and forth between the two characters like a ping pong ball and there is no description or scene-setting to add to the atmosphere. This kind of dialogue is quite tiring for the reader.

Add the descriptions and details from the next page to suitable places in the dialogue. Write the numbers in the boxes to show where you would add a description or detail.

"Did you see that?" yelled May

"Yes, what on earth was it?" asked Michael

"I think it was a UFO" replied May

"Are you sure?" said Michael

"No but I don't want to stay here to find out" said May

"You're right. Let's get out of here!" agreed Michael

² The term 'ping-pong dialogue' comes from <http://www.ket.org/education/guides/pd/teachingtheshortstory.pdf>

<i>staring with wide eyes at the night sky. The park was usually brightly lit and full of people but tonight it was strangely silent.</i>	1
<i>looking at her in surprise. May had some crazy ideas but he thought she could be right this time.</i>	2
<i>as she grabbed hold of Michael's arm tightly.</i>	3
<i>glancing nervously over his shoulder as they ran.</i>	4
<i>in a shaky voice.</i>	5
<i>and she began to run pulling him towards the steps.</i>	6

Dialogue can tell your reader more about the characters. Read the extracts on **pages 10 - 11; 21 - 22 and 45 - 47** from **'The Space Invaders'**.

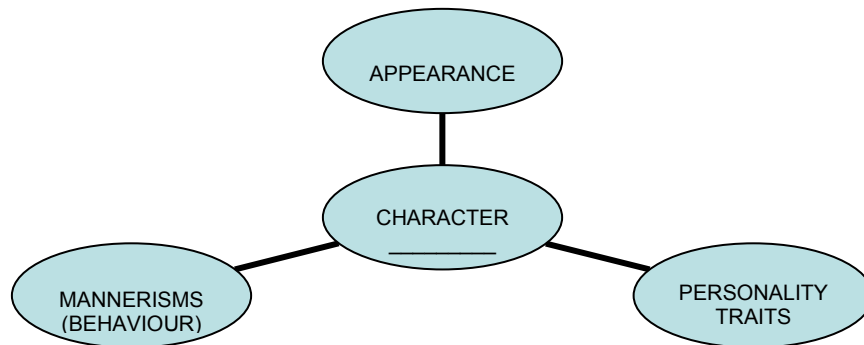
What can you say about the characters? Write the words and phrases which helped you to decide. Some examples have been done for you and here are some helpful hints:

Hint 1: Look at the reporting verbs for each character.

Hint 2: What do other people say about the character?

Hint 3: Look at any descriptions of how the character speaks or behaves.

Name:	Character description:
Miranda	She isn't friendly. These words show this: <i>"She said each word sharply and coldly"</i> (page 10).
Garth	He is bossy. I guessed this from the words <i>"Omega, I order you..."</i> and <i>shouted Garth</i> (page 21).
Omega	He is a kind of machine. The words that tell us this are: <i>"Mistakes are made by humans. I do not make mistakes"</i> (page 10) and <i>"Omega was now part of the controls of the spaceship"</i> (page 21)



Fast finishers now develop a mind map and create a fuller picture of their characters

4 Creating a dialogue

a) Work with another student and choose a card from the envelope marked 'Conflict Cards'. Use the situation to write a short dialogue between the characters you explored in the previous task.

- First, write their conversation below (you can role-play it if you want to):

Character 1: “ _____ ”

Character 2: “ _____ ”

Character “ _____ ”

Character : “ _____ ”

Character : “ _____ ”

Character : “ _____ ”

Character : “ _____ ”

Character : “ _____ ”

Character : “ _____ ”

Character : “ _____ ”

Etc:

- Now write the conversation as a full dialogue, using reporting verbs and descriptions so that readers get an idea of the character. Produce this on a new piece of paper to show to the class later.

Things to check:

Have you...



- used a range of reporting verbs?
- included descriptions and details so it's not a ping-pong dialogue?
- given the reader some clues about the character through the dialogue?

CONFLICT CARDS

Who? Garth
Where? (You decide)
What? Is about to do something bad (You decide what)
Why? (You decide)



Who? Everyone
Where? (You decide)
What? You need to get back to safety
Why? Someone is injured (what happened?)



Who? Miranda & Garth
Where? (You decide)
What? One character wants to go home (who?)
 and the other one wants to continue the adventure.
Why? (You decide)



Who? (You decide)
Where? (You decide)
What? They are suddenly caught in a huge storm
Why? Someone didn't check the weather report (who?)



Who? Omega & Miranda
Where? Inside the space ship
What? Omega realises Miranda is planning to
 steal something (you decide what)
Why? (You decide)



Activity 5 Storytelling as an art form

(Room 13 and Other Ghost Stories by M.R. James, Macmillan Readers 2005)

1 Story Prediction

a) You are going to listen to part of a story called Room 13, but first guess what the story is about. Use the picture cards in envelope 2 to give you some ideas. Jot your ideas below.

What kind of story is it? (e.g. love story; detective story...)



When did the story take place?

Where did it happen?

Who were the characters in the story?

What happened?

b) Can you think of any sound effects that you might hear in the story?



2 Text matching & listening



- a) Match the text extracts from envelope 3 with the correct picture.
- b) Listen to the story extracts on the **CASSETTE** and put them in the correct order while you listen.
- c) Listen to the first part of the story **CD (up to 'He went to bed'- 2:20)**. Write down at least three questions that you would like to have answered. Save them for later.

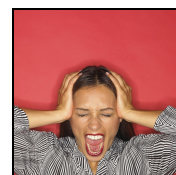
Who.....? ?
 What.....? ?
 Why.....? ?
 Where.....? ?

3 Listening

- a) Listen to the next extract of the story on the **CD (from 'That evening...'- 6:38 to '...and ran down the stairs.'- 9:08)**. Shadow read (this means read it in your head) while you listen for the first time.
- b) Listen again. Which of the following sound effects do you hear?

- Different people's voices
- Foreign accent
- Girls laughing
- Baby crying
- Screaming
- Groaning
- A knock on the door
- Dogs barking
- Shouting
- A car engine

Tick (✓)



c) Using the text below of the extract you listened to, mark the words you think should be stressed. An example has been done for you.

That evening, Anderson spoke to the landlord of The Golden Lion Inn.

'Why is there no room 13 in the inn?' he asked.

'Many people won't sleep in a room number 13,' the landlord replied. 'They say it's unlucky.'

'Then who is in your room number 13?' asked Anderson.

'There isn't a room number 13,' the landlord said. 'Your room is next to room number 14.'

'Of course,' said Anderson. 'I must have made a mistake. Would you like to come up to number 12 for a glass of brandy and a cigar?'

'I'd like to very much,' said the landlord.

They went upstairs together. They went past room number 10 and room number 11 to reach number 12.

The landlord looked at the inside of number 12.

'This room looks very small,' he said.

Anderson poured two glasses of brandy. Both men lit cigars.

Anderson opened the window to let out the smoke. There was a red light and a shadow on the wall of the house opposite. The light came from number 13. The shadow was dancing wildly, but there was no noise.

Anderson sat down to drink his brandy. He wanted to tell the landlord about the strange things he had seen. Suddenly a terrible noise came from the next room.

'Is that a cat?' asked Anderson. 'Or is there a madman in the room next door?'

'It's Mr Jensen,' said the landlord. 'He often stays in room 14. The poor man must be ill.'

A loud knock sounded on the door of Anderson's room. Suddenly a man opened the door and came in.

'Please stop that terrible noise,' the man said.

'Mr Jensen!' the landlord said. 'We thought you were making the noise!'

The three men looked at each other for a moment. Then they went out quickly into the corridor. The noise was coming from the door of room number 13!

The landlord banged on the door and turned the handle. The door was locked.

'I'll bring men to break the door down,' the landlord shouted and ran down the stairs.

f) The following words come from the last part of the story:

axes *disappeared* *a box* *papers* *blood*

Work together to write your ideas of how the story will end. Try to include the words.



Listen to the end of the story on the **CD (from 9:08 to the end)**. Were your ideas right?

Picture cards (to cut up)

1



2



3

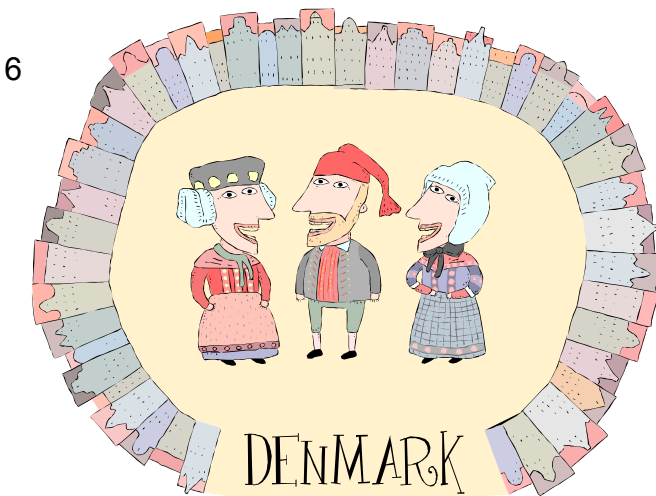


4



5





10

13

Text Extracts (in the correct order) **CUT-UPS**

Viborg is a city in Denmark. It is an old city, but it has only a few old buildings.
A great fire destroyed most of the old town in 1726.
Mr Anderson was writing a book on the history of Denmark.
He stayed in an old building in Viborg- The Golden Lion Inn. The inn was nearly 350 years old.
Anderson noticed that there was no room number 13. 13 is an unlucky number. Many people do not want to stay in a room with an unlucky number.
Anderson lit the oil lamp and looked round. Room number 12 looked smaller by lamplight.
Anderson went to the window and lit a cigarette. He looked out of the window.
Anderson opened the window to let out the smoke.
There was a red light and a shadow on the wall of the house opposite. The shadow was dancing wildly, but there was no noise.
The landlord banged on the door and turned the handle. The door was locked.

Activity 6 Stories with a Twist – Fractured Fairy Tales

Instructions

1 Traditional Fairy Tale

- Open **Envelope 1** which contains six green sheets ‘*The Three Little Pigs*’.
- It is assumed you know the traditional story. Work together and complete the table in **Part A** (of the green sheet) answering questions about the traditional version of *The Three Little Pigs*.
- Keep this green sheet for the next part of the activity.

You have **five minutes**.

2 Modern Fairy Tale

- Open **Envelope 2** which contains a CD recording of a modern version of the *The Three Little Pigs* and a yellow sheet.
- The captain keeps the A4 yellow sheet until later when you are ready to check your answers.
- Now use the CD player and **listen** to the modern version.
- As you listen, complete the modern version section of the table in Part A (of the green sheet).
- Now discuss the questions in Part B about the modern version of *The Three Little Pigs*.

You have **ten minutes** for this activity.

- When you have finished, the captain takes the A4 yellow sheet and reads out the answers.
- Were your answers correct?

3 Changing a Key Element

Choose one fairy tale from the following list:

1. The Sleeping Beauty
2. Little Red Riding Hood
3. Snow White and the Seven Dwarfs

-
- Open **Envelope 3** which contains *seven* laminated cards and six A4 sheets. Each card has a key element and a suggestion to help you.
 - You are and your group are going to brainstorm how you could change a key element of the fairy tale you have chosen.
 - Brainstorm how you could change that element in your chosen traditional fairy tale to make it into a modern fairy tale and take notes on the A4 sheet as this will help you later on.

Follow the instructions in the table on the next page. You have about **two** minutes for each card.

The oldest person in the group should read out card 1.

The youngest person in the group should read out card 2.

The person wearing the most colours should read out card 3.

The person who forgot to do homework last week should read out card 4.

The tallest person should read out card 5.

The quietest person should read out card 6.

The person with the longest hair should read out card 7.

You have about **15 minutes** for this activity.

4 Writing a Story Outline for a Fractured Fairy Tale

- Open **Envelope 4** which contains six A4 sheets and a laminated story outline from “The Prince and the Pea”
- Read the story outline from “The Prince and the Pea” and discuss how the story outline works from the seven sentences.
- Take the A4 sheet and write the story outline for the fairy tale you chose to change from its *traditional* version to a *modern* version.
- This is called a **fractured** fairy tale. (A fractured fairy tale is a traditional fairy tale which has had a key element changed as in the example “*The Three Little Pigs*” you read at the beginning of this activity).
- The story outline should summarise what happens in the story. Try to make your story as surprising as possible. Nothing is less exciting than reading a story whose ending you can guess immediately.
- Write your story outline on the A4 sheet. Refer back to the laminated story outline from “The Prince and the Pea” if you need help or inspiration.

You have **15 minutes** for this activity.

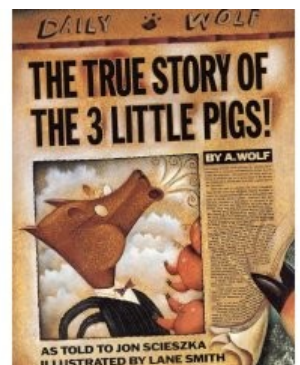
Note to teachers:

- 1 Please keep the writing on the A4 sheet as you will need it for Part 5 of the workshop
- 2 Here are the website addresses for

A: “The True Story of The Three Little Pigs” by Jon Scieszka
<http://www.ricks-bricks.com/wolfside.htm>

B: The Three Little Pigs (traditional version)
<http://www-math.uni-paderborn.de/~odenbach/pigs/pig2.html>

C: Ideas for Story Outlines for Fractured Fairy Tales
<http://www.fictionteachers.com/fictionclass/newfangled.html>



The Three Little Pigs



Part A

The Three Little Pigs:	Traditional Version	Modern Version
Who is/are the good character(s)?		
Who is/are the bad character(s)?		
What kind of houses do the pigs build?	1 2 3	1 2 3
What happens to the main characters?	1 2 3	1 2 3
What happens to the bad character(s)?		

Part B

Discuss the following questions with your group.

1 What has Jon Scieszka changed in his modern version?

Time	Yes	No
Location	Yes	No
Plot	Yes	No
Point of View	Yes	No
Characters	Yes	No
Gender	Yes	No
Ending	Yes	No



2 Did you enjoy the modern version?
Why / Why not?

The Three Little Pigs (KEY)



Part A

The Three Little Pigs:	Traditional Version	Modern Version
Who is/are the good character(s)?	Three pigs	A wolf (he was framed)
Who is/are the bad character(s)?	A wolf	Three pigs
What kind of houses do the pigs build?	1 Straw 2 Sticks 3 Bricks	1 Straw 2 Sticks 3 Bricks
What happens to the main characters?	1 Eaten 2 Eaten 3 Lives happily	1 Eaten 2 Eaten 3 Lives happily
What happens to the bad character(s)?	He is cooked and eaten	The "good" wolf goes to prison

Part B

1 What has Jon Scieszka changed in his modern version?

Time	No
Location	No
Plot	Yes slightly
Point of View	Yes The wolf tells the story
Characters	No
Gender	No
Ending	No

2 Did you enjoy the modern version?
 Why / Why not? **Your own answers**





Your chosen fairy tale and possible changes

Time:

Location:

Plot:

Point of view:

Characters:

Gender:

Ending:



Your story outline

Part 3b Noticing Activities

At this stage, you will experience the activities from the perspective of the teacher.



Principles of Design, Selection and Adaptation

By the end of this reflection task, you will have:

- considered principles for design of materials, language tasks and practical activities by reflecting on the practical activity you have just completed;
- considered a rationale for selecting texts and other resources for use in the module;
- considered ways in which you may provide support for (a) students who need more support and for (b) those who need more challenge.

Discuss the following questions with your group and make notes where necessary (this will help in the next stage of the workshop).

A - Design and Procedures: setting up & running the lesson

- 1 What language skills (listening, reading, speaking and writing) and systems (grammar, vocabulary and phonology) were used in the 'lesson'?
- 2 What does this 'lesson' aim to make students aware of that they weren't aware of before?
- 3 List the main procedures you followed in the 'lesson' you just finished. (Write them in the left hand column of the table on the next page)
- 4 What was the purpose of each main stage of the 'lesson' and what advantages and potential problems can you think of? Fill in the rest of the table.



Stage	Purpose	Good points	Potential problems

- 5 Consider the potential problems you raised and brainstorm some possible solutions for each one.
- 6 What other activities could you do to introduce your students to the topic and content of this 'lesson'?
- 7 How could you use these activities to lead into students writing their end-of-course short story? How would it be helpful to them?
- 8 To what extent would this lesson help your students to:
- develop and practise their reading skills?
 - develop and practise their writing skills?
 - develop and practise their use of language?
 - refine their knowledge of key short story elements?
 - put their knowledge of key story elements into practice?



Which particular stages in the lesson would help students with the points above?

- 8 As a teacher leading the class from the front, would you do any (or all) of these activities differently? How?
- 9 By the end of this activity, what key awareness are the students likely to have that they didn't have before?

B – Selection of materials

- 1 Why do you think your trainer selected this particular short story or extract(s)?

- 2 What percentage of your students could follow this short story with a minimum of help?
- 3 How could you help your students to understand and enjoy the text / extract used?
- 4 How could the texts / extracts serve as a reference tool for students when they come to writing their own end-of-course short story?
- 5 In the workshop activities we generally focused on examples of Western short stories. How could you make the lesson culturally relevant for Hong Kong learners, for example, how would you lead into the topic?
- 6 Which stories would you use with *your* students?

C - Supporting or challenging your learners

- *Consider the activities you did and think of a typical group of learners that you teach. Would these activities be suitable for your learners in general? Why or why not?*

- 1 What particular parts of the lesson might your students have difficulty with?
- 2 What support might you have to offer?
- 3 How might the tasks under-challenge your students?
- 4 How would you 'up' the challenge for higher level students?
- 5 Why might some answers / options be provided in some activities?
- 6 What would you expect your students to achieve?
- 7 How have the previous procedures been supportive to mixed ability learners? In particular, how have they helped students who need more support?



Part 3c Resourcing the Module

www.teachingenglish.org.uk/download/britlit/britlit.shtml	<p>This is a British Council website aimed at helping teachers from around the world to exploit English literature in the ELT classroom. Here you can find a range of materials based around the works of various authors. Each BritLit resource kit contains a range of materials to help students understand the context of the literature as well as the language and the works themselves. Many of the packs contain complete texts, tasks for students, teachers' notes as well as audio recordings of interviews with the authors and readings of the text.</p>
www.eastoftheweb.com/short-stories/indexframe.html	<p>This website contains short stories organised into different genres of children's, crime, fiction, horror, humour, non-fiction, romance and sci-fi. The website includes activities for teachers to do and there are some interactive vocabulary games for students.</p>
www.pbs.org/circleofstories	<p>This website contains Native American stories. There are teaching ideas and students can listen to four Native storytellers and learn about the history of Native storytelling.</p>
www.readwritethink.org/index.asp	<p>As its name suggests, this website has lesson plans to help teachers with ideas for reading and writing activities. Printer friendly versions are available.</p>
www.channel4.com/learning/microsites/B/bookbox/home.htm	<p>This Channel 4 website has a useful Writer's Toolkit as well as section on Authors and Books, Secret Passages and Games.</p>
www.teachers.tv/ www.teachers.tv/video/12121/resources www.teachers.tv/video/12121	<p>Teachers' TV is an invaluable teaching resource with short 15 minute videos about teaching, many about literature. Two interesting videos involve a visit by an author to a school</p>
www.glencoe.com/sec/literature/course/briit/index.html www.glencoe.com/sec/literature/course/briit/unit1/games.shtml	<p>This website has interactive reading activities. It also has interactive games; e.g. <i>Name That Literary Element</i> is a task where students match definitions to literary terms.</p>
www.teachit.co.uk/index.asp	<p>This website has teaching ideas for the classroom. Browse the Resource Libraries for interesting activities. You need to be a member to download the Word Version but anyone can download the PDF version.</p>

www.teachersdesk.com/lessons/esl/fables/Fables.htm	This website has activities where fables are used to increase fluency as well as critical thinking and increasing vocabulary.
www.webenglishteacher.com/ds.html	This website has examples and suggestions for using digital storytelling in the classroom. This might appeal to students who are not too enthusiastic about writing.
www.wingedsandals.com/	This is an Australian website which explores the magical world of Classical Greek mythology and is appropriate for students who need more support.
www.miguelmlop.com/stories/index.htm	This website has many short stories, ranging from stories written by classic authors such as Charles Dickens, Agatha Christie and W.Somerset Maughan to stories written by more contemporary writers such as Roald Dahl and Ruth Rendell.
www.geocities.com/short_stories_page/	This website has a library of classic short stories by writers such as Katherine Mansfield, Nathaniel Hawthorne and James Joyce. This website is appropriate for more able students.
www.jkrowling.com/	At the official JK Rowling site it is possible to read about the author and what inspired and still inspires the Harry Potter series. The very latest news and answers to Frequently Asked Questions are available as well as information about characters and extracts from the books.
www.andersenfairytale.com/en/main	This website includes classic folk stories and fairy tales by Hans Christian Andersen and web-published children's books with Flash animation and narration. It also features cartoons, e-learning, a biography of Hans Christian Andersen and links to the fairy tales.
www.fictionpress.com/	This is a growing network of over half a million writers/readers, and home to over 900,000 original works. Students can upload their writing on the website and read other students' work.
www.darsie.net/talesofwonder/	This website has folk and fairy tales from around the world.
www.aesopfables.com/	This website has an online collection of Aesop's Fables.
www.planet.eon.net/~bplaroche/Write.html	This website helps young authors to find on-line writing ideas, writing tips, interactive writing projects, places to discuss and ask for advice about writing from peers or published writers, editing references and places to publish their writing.
www.scholastic.com/harrypotter/	Students can read about the Harry Potter books, meet the author J. K. Rowling and take part in the Discussion Chamber.
www.hp-lexicon.org/	Harry Potter fans in your classroom can dig through an impressive collection of facts about the Muggle and Wizarding Worlds and everything in between. They'll find dozens of atlases, character biographies, an encyclopedia of spells, a full timeline of events and much more.

www.pbs.org/mythsandheroes/	Students can read and discuss how four powerful myths recur in different and diverse cultures around the world.
www.storyit.com/Classics/kids/classic.htm	This website has stories, folk tales, fables, poems and rhymes. Some stories are posted to be read online and some are interactive.
http://repeatafterus.com/index.php	This website contains copyright free poems, children's stories, nursery rhymes, quotes, prose and drama, many of which are accompanied by an audio file so that learners of English and lovers of literature can listen as they read.
www.windows.ucar.edu/tour/link=/mythology/mythology.html	This website integrates mythology and modern science. Students read and find out about the gods and goddesses of different cultures and the works of art that people have created to give them expression.
www.bbc.co.uk/schools/ks2bit/esize/english/writing.shtml	This website has interactive activities for writing the beginnings and endings of a short story.
www.bbc.co.uk/education/asguru/english/litandlang.shtml	The units in Literature and Language give a good basis in the integration of language and literature, original writing, and speech and writing - as well as guiding students through a sample exam answer.
www.bbc.co.uk/dna/getwriting/	gives students top tips and advice on getting their stories, scripts and poems out there.
www.bbc.co.uk/arts/books/	is all about authors, learning to write and literary fun and games.
www.bbc.co.uk/worldservice/arts/features/howtowrite/index.shtml	has three interesting sections: 1: Meet the Writers – students can learn more about accomplished writers, their background and what they've written. 2: Learning from your Reading - Critical reading can help students become more creative writers. Reading another writer's work can teach other ways of thinking about the world, and other ways of writing. 3: How to Write a Radio Play - Two award-winning radio dramatists, Marcy Kahan and Mike Walker , share their secrets and explain what makes an effective radio play.
www.bbc.co.uk/blast/writing/	On this website students can discuss writing issues with peers and writing experts, read about writers, and get advice on writing.
www.bbc.co.uk/writersroom/	has information about opportunities, events, useful tips and interviews with professional writers
www.englishbiz.co.uk/index.html	has useful guides to writing (aimed at UK GCSE and A level students)

http://warrensburg.k12.mo.us/iadventure/index.html	<p>is an American website which might appeal to students who prefer writing online. Students write an iAdventure, a problem solving activity in which students determine the direction and outcome of a content-rich storyline, using resources available on the Internet, particularly resources providing real-world data and primary documents. For example, in the activity for Grades 6-8 called 'Creating Children's Literature' students learn about literature when they are hired to write a children's story book.</p>
www.midlandit.co.uk/education/writingtips.htm	<p>has many ideas and tips to help students with their writing. There is a library of short stories written by British children aged between 8-14.</p>
www.etprofessional.com/	<p>is the website of '<i>English Teaching Professional</i>' a practical magazine for ELT, EFL, ESL and ESOL English language teachers worldwide. Non-subscribers can access teaching ideas by clicking on Practical Tips – there are often ideas about using and writing short stories.</p>

Books for Teachers: Cambridge University Press

'Short Stories' *Collie/Slater*

(ISBN-13: 9780521406536)

Short Stories is a collection of vivid and memorable short stories, written between the nineteenth century and the present day. The stories are mostly very short, and have been selected for their powerful impact and also because they suggest many possibilities for creative activities in upper-intermediate and advanced level classrooms. The stories can therefore be used to stimulate reading and fluency skills, as well as to explore literary aspects of English. Short Stories contains stories by a wide variety of authors from very different backgrounds, including Leonora Carrington, Alisdair Gray and Peter Carey, creative activities both before and after reading and between parts of the longer stories, a Creative Development section at the end of each unit to extend the themes and the reader's involvement with the story. notes on the authors and stories, and notes for the teacher on using the material. The book is accompanied by a cassette containing recordings of all the stories as well as extra material for listening activities.

'Literature in the Language Classroom'
Collie/Slater

(ISBN-13: 9780521312240)

This is a practical guide for practising teachers of English and teachers in training. It offers teachers a rationale and a variety of imaginative techniques for integrating literature work with language teaching. It is divided into three sections: Part I discusses the questions: Why teach literature? What should we teach? How should we teach it?; Part II outlines and illustrates a wealth of student-centred class and homework activities appropriate to each stage of the study of a literary work. Detailed descriptions of the activities are accompanied by numerous sample worksheets; Part III demonstrates techniques for working with complete texts, and shows how the activities outlined in Part II can be applied to particular novels, plays, short stories and poems. All activities described have been used successfully with a wide range of classes from intermediate level up.

'Stories' *Wajnryb*

(ISBN-13: 9780521001601)

Stories are a wonderful way of helping students learn and acquire language. This book is for teachers who want to use stories in class but need a place to start. Stories is packed full of fun activities using different genres: soap opera, urban myth and newspaper reporting as well as advice on using stories in the classroom.

'A Window on Literature' *Lazar*

(ISBN-13: 9780521567701)

Pre-intermediate to Intermediate
This classroom text consists of 12 units, each based on a theme and containing one or two unabridged literary texts and accompanying activities.

‘Using Folktales’ *Taylor*
(ISBN-13: 9780521637497)

Using Folktales provides over 40 ready-to-use activities and dozens of stories which are suitable for all ages from beginner to advanced level. The paperback edition shows teachers how to take advantage of the unique literary characteristics of folk tales to facilitate language learning. It provides over forty ready-to-use activities and dozens of stories. Activities are suitable for all ages and range from beginning to advanced.

‘Once Upon a Time’ *Morgan/Rinoluceri*

(ISBN-13: 9780521272629)

Stories can provide a highly motivating, engaging and realistic source of genuine language interaction in the classroom. They are ‘living language’ in which the teacher (or student storyteller) becomes the source of language, and the listeners are actively involved in understanding. The authors argue from experience that almost everyone can tell stories convincingly, especially given an outline to work from. A very wide range of these outlines, from many cultures and sources, are provided. It includes listening comprehension, grammar practice, oral production and fluency practice, but above all exposure to real spoken language.

Books for Teachers: Oxford University Press

‘Literature’ [Alan Duff](#) and [Alan Maley](#)
(ISBN 978-0-19-437094-3)

It offers a wide variety of interesting and practical ideas for using literature in the language classroom. It is designed specifically with the needs of the foreign language learner in mind: it is not a book about how to study literature, but on how to use it for language practice. No previous knowledge of literature is needed either by the teacher or by the students.

‘Storybuilding’ [Jane Spiro](#)
(ISBN 978-0-19-442193-5)

This book offers a carefully-structured series of activities which, in a non-threatening way, guides learners to write their own stories. The range of language practised includes speaking and writing skills, tenses, descriptive adjectives, reporting verbs, direct speech, functions, discussion and argument, letters and diaries. It provides an incentive for learners to write, edit, and reformulate their writing. It encourages learners to read more appreciatively and also encourages the development of critical, evaluative, and analytical abilities which can be transferred to other subjects.

‘Storytelling with Children’ [Andrew Wright](#)
(ISBN 978-0-19-437202-2)

This book is aimed at younger children but has some excellent ideas which might be appropriate for less able students. It exploits children’s natural love of stories by using them to develop an awareness of the sound and feel of English, and an understanding of language points. It presents a wide variety of ideas for using stories to teach English to children and includes a selection of ready-to-tell stories, although the activities can be used with any story. It provides photocopyable worksheets.

Books for Teachers: Longman

‘A Sense of Wonder’ William Preston
(ISBN 9780130405609)

This book opens the door to the world of modern literature -- poetry, short stories, essays, and plays. From the comic metaphors of Pablo Neruda’s “Ode to My Socks,” to the touching monologue of Eric Bogosian’s “Bottleman,” this multicultural anthology engages students in a way that is personal, meaningful, and enjoyable

‘British Literature: Short Takes Fiction’ Francine B. Stieglitz, Robert L. Saitz
(ISBN 9780201516777)

Intermediate/High-Intermediate Level.

This book engages students in reading, speaking, and writing English, using brief selections by 20th-century writers such as Rumer Godden, Amy Tan, Jamaica Kincaid, Margaret Atwood, Somerset Maugham, William Saroyan, Raymond Carver, and Marjorie Kellogg. The content is designed to help students relate what they read to their own lives. The excerpts are unabridged and introduce students to authentic literature in manageable portions. It has motivating themes, including Exploring Differences, Relationships, Mysteries, Going Places, Values, and Milestones. The exercises include structural, communicative, investigative, and creative activities, using the text as a point of departure.

Books for Teachers: Prentice Hall

'Three Genres: Writing Fiction /Literary Nonfiction, Poetry, and Drama' Stephen Minot
(ISBN 9780132197380)

This book gives students a basic introduction to fiction/ literary nonfiction, poetry, and drama and helps them to develop their creative skills in each area. Each genre section is self-contained and includes complete works as examples along with helpful advice about how to draw on the variety of techniques they use. The style is informal, practical, and positive. Minot encourages student to draw on their own experiences and develop skills on their own.

'Crafting the Very Short Story: An Anthology of 100 Masterpieces' Mark Mills
(ISBN 9780130867629)

This anthology is an international story collection by critically-acclaimed authors, and includes essays by renowned writers and scholars on the key stylistic elements of this relatively new art form: the very short story. Authors of these classic, modern, and avant garde stories include Alice Walker, Yasunari Kawabata, Helena Vivien Viramontes, Amy Hemple, H.H. Munro, and Anton Chekhov, plus many others. It provides students with an exciting taste of global literature, and writing guidelines which includes a list of ten succinct crafting instructions enables students to focus on key aspects of writing as they analyse the authors' prose and write their own very short stories.